

The AP Language and Composition Summer Reading Assignment Packet



Mrs. Phinney

Cambridge Christian School

Student Name: _____

Summer Reading Table of Contents

A Rationale: Summer Reading—Why? Why? Why?

A Letter from Your AP English Teacher

A Note on Grading, Checklists, and Rubrics

Your Summer Reading Assignment

Assignment Tutorial

Student Exemplars

A Rationale: Summer Reading—Why? Why? Why?

Dear Student,

Believe us, we know that reading for English class and the tedious writing involved with SUMMER READING is not your number one priority this summer. Rather, it's likely you are looking forward to long, languid days at the beach and a myriad of Netflix sessions on the couch. (Wait? *What's languid and myriad*, you might say.) The very fact you might be wondering about words like *languid* and *myriad* leads us, dear student, to the first point of summer reading:



- 1) It's good for your brain. Why? Because it develops your vocabulary—thus, it broadens your understanding of complex text and deepens your critical thinking skills. And might we add, these are skills you need for life—be it for SAT, filling out your tax return, applying for a grant, or carrying out the day-to-day demands of a high-powered career. In short, reading—quite literally—builds brain matter. Please see more on this very important topic here: (https://www.cmu.edu/news/archive/2009/December/dec9_brainrewiringevidence.shtml).

But, if that doesn't convince you on the merits of summer reading, maybe this tidbit of knowledge will: Have you heard of the “summer slide”? No, this isn't a water slide at a theme park you might attend with your friends in July. It's actually a researched phenomenon that says some students lose up to half of their previous school year's reading and learning gains in English class due to the prolonged summer break when they are not reading rigorous text or studying for that next AP exam. Read about it here: (<https://natlib.govt.nz/schools/reading-engagement/summer-reading/summer-slide-and-summer-reading-research>; <https://www.cde.state.co.us/cdelib/summerslide>). So, that leads us to point number two:

- 2) We are a college preparatory school, and we want you to work hard and maintain your academic gains over the summer so that we are good stewards of your time and investment during the school year. If we spend a quarter or more each year playing “catch up,” we are not delivering on our commitment to excellence as a college preparatory school. In the Bible it says we are called to do to *all* work as if we are doing it for God; consider *that* the next time you sit down to do your summer work (Colossians 3:23-24).

If facts and figures or “educational speak” don't win you over, allow us to leave you with this: BOOKS CHANGE THE WORLD, AND THEY CHANGE PEOPLE, TOO. This little revelation leads us to point number three for why we want you to read this summer:

- 3) Books make us more knowledgeable, empathetic, aware people. They allow us—to quote Atticus Finch in *To Kill a Mockingbird*—to walk around in another person's shoes. Books are good for you whether you believe it or not. Learn more about this here: (<https://bigthink.com/21st-century-spirituality/reading-rewires-your-brain-for-more-intelligence-and-empathy>).

And to be honest, being a good person is more important than being a smart person. God wants us to be wise-minded, but he also wants us to be tenderhearted. 1 Peter 3:8 says, “Finally, all of you, have unity of mind, sympathy, brotherly love, a tender heart, and a humble mind.” Good books help us meditate on the human experience; they help us consider life from another person's point of view, and quite frankly, that's what's it all about, dear student.

So, happy reading!

Sincerely,
Your Nerdy English Teachers
in the US English Department

A Letter from Your AP English Teacher



Dear AP Student,

Boy, do I have plans for you! What's that saying, again? "What doesn't kill you only makes you stronger"? (Cue the awkward laughter.) Worried yet?

But seriously—all jokes aside—I am so happy and blessed you are here. You have been hand-selected because you have proven yourself ready for the great task at hand. Some of you have survived AP Language and now set your eyes on your senior year. For you, AP Literature and the magic of your final year of high school wait for you like that elusive green light Gatsby longed for. And for others, you are about the set foot on an "undiscovered country," as Hamlet once opined: your first AP English course. You are full of excitement, anticipation, and even nerves.

