

AP 2015-16 Summer Reading Packet
English Language and Composition
Ms. Abernathy
Grade 11

Due Date: Monday, August 24 (First day of school)

Welcome to English III Advanced Placement. I look forward to a productive, challenging, and intellectually stimulating year together. During the summer, you will read a piece of text, as well as construct an English III AP style essay. The assignments included in this packet are designed to serve as the basis for our discussions and activities at the beginning of the semester as well as an introduction to the type of coursework you will be expected to complete in preparation for the AP exam. All work is expected to be completed on a computer. If one is not available to you, please know that our local libraries have computers and printers for public use.

The summer reading assignment will NOT be accepted late. This assignment will not only prepare you for English III AP, but it will also measure your work ethic and responsibility to an AP course. This class is constructed to reflect a college-level course; therefore there is the expectation that all assignments will be completed and submitted on their due date. This assignment is due the first day of class, NO EXCEPTIONS. If your assignment is NOT submitted to me that day, you will receive NO credit for the assignment, and I will ask to have a discussion with you about your dedication to the course.

Please also note: All written work is to be original. Do not collaborate with your peers. Please be forewarned that phrases, sentences, and/or ideas copied from analytical sources (either paper or online) or from other students will result in no credit for the assignment. I am aware of your various writing styles; please do not let me catch your writing style in someone else's work. Academic dishonesty will NOT be accepted in this course. Contact me via email (amabernathy@gaston.k12.nc.us) should you have any questions regarding the summer reading assignment. Please be patient if I do not respond right away. I will not be able to check my email everyday over the summer months.

The following MLA heading should appear in the upper left hand corner (double-spaced) on all AP English Language and Composition work.

Your Name

Ms. Abernathy

AP English Language and Composition

5 September 2014 (your due date)

Assignment #1:

Exposure to the AP Test format with writing practice and expectations

In May, you will be encouraged to take the national AP examination with the hope of earning college credits. In order to prepare you for this exam, you will compose one of the essays that are included on the examination.

AP Synthesis Essay: You will write a synthesis essay in response to an AP-style writing prompt. A synthesis essay is similar to a research paper; it demonstrates your ability to present a reasoned, well-supported, and engaging argument. You will be asked to read a variety of sources, both textual and graphic. You will then formulate an opinion after reading the sources, develop a thesis, and write an essay in which you support your thesis using at least three of the sources you read. This essay should be at least five paragraphs in length with a clear introduction and conclusion. When you cite the sources, you may refer to them as "Source A, Source B," etc., or you may use the author's last name or article title. You may use direct quotes and/or paraphrasing when supporting your thesis; regardless of method used, you must provide documentation of the sources. If you do not cite your sources, this is considered plagiarism and results in a two or below on the AP grading scale. Also, avoid merely summarizing the sources.

Please review this section carefully: The synthesis essay will be scored on the AP scale of 1-9 style and then converted into a score out of 40 points. I will be assessing your writing, style, organization, focus, content, and ability to synthesize and integrate sources into your writing to support your argument. You should converse with your sources, not merely quote a source and move on. Please be aware that this essay will be critically evaluated and in order to earn a high score, you must not only meet the requirements, but also demonstrate your skill as a writer and critical thinker. On the national AP exam, most students score in the middle range (5-6 on a 9 point scale). It is quite difficult to earn an 8 or 9. You must demonstrate a sophisticated writing style, provide insightful analysis, and convey a mature, academic tone.

Review of Steps for Completing a Synthesis Essay:

1. Read the sources. Take notes and highlight the sources as you read.
2. Analyze each source. Ask yourself the following questions: What claim is the source making about the issue? What data or evidence does the source offer in support of that claim? What are the assumptions or beliefs (explicit or implicit) that warrant using this evidence or data to support the claim?
3. Establish a position on the topic and formulate a thesis. Do NOT waver on the issue. You are presenting an ARGUMENT.
4. ARGUE your position. Present clear reasoning and support for your position on the topic. This includes the incorporation of direct quotes and/or paraphrasing of sources within the essay as support. You must use at least 3 of the sources and engage in a conversation with those sources.
5. Essay Format: Type your essay in Times New Roman 12 point font, double-spaced. It is expected that your writing has undergone numerous revisions and has been diligently proofread prior to submission. Deductions will be taken for errors in grammar, mechanics, and spelling.

