

2020-2021 AP Language and Composition Summer Work

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Join our Google Classroom using join code u32ltq2

Course Description: The course provides students with a comprehensive experience in studying American literature and prepares them for the Advanced Placement Language and Composition exam. Students will read a wide variety of American prose styles from many disciplines and historical periods and consider how selections of American fiction and non-fiction highlight stylistic decisions. Students learn to understand and appreciate the diverse ways that American authors make meaning in oral, written, and visual texts. Students also identify elements of literary and rhetorical style and use them in their own writing. Through the process of reading, writing, and discussing texts, students become skilled in composing for different audiences and purposes. The course is designed to enable students to analyze complex American texts and to write highly effective and stylistically sophisticated expository writing.

English Assignment: AP Language and Composition is a college-level course that requires careful analytical reading and writing. Specifically, students are required to identify and analyze the specific strategies used by authors across a range of writing; clearly articulate, support, refute, or modify the central argument in a text; and synthesize a variety of sources. This summer assignment is designed to help you sharpen your already burgeoning skills in rhetorical analysis, argument, and synthesis, while introducing you to one of the overarching questions of the course: how do the stories we tell about our personal histories shape, aid, and/or distort our understanding of our role in society and our civic duty?

You will be reading a choice novel from the list provided below as well as memoir excerpts from four different authors: Ross Gay's *The Book of Delights*, Ander Monson's *Vanishing Point*, Brian Blanchfield's "On the Day as a Literary Unit," and David Gessner's *My Manifesto*.

The following details your summer work for our class and includes deadlines for various summer assignments. The junior year is exciting and challenging, and our goal with this work is to inspire deeper thinking about the American experience and get students excited to learn more about the art of rhetoric. Components of the summer assignments are due on a rolling basis, **not** on the first day of class, so pay attention to ongoing deadlines. This work will be graded formatively, while a summative grade will be assigned based on completion and effort. These assignments are posted here and on our Google Classroom site as well. (Enroll in our Google Classroom using the join code above.) Use our Google Classroom to submit specific assignments on the indicated deadlines.

Overall, there are two component to our summer work:

1. ***Summer Fiction Read/Socratic Seminar and Work with Key Passages:*** Read and annotate your choice novel. Come prepared to discuss your novel with the class. Identify key passages you found particularly inspiring and be prepared to share these with your classmates.
2. ***Rhetorical Analysis Work:*** Complete three analysis paragraphs and one creative response using four memoir excerpts. These are due over the course of the summer.

ASSIGNMENT #1: SUMMER FICTION READ/SOCRATIC SEMINAR AND WORK WITH KEY PASSAGES

Each student should read ONE of the following novels this summer from the “Fiction” list. Please do some initial research on the titles to help you select a book that interests you, and offers a good challenge for new learning. Please also note that these books are contemporary works, written mostly for adults, and that many of them contain mature situations and conflicts such as rape, slavery, and other forms of violence, as well as some use of profane language. Level of difficulty also varies in these books, so, again, do some research before picking to make sure you have a good fit. There are many published reviews of each book online, and the list through Sora, below, offers good initial descriptions.

Acquiring Books:

Ebooks: You may access copies of ebooks on the Sora digital library. See the collection [here](#). You will be prompted to log in to Class Link if you are not already logged in. See [Sora directions](#) here.

Print Books: A limited number of books are available through the FWHS library. To request a book, fill out [this form](#) by June 21. Books can be picked up on June 23. Join the FWHS Library Google Classroom (code is o5dbjve) for updates about book availability and summer reading. Most of these books are also available through the [Fairfield Public Library](#), which is offering contact-free pick-up of reserved titles starting June 22. Of course, students may choose to buy the books, which would allow direct annotation.

Fiction:

- *Americanah* by Chimamanda Ngozi Adichie
- *Caleb’s Crossing* by Geraldine Brooks

- *The Water Dancer* by Ta-Nehisi Coates
- *The Round House* by Louise Erdrich
- *Homegoing* by Yaa Gyasi
- *The Heretic's Daughter* by Kathleen Kent
- *Station Eleven* by Emily St. John Mandel
- *A Mercy* by Toni Morrison
- *Little Fires Everywhere* by Celeste Ng
- *There There* by Tommy Orange
- *The Dutch House* by Ann Patchett
- *The Underground Railroad* by Colson Whitehead

Due the first day of class.

ASSIGNMENT #2: 4 RHETORICAL ANALYSIS PROMPTS (USING MEMOIR EXCERPTS)

These summer assignments are designed to help you sharpen your existing skills in rhetorical analysis and begin to consider deeply the role of rhetorical strategies in texts that are stylistically diverse. (See Glossary of Key Terms.)

You should be familiar with and comfortable using these terms in your responses.

Glossary of Key Terms:

Rhetoric: The effective use of language; also, the study of effective language use. The term can also be used negatively, as when it is said that a particular argument is really just using rhetoric, that is, using words persuasively (perhaps by making emotional appeals) without making a solid argument.

Argument: Writing that attempts to prove a point through reasoning. Argument presses its case by using logic and by supporting its logic with examples and evidence.