Yet, no matter where you are in this journey, we are all just getting started.

And speaking of starts, it's imperative you start strong in your AP English course. That means summer reading is a very big deal. It is imperative that your work is absolutely outstanding, scholarly, and original. That means, dear friends, that your work is done with just "your brain and your book," as some of you have so often heard me preach. You may not seek outside sources, such as the Internet or another student or adult to help you do your work. Remember, there are no shortcuts to brilliance. It is a hard, tedious burn. Read closely. Think carefully. Then write with the power of your ideas.

Be absolutely certain you study this packet in its entirety and follow every direction. You are not the exception to the rules, dear friend. So, if the hand-write your work. If the spread—that's right—annotate or uncertain, please email me! I questions at the right time your needs and builds a symbiotic you don't say something, it's *our* problem. This course requires authenticity, and transparency. the fact that I will give it back to I am training you for the college love the slightly-awkward-slightly-strange enigma that is "teenager." But don't tell anyone, okay? Anyway, **WE ARE ON THE SAME TEAM**, and a win for you is a win for me.

*"Read closely.
Think carefully.
Then write with the
power of your ideas."*

directions say hand-write, please directions say annotate every spread. If you are confused am here to help. Asking the right empowers you to advocate for relationship with your teacher. If problem. If you say something, it's your maturity, respect, And you can absolutely bank on you in abundance. Why? Because classroom. And, I actually really

I'll leave you with this last thought: DO NOT PROCRASTINATE. DO NOT PROCRASTINATE. DO NOT PROCRASTINATE. It's a terrible habit that will rob you of sleep and happiness, and your procrastination shows up in your work. You may have been able to get by with this habit in your previous courses, but you cannot continue it in your AP English courses and earn an A. Are we on the same page? Am I coming through loud and clear? Good!

So, let's being...

Sincerely,
Mrs. Kimberly Phinney, M.Ed.
US English Department Head
kphinney@ccslancers.com

A Note on Grading, Checklists, and Rubrics

Due to the complexity and rigor of college-level work and writing, it is often that an overly-wrought rubric cannot accurately capture a student's submitted work. Even the AP Rubric from the College Board accounts for these complexities in the fluid language of their exam rubrics. Thus, all AP English students will abide by assignment checklists and/or the AP Rubric from the College Board for all applicable essays and writing assignments. Within these general tools, students can expect to see specific line-by-line edits and constructive feedback where appropriate. In some cases, a more detailed rubric will be issued for projects and presentations due to the grading differentiation of such summative assessments.



Below, please study the checklists as you complete your summer assignments. Meeting these *minimum* checklist items allows you the opportunity to access “A-level” work; however, the specific mastery points, such as intellect, insights, command of language, etc. will grade merits an “A.” “A+ work” AP Rubric from College Board are work. If your work is not superior “A” or an “8” or “9” will not be note that an enormous shift level English course: simply longer merits an “A.” Now, the is to complete our assignments on and insight. Also, please make language is assessed on ALL mutually exclusive trait—cornered off to grammar exercises or major papers. That being said, make certain your reading logs and essays are edited very carefully for superior command of language.

“Now, the business of our work—together—is to complete our assignments on time AND with college-level depth and insight.”

ultimately determine if your or level “8” and “9” writing on the reserved for *superior* academic on all accounts, the grade of an assigned to your efforts. Please happens when entering an AP-completing an assignment no business of our work—together—time AND with college-level depth note that your command of assignments. It is no longer a