**AP English Language and Composition
Scoring Guidelines for the Synthesis Essay**

- 9 Essays earning a score of 9 meet the criteria for essays that are scored an 8, and, in addition, are especially sophisticated in their argument and synthesis of cited sources, or impressive in their control of language.
- 8 **Effective**
Essays earning a score of 8 effectively take a position on the topic, and they effectively support their position by synthesizing and citing at least three of the sources. The writer's argument is convincing, and the cited sources effectively support the writer's position. The prose demonstrates an ability to control a wide range of elements of effective writing but is not flawless.
- 7 Essays earning a score of 7 fit the description of the essays that are scored a 6 but are distinguished by more complete or more purposeful argumentation and synthesis of cited sources, or a more mature prose.
- 6 **Adequate**
Essays earning a score of 6 adequately take a position on the topic, and they adequately synthesize and cite at least three of the sources. The writer's argument is generally convincing and the cited sources generally support the writer's position, but the argument is less developed or less cogent than the arguments of essays earning higher scores. Though the language may contain lapses in diction or syntax, generally the prose is clear.
- 5 Essays earning a score of 5 take a position, and they support their position by synthesizing and citing at least three sources, but their arguments and their use of cited sources are somewhat limited, inconsistent, or uneven. The writer's argument is generally clear, and the sources generally support the writer's position, but the links between the sources and the argument may be strained. The writing may contain lapses in diction or syntax, but it usually conveys the writer's ideas adequately.
- 4 **Inadequate**
Essays earning a score of 4 inadequately take a position. They attempt to present an argument and support their position by synthesizing and citing at least two sources but may misunderstand, misrepresent, or oversimplify either their own argument or the cited sources they include. The link between the argument and the cited sources is weak. The prose of 4 essays may suggest immature control of writing.
- 3 Essays earning a score of 3 meet the criteria for the score of 4 but demonstrate less understanding of the cited sources, less success in developing their own position, or less control of writing.
- 2 **Little Success**
Essays earning a score of 2 demonstrate little success in taking a position. They may merely allude to knowledge gained from reading the sources rather than citing the sources themselves. These essays may misread the sources, fail to present an argument, or substitute a simpler task by merely responding to the question tangentially or by summarizing the sources. The prose of essays scored a 2 often demonstrates consistent weaknesses in writing, such as a lack of development or organization, grammatical problems, or a lack of control.
- 1 Essays earning a score of 1 meet the criteria for the score of 2 but are especially simplistic or weak in their control of writing or do not cite even one source.
- 0 Essays earning a score of zero are on-topic responses that receive no credit, such as those that merely repeat the prompt.
- Essays earning a dash (-) are blank responses or responses that are completely off topic.

ENGLISH LANGUAGE AND COMPOSITION
SECTION II

Directions: The following prompt is based on the accompanying six sources.

This question requires you to synthesize a variety of sources into a coherent, well-written essay. When you synthesize sources you refer to them to develop your position and cite them accurately. *Your argument should be central; the sources should support this argument. Avoid merely summarizing the sources.*

Remember to attribute both direct and indirect citations.

Introduction

Some nations have a defined national school curriculum, while others, such as the United States, do not. As a result, students in high school English classes in the United States can read texts that vary widely from school to school, while students in other countries may all read the same books in high school.

Assignment

Read the following sources (including the introductory information) carefully. **Then write an essay that develops a position on whether or not there should be specific texts that all students of high school English must read.**

Synthesize at least three of the sources for support.

You may refer to the sources by their titles (Source A, Source B, etc.) or by the descriptions in the parentheses.

Source A (Landow)

Source B (Table)

Source C (Greer)

Source D (Book cover)

Source E (Pirofski)

Source F (Fowler)

Source A

Landow, George P. "The Literary Canon." The Victorian Web. 3 Sept. 2004.
<<http://www.victorianweb.org/victorian/canon/litcanon.html>>.

