

2023 SUMMER ASSIGNMENT Join AP Language Google Classroom: kgpmvvh
REQUIRED TEXTBOOK FOR CLASS: *The Language of Composition:*

Authors/Eds Shea, Scanlon, Aufses, Pankiewicz - Third Edition: ISBN: 978-1-319-05614-8
(wait to purchase other texts until after the first week of class)

Welcome to Advanced Placement (AP) Language and Composition. The purpose of this college-level course is to engage students in the science and art of reading and writing prose in a variety of rhetorical contexts, and to hone their critical thinking and analytical skills.

Additionally, the assignments are designed to encourage students to think independently, to evaluate and construct effective, valid argumentation and nonfiction prose, and to assess their own work skillfully. According to AP, “the reading and writing assignments that students do in AP Language and Composition are intended to deepen and expand their understanding of how written and spoken language functions rhetorically: to communicate writers’ intentions and to elicit readers’ responses in particular situations.” Students will analyze the ways in which the interweavings and interactions between a writer’s rhetorical choices, purpose, audience, subject matter, and tone combine to achieve specific effects.

ASSIGNMENT #1: *The Letter of Introduction*

Due: 6/30/2023

Submit to Google Classroom (see code above)

The **purpose** of this assignment is to explain why you signed up for AP Language and Composition. Include 1) your relationship to reading and writing as well as include examples to illustrate your reading/writing experiences and history; 2) the specific reasons - honesty is important - why you wish to take this class; 3) information in general about what I, as the facilitator of this course, should know about you.

Another **purpose** of this assignment is to show me how much you invest in the craft of writing - I am looking for thoughtful, purposefully crafted writing that is lively and engaging, and provides specifics and examples. Length is not specified, because at the college level, students should be aware of how much prose is required to effectively convey sufficient information to fulfill the purpose of the writing assignment.

ASSIGNMENT #2: *Commonplacing Entries Journal* - **Due first day of class**

Commonplacing