GENERAL CHECKLIST FOR NOVEL ANNOTATIONS	GENERAL CHECKLIST FOR LOGS
<ul style="list-style-type: none"> ✓ Novel is new <i>without</i> previous work or markings from another owner or sibling. ✓ The work is fully complete with the correct amount of annotations and handwriting is fully legible. ✓ All work is original from the student's own understanding of the complex text. ✓ Novel annotations follow all four specific steps outlined on the directions sheet and tutorial. <i>NOTE: All CCS student who are enrolled in AP Lang or AP Lit have already been taught this process by their previous teacher in class, so there is a high expectation that this rigor and format is followed and thorough analysis is achieved.</i> ✓ Annotations are varied and the use of the terms/concepts in the vocabulary word bank are <i>correctly</i> identified and analyzed. ✓ Fiction work is primarily focused on literary devices, whereas nonfiction work is primarily focused on rhetorical devices. ✓ Top students are able to effectively connect the selected devices and concepts with the work's major themes and central purpose, thus achieving analysis. ✓ Taken as a whole, the work of annotations <i>clearly establishes</i> the student's ability to read and accurately analyze complex text. 	<ul style="list-style-type: none"> ✓ All formatting and content explicitly follow the details and directions outlined on the summer reading directions sheet. ✓ All logs are original and is the <i>sole</i> work of the student, e.g. no use of the Internet, another student's previous work or family member's, or study guides. ✓ All logs are fully complete and executed with excellence, and handwriting is fully legible. ✓ Writing is error-free and shows strong command of language. ✓ There is variety in the logs. Terms are not repeated more than twice. ✓ Logs demonstrate accurate and comprehensive analysis, insights, and details from the reading. ✓ Logs directly engage with the student's selected text. ✓ Logs evenly cover the duration of the novel. ✓ Text and logs selections and content are appropriate choices for the novel. ✓ Writing carefully follows the PDC model: 1) Point-The thesis statement includes title, author, genre with specific language. 2) Data- Direct text is quoted at least one-two times and is engaged with via the commentary with proper MLA in-text citations. 3) Commentary- Analysis addresses RIPE and major themes/concepts in at least three sentences. Analysis displays “bigger picture” thinking.

EXAMPLE: AP English Generic Essay Rubric

The score reflects the quality of the essay as a whole—its content, its style, its mechanics. Students are rewarded for what they do well. The score for an exceptionally well-written essay may be raised by 1 point above the otherwise appropriate score. In no case may a poorly written essay be scored higher than a 3.

9-8 (“A” RANGE)

These essays offer a **well-focused and persuasive analysis**. Using **apt and specific textual support**, these essays fully explore the intent of the prompt and demonstrate what it contributes to the meaning of the work as a whole. Although not without flaws, these essays make a strong case for their interpretation and discuss the nonfiction or literary work with **significant insight and understanding**. Generally, essays scored a 9 reveal more **sophisticated analysis and more effective control of language** than do essays scored an 8.

7-6 (“B” RANGE)

These essays offer a **reasonable analysis**. The essays explore the prompt and demonstrate what it contributes to the meaning of the work as a whole. These works have insight and understanding, but the analysis is **less thorough, less perceptive, and/or less specific in supporting detail than that of the 9-8 essays**. Generally, essays scored a 7 **present better-developed analysis and more consistent command of the elements of effective composition than those scored a 6**.

5 (“C” RANGE-MINIMUM PASS)

These essays respond to the assigned task with a plausible reading, but they **tend to be superficial or underdeveloped in analysis**. They often rely upon summary that contains some analysis, implicit or explicit. Although the students **attempt to discuss the prompt** and how it contributes to the meaning of the work as a whole, they may demonstrate a rather **simplistic understanding of the work**. Typically, these essays reveal **unsophisticated thinking and/or immature writing**. The students demonstrate **adequate control of language, but their essays may lack effective organization** and may be marred by surface errors.

4-3 (“D” RANGE)

These lower-half essays offer a **less than thorough understanding of the task** or a less than adequate treatment of it. They reflect an **incomplete or oversimplified understanding of the work, or they may fail to establish the nature of the prompt’s intent**. They may not address or develop a response to how the response contributes to the work as a whole, or they **may rely on plot summary** alone. Their **assertions may be unsupported or even irrelevant**. Often wordy, elliptical, or repetitious, these essays may **lack control over the elements of college-level composition**. Essays scored a 3 **may contain significant misreadings and demonstrate inept writing**.