The following excerpt is from an online reference source.

The American Heritage Dictionary has eleven separate definitions of the term canon, the most relevant of which is "an authoritative list, as of the works of an author" and "a basis for judgment; standard; criterion." . . . To enter the canon, or more properly, to be entered into the canon is to gain certain obvious privileges. The gatekeepers of the fortress of high culture include influential critics, museum directors and their boards of trustees, and far more lowly scholars and teachers. Indeed, a chief enforcer of the canon appears in middlebrow anthologies, those hangers on of high culture that in the Victorian period took the form of pop anthologies like *Golden Treasury* and today that of major college anthologies in America. To appear in the Norton or Oxford anthology is to have achieved, not exactly greatness but what is more important, certainly—status and accessibility to a reading public. And that is why, of course, it matters that so few women writers have managed to gain entrance to such anthologies.

Source B

Table adapted from a 1992 publication of the National Council of Teachers of English (NCTE).

The following table is based on data gathered from schools in the United States.

Table 1
Most Frequently Required Titles, Grades 9–12
Title and Percent of Schools

Public (non-tuition-charging)	Schools Independent (tuition-charging) Schools
Romeo and Juliet 84%	Macbeth 74%
Macbeth 81	Romeo and Juliet 66
Huckleberry Finn 70	Huckleberry Finn 56
Julius Caesar 70	Scarlet Letter 52
To Kill a Mockingbird 69	Hamlet 51
Scarlet Letter 62	Great Gatsby 49
Of Mice and Men 56	To Kill a Mockingbird 47*
Hamlet 55	Julius Caesar 42*
Great Gatsby 54	Odyssey 39
Lord of the Flies 54	Lord of the Flies 34

*Percentage significantly different from public school sample, $p < .05$.

Source C

Greer, Michael. "New NCTE Book Stirs Debate on Poetry Canon." The Council Chronicle Feb. 1996.

The following excerpt is taken from an academic journal.

Clayton Eshleman, who edits the poetry journal *Sulfur* and teaches English at Eastern Michigan University, agrees with . . . criticism of the major anthologies, arguing that . . . "teachers have to make their own decisions" about what to include in an introductory poetry course, and that they "can't trust anthologies" to answer students' questions about the nature and significance of poetry.

Eshleman's strategy is to teach anthologies alongside other poems—sometimes by the same poets—that the editor(s) chose not to include. In one instance, he provided his class with portions of Whitman's "Song of Myself" that had been edited out of a particular anthology. Because the passages in question (which Eshleman had to photocopy and provide to the class in handout form) were highly charged with homoerotic energy and sexual imagery, the discussion shifted to the question of what subject matter was "appropriate" in poetry and why a particular editor might have chosen a small selection as "representative" of Whitman's work.

Source D

Mack, Maynard, ed. The Norton Anthology: World Masterpieces. New York: Norton, 1999.

The following is the cover of a widely used literature textbook.

The Norton Anthology
**World
Masterpieces**
EXPANDED EDITION IN ONE VOLUME



Torii Kiyonaga, Shigezaki Executing Calligraphy, Philadelphia Museum of Art: Gift of Mrs. John D. Rockefeller, Jr., 1946

Source E

Pirofski, Kira Isak. "Multicultural Literature and the Children's Literary Canon." 23 Oct. 2006
<<http://www.edchange.org/multicultural/papers/literature.html>>.

The following is taken from an online article about using multicultural literature in the classroom.

This paper presents an historical overview of research and reading programs which have found that multicultural literature is a valuable learning tool as well as research which documents the longstanding lack of multicultural literature in the children's literature. Reasons for the exclusion of culturally authentic reading materials in the canon are discussed as well.

Pioneer researcher, Florez-Tighe (1983), was one of the first educators to advocate the use of multicultural literature in school curriculum. Her research indicated that culturally authentic children's literature enhances language development and thought processes of African-American children (Florez-Tighe, 1983). Florez-Tighe (1983) believes that use of African-American folktales by teachers in the classroom can teach respect for African-American culture and affirm a child's feeling of self-worth (Florez-Tighe, 1983).