Evidence: The facts that support an argument. Evidence takes different forms depending on the kind of writing in which it appears, but generally is concrete, agreed-upon information that can be pointed to as example or proof.

Audience: As actors have audiences who can see and hear them, writers have readers. Having a sense of audience is important in writing because we write differently depending on who we think will be reading our work. If the audience is specific, we write in such a way that will appeal to a small group; if it is general, write in such a way that as many people as possible will listen to and be able to hear what we have to say.

Purpose: The author's goal or aim in writing a given piece.

Tone: refers to the author's attitude toward the reader (e.g. formal, intimate, pompous) or to the subject matter (e.g. ironic, light, solemn, satiric, sentimental).

Diction: refers to the choice of words used in a literary work. A writer's diction may be characterized, for example as formal, colloquial, abstract, concrete, literal or figurative.

Imagery: refers to the use of language in a literary work that evokes sense-impressions by literal or figurative reference to perceptible or "concrete" objects, scenes, actions, or states as distinct from the language or abstract argument or exposition. The imagery of a literary work thus comprises the set of images that it uses to appeal to senses (including, but not limited to sight).

Symbol, Symbolism: A symbol is something that stands for something else. Unlike allegory, symbolism is multi-dimensional--it may convey a number of meanings. The symbol of the great white whale in Herman Melville's *Moby Dick*, for example, may stand for the devil, nature, the forces of the universe or something else altogether.

Style: The way a writer writes. Any of the choices writers make while writing—about diction, sentence length, structure, rhythm, and figures of speech—that make their work sound like them. The tone of a particular work can be due in part to a writer's style.

Voice: A writer's unique use of language that allows a reader to perceive a human personality (persona) in his or her writing. The elements of style that determine a writer's voice include sentence structure, diction, and tone. The term can also be applied to the narrator of a selection.

PROMPT 1: CREATIVE

Read the following excerpts from Ross Gay's The Book of Delights: Essays and respond to the following prompt:

Write your own short account of observed experience attempting to imitate Gay's distinctive voice in your own piece. (Your response can be anywhere from a single to two paragraphs, as with "Tomato on Board" or "The Marfa Lights," or longer as with "Scat.") Later we'll discuss the specific sources of inspiration from Gay's work for your own piece.

Due: Monday, July 27 (midnight). Submit to Google Classroom

https://docs.google.com/document/d/1Ni5_xC76ZwHcY5_pFP_dsP-QE4TdDFOh4POQN2Cepjo/edit

PROMPT 2: RHETORICAL ANALYSIS/STRUCTURE AND ORGANIZATION

Read the excerpt below from Ander Monson's Vanishing Point: Not a Memoir and describe how Monson structures the excerpt - his strategic choices about what to introduce into his account of being selected to serve as a juror in the trial of Michael Antwone Jordan - to display the writer's struggle to resist what one reviewer described as the "lure of self interest and self-presentation." You should support your response with key phrases and/or terms that signal these shifts in subject or focus. (Your response should be a single, well developed body paragraph about one page in length, double-spaced, Times New Roman, 12-point font. It's okay if you go beyond a page.)

Due: Monday, July 27 (midnight). Submit to Google Classroom

<https://docs.google.com/document/d/1x8T1BpyPzG6g2i9cRpK4bbl-WkN2my8XK6H0qGEsikI/edit>

PROMPT 3: RHETORICAL ANALYSIS/USING DETAIL, IMAGERY AND MORE

Write a reflection on how author Brian Blanchfield uses detail and imagery (and any other element of author craft you feel is noteworthy) to create a document that illustrates his conception or idea of the creation and purpose of art (his approach to creating art) and how it restores the individual in his reflections on "The Day as a Literary Unit." You should support your response with key phrases and/or diction (noteworthy detail, imagery, etc.) quoted and closely analyzed from the text. (Your response should be a single, well developed body paragraph about one page in length, double-spaced, Times New Roman, 12-point font. It's okay if you go beyond a page.)

Due: Monday, August 10 (midnight). Submit to Google Classroom

https://docs.google.com/document/d/144DGfpz683thkc8m9W_DFn-r5EpiDDUUmcdxowEhVg/edit#

PROMPT 4: RHETORICAL ANALYSIS/LOCATING SOURCES OF AUTHORITY IN ARGUMENTATION

Write a reflection on how author David Gessner uses personal experience rather than what we traditionally think of as expertise to craft a convincing environmental argument in his excerpt from My Manifesto: Down the Charles River in Search of a New Environmentalism. Be sure to put into your own words his argument and what you think makes this essay so persuasive. You should also support your response with key phrases and/or diction quoted and closely analyzed from the text. (Your response should be a single, well developed body paragraph about one page in length, double-spaced, Times New Roman, 12-point font. It's okay if you go beyond a page.)

Due: Monday, August 17 (midnight). Submit to Google Classroom

https://docs.google.com/document/d/1Eg1wWm_QwWU-6rtW0QnBlJ2thty862P2dyAoajDsqx4/edit#heading=h.vocbhfszjp5x