2-1 (“F” RANGE)

Although these essays **make some attempt to respond to the prompt**, they compound the weaknesses of the papers in the 4-3 range. Often, they are **unacceptably brief or are incoherent** in presenting their ideas. They may be **poorly written** on several counts and contain distracting errors in grammar and mechanics. The remarks are presented with **little clarity, organization, or supporting evidence**. **Particularly inept, vacuous, or incoherent essays must be scored a 1**.

AP LANGUAGE AND COMPOSITION SUMMER READING ASSIGNMENT

All assignments will be due the first day of school. Please plan on assessments and assignments that require your close analysis of the texts the first weeks of school. Be ready to discuss both texts in class. Summer reading assignments will be graded as assessments.

ASSIGNMENT #1: *The Scarlet Letter* by Nathaniel Hawthorne (fiction NEW/CLEAN COPY and in PRINT only- ISBN-13: 978-0553210095)

Synopsis and Rationale: In Nathaniel Hawthorne's Romantic novel, *The Scarlet Letter*, Hawthorne explores the nature of sin, humanity, and society in a 1600s Puritan Massachusetts Bay Colony. Hester Prynne, the novel's protagonist, is accused of a mortal sin, and it is what follows that creates this timeless story of endurance and redemption. As you read *The Scarlet Letter*, you will have a great deal of opportunities to analyze the text from a literary perspective by exploring what the author does specifically in his writing and craft in order to create theme, purpose, point of view, and style.

Part 1: In-depth Annotations- You will read "The Custom-House" and all chapters. You will do **at least one** annotation per spread, which is two pages side-by-side. You may write directly in your book or use post-it notes by placing them directly on top of your marked text. *Focus on literary devices.*

Part 2: Rhetorical Analysis Logs- This will be **ten** entries, *hand-written (may not be typed)* in two columns, following Point-Data-Commentary. In the first column, you will copy a significant passage located during your annotations (3-6 sentences min.) with its page number. In the second column, you will analyze the passage in a Point-Data-Commentary analysis for the rhetorical and/or literary devices found in the word bank below. Be sure you discuss how the author's use of these devices create theme, purpose, point of view, or style. *Please connect smaller components with larger ideas and themes to show "bigger picture" thinking.*

Reading Passage (3-6 sentences minimum with pg. #)	P.D.C. Analysis (paragraph minimum)
"This is your quote" (Hawthorne #).	This is your analysis where you discuss how certain rhetorical and literary devices create theme, purpose, point of view, and style. It is <i>not</i> summary. Point=Thesis, Data=Quotes from the Reading Passage, Commentary= Analysis (Explores Relationships, Importance, Purpose, and Effect).

ASSIGNMENT #2: *The Reason for God* by Dr. Timothy Keller (non-fiction NEW/CLEAN COPY and in PRINT only- ISBN-13: 978-1594483493)

Synopsis and Rationale: Timothy Keller is the founding pastor of Redeemer Presbyterian Church in New York City. In *The Reason for God*, Dr. Keller addresses the doubts that skeptics and non-believers have for religion. Using literature, philosophy, anthropology, pop culture, and intellectual reasoning, Keller explains how the belief in a Christian God is, in fact, a sound and rational one. And in doing so, he gives today's modern Christian even more evidence they, too, can base their beliefs upon. This is a non-fiction, rhetorical focus on religious philosophy and the structure of a sound argument, so you will have plenty of opportunities to analyze how Dr. Keller uses rhetorical devices in order to create a persuasive and reasoned case for God.