Source F

Fowler, Robert M. "The Fate of the Notion of the Canon in the Electronic Age." Forum 9 (1993).

The following is the introduction to a discussion about how reading changes when it occurs online.

What happens when text moves from page to screen? First, the digital text becomes unfixed and interactive. The reader can change it, become writer. The center of Western culture since the Renaissance—really since the great Alexandrian editors of Homer—the fixed, authoritative, canonical text, simply explodes into the ether. (Lanham, *The Electronic Word*, 31)

In the world of electronic writing, there will be no texts that everyone must read. There will only be texts that more or fewer readers choose to examine in more or less detail. The idea of the great, inescapable book belongs to the age of print that is now passing. (Bolter, *Writing Space*, 240)

The idea of a relatively stable [literary] canon made sense in a culture dominated by printed books. The canon was also appropriate to a centralized educational system, in which everyone studied the same subjects and the same texts in order to be introduced into the standards of cultural life. But the notion of a standard has now collapsed, and the collapse is mirrored in the shift from the printed to the electronic writing space, in which a stable canon of works and authors is meaningless. (Bolter, *Writing Space*, 237)

Assignment II:

Exposure to rhetorical strategies with reading and analysis practice

Critically and closely read one of the following books, which can be purchased from Amazon.com or a bookstore, or checked out from a library. Read a summary of each before choosing the right one for you!

- *Nickel and Dimed* by Barbara Ehrenreich
- *Fast Food Nation* by Eric Schlosser
- *Amusing Ourselves to Death* by Neil Postman
- *Outliers* by Malcolm Gladwell

Follow the directions below to properly analyze the book you choose.

- 1) Use proper MLA heading at the top of your paper (as shown in the example)
- 2) In one paragraph, IDENTIFY the writer, subject, intended audience, and the occasion (context, event, or situation that prompted the writing) as best you can. In the next sentence or two, sum up the writer's viewpoint/opinion on the subject and his/her purpose for writing the commentary. Identify the writer's tone (attitude about the subject). If you need a list of TONE words, google "tone words."
- 3) In one paragraph, describe the overall STRUCTURE of the piece. Structure shapes meaning. How does the writer pull the reader in early on in the piece? How does he/she build interest/tension? Why does the writer choose this particular sequence or organization of ideas? What is the effect on the reader?
- 4) In one paragraph, describe what some of the book's strongest points or arguments are? What makes them strong? If any points seem weak or confusing, point these out and explain what makes them weak. In general, does the writer appeal mainly to ethos, pathos, or logos? And if so, what main strategies are used?
facts anecdotal evidence/ examples logical reasoning
hypophora (look this up if needed) cause-effect contrast
- 5) Instead of writing a paragraph 4, make a chart for the following information:
 - a. List 3 of the most effective rhetorical strategies or techniques the writer used to bolster his/her argument or opinion.
 - b. Beside or beneath each strategy, copy at least one good example from the text.
 - c. Beside the example(s), comment on how effective each one is in influencing the reader. Punctuate each quoted passage correctly. (Google MLA rules for punctuating quoted material.)

****Rhetorical Strategies / Devices and stylistic terms you might include in your analysis:**

- Diction: How do certain word choices and their connotations influence the tone and persuasive power of this piece?
- Syntax, or sentence constructions: Does the writer use any of the following for great effect?
Parallelism Repetition Juxtaposition Contrast/comparison
Climactic order Rhetorical question Anecdote anastrophe periodic sentence

- Other rhetorical devices and literary elements: Does the writer use any of the following, and if so, what is the impact? How does the device strengthen the argument?

Imagery metaphor/simile analogy allusion irony hyperbole understatement

****The following links will provide some background information on how to construct an AP-type essay as well as rhetorical devices with examples.**

Go to this link for step-Links to literary and rhetorical elements defined with examples:

<http://www.powayusd.com/pusdwvhs/AP/2010-2011/Does/Summer%20Assignments/RhetoricalTermsList.pdf>

Directions for composing an AP-style essay:

<http://www.franklin.kyschools.us/Downloads/How%20to%20write%20a%20rhetorical%20analysis%20essay.pdf>