Part 1: In-depth Annotations- You will do at least one annotation per spread, which is two pages side-by-side. You may write directly in your book or use post-it notes by placing them directly on top of your highlighted text. *Focus on rhetorical devices.*

Part 2: Argument Essay- Typed in MLA format, please write a 3-4 page paper where you make **your own argument** for the reason for God. Select three claims that Dr. Keller makes for the reason for God to support **your own reasoned argument** for why and how God exists. Be sure to include at least three to four direct quotes and in-text citations from Dr. Keller's text. Edit carefully and include an MLA Works Cited page for *The Reason for God*, along with any other text or source you may include. Do not make any errors in your MLA format or writing. See the Purdue OWL online for help.

How to Create In-depth Annotations:

- 1) Find meaningful text and highlight it.
- 2) Reread the text closely for meaning, purpose, and rhetorical or literary devices.
- 3) Label the highlighted text for a particular term or idea you'd like to offer commentary on.
- 4) Write 1-2 sentences of commentary about your annotation. Commentary addresses the "so what" factor or provides analysis. Use the acronym RIPE to help you create commentary on the devices or element you'd like to analyze: Relationships, Importance, Purpose, and Effect.

Rhetorical and Literary Word Bank: Use the word bank below to create your annotations with a variety of terms. If you are unfamiliar with a term, please make a personal glossary of definitions. You will need to know *all* of these terms for class.

<p>Rhetorical Devices: ethos, pathos, logos, diction, syntax, polysyndeton, asyndeton, style, logical fallacies (various types), claim, counterclaim, rebuttal, concession, Toulmin's Model of Argumentation (qualification, generalization, analogy, sign, causation, authority, principle)</p> <p>Literary Devices: imagery, simile, metaphor, extended metaphor, metonymy, synecdoche, personification, hyperbole, purpose, theme, symbols, motif, tone, verbal irony, dramatic irony, situational irony, juxtaposition, internal conflict, external conflict, exposition, rising action, climax, falling action, resolution, archetypes (various types), protagonist, antagonist, direct characterization, indirect characterization, setting, dynamic character, static character, allegory, allusion, foreshadowing, hubris, social commentary</p>
--

Annotations and Point-Data-Commentary Tutorial

STUDY AGAIN—Review from Last Year:

Remember, annotations analyze. The definition of analysis is as follows: *a systematic examination and evaluation of data or information, by breaking it into its component parts to uncover their interrelationships.* Thus, annotations and PDCs do not merely summarize your reading or provide commentary about your personal feelings. ***Annotations are the beginning of analytical thought and your “proof of purchase” that you did—indeed—closely read and analyze your text.*** Please pay close attention to step number four below. This is where many of us need to improve. Be certain all of your annotations follow all four steps for an “A” in the grade book. Be sure all annotations have a VARIETY of terms from the word bank on your summer reading handout.

How to Create In-depth Annotations:

- 1) Find meaningful text and highlight it.
- 2) Reread the text closely for meaning, purpose, and rhetorical or literary devices.
- 3) Label the highlighted text for a particular term or idea you’d like to offer commentary on.
- 4) ***Write 2-3 sentences of commentary about your annotation. Commentary addresses the “so what” factor or provides analysis. Use the acronym RIPE to help you create commentary on the devices or element you’d like to analyze: Relationships, Importance, Purpose, and Effect.***

Here is an example from the novel *My Antonia*

(text highlighted in gray/annotation appears below with labeling and commentary)

The feelings of that night were so near that I could reach out and touch them with my hand. I had the sense of coming home to myself, and of having found out what a little circle man's experience is. For Antonia and for me, this had been the **road** of Destiny; had taken us to those early accidents of fortune which predetermined for us all that we can ever be. Now I understood that the same **road** was to bring us together again. Whatever we had missed, we possessed together the precious, the incommunicable past.

SYMBOL to create theme:

The **purpose** of the road is to **symbolize** Jim’s connection to the past and to Antonia. The **effect** is highly sentimental (pathos) as the novel ends, showing Jim’s strong nostalgia for the past and his friendship with Antonia. This is important because it brings the theme—the complexities of life and coming of age—to a conclusion.

Student Exemplars: AP Language and Composition

All logs are handwritten; however, for the sake of readability and publication, students volunteered to type their logs. Both logs below earned an “A” in class. Their work was 100% their own, established college-level depth and insights, and demonstrated a strong command of language. Please use these responses below to edify yourself to the level of work this course requires.

Student Exemplar #1: Submitted by Blake McCoy Quarter 3 in AP Language and Composition
Student Text: Outside Reading *Into the Wild* by John Krakauer

Reading Passage (3-6 sentences minimum with pg. #)	P.D.C. Analysis (paragraph minimum)
<p>“‘I was always getting on Mom and Dad’s case because they worked all the time and were never around,’ she reflects with a self-mocking laugh. ‘And now look at me: I’m doing the same thing.’ Chris, she confessed, used to poke fun at her capitalist zeal by calling her the Duchess of York” (Krakauer 129).</p>	<p>In the biography <i>Into the Wild</i>, Jon Krakauer introduces Carine, Chris’s sister, as a character to shift point of views and to build dramatic foil to uncover Chris’s intentions and the virtue of the theme: liberation from materialism and society. Carine is introduced in Chapter 13, when she is interviewed. Here, the reader learns her struggles as a child due to household instability, which were Chris’s struggles, too. Krakauer presents the suffering Chris endured at home as a source of Chris’s hatred for society and ultimately, his fatal journey. The two point of views develops juxtaposition between the pain Chris’s parents caused and the subsequent pain Chris caused. However, Krakauer presents Carine to prove Chris’s struggles at home are an inadequate reason to reject his family and inflict pain: “I can’t seem to get through a day without crying” (Krakauer 129). Carine’s ability to overcome the pain from her father’s infidelity makes her a dramatic foil to Chris. Chris and Carine are depicted similarly in character, mainly due to the same upbringing. However, Carine is characterized as the more stable counterpart, which seems to detract from Krakauer’s theme. However, this is when he inserts Carine’s materialism to depict the contrast: “they worked all the time and were never around,’ she reflects with a self-mocking laugh” (Krakauer 129). Krakauer provides Carine’s materialism with her ability to compartmentalize her parents’ affliction. However, Chris is juxtaposed against his sister in this sense to further solidify Krakauer’s theme, surrounding the positive nature of extracting one’s self from materialistic society.</p>

Student Exemplar #2: Submitted by Anna Wild Quarter 3 in AP Language and Composition
Student Text: Outside Reading *A Thousand Splendid Suns* by Khaled Hosseini

Reading Passage (3-6 sentences minimum with pg. #)	P.D.C. Analysis (paragraph minimum)
<p>“Mariam backed away. She was hyperventilating. Her ears buzzed, her pulse fluttered, her eyes darted from one face to another. She back away again, but there was nowhere to go—she was in the center of a circle. She spotted Fariba, who was frowning, who saw that she was in distress. ‘Let her be!’ Fariba was saying, ‘Move aside, let her be! You’re frightening her!’” (Hosseini 68).</p>	<p>In the historical fiction novel, <i>A Thousand Splendid Suns</i>, Khaled Hosseini utilizes abrupt and hasty syntax in order to illustrate the fragile, child-like archetype portrayed by Mariam. As Mariam makes her first public appearance following her marriage, she is engulfed with questions and statements. In this moment, Hosseini writes, “her ears buzzed, her pulse fluttered, her eyes darted from one face to another,” conveying that such a young mind cannot handle such pressure (Hosseini 68). This setting expects much from young women—even the nearly orphaned Mariam. Hosseini develops this intense setting as Mariam was “backed away” and “in the center of a circle” forced to uphold this status of being a married woman at such an early age (Hosseini 68). Through such brisk syntax and a contrasting innocent archetype, the reader can infer Mariam will be expected to obtain societal measurements that may never be achievable.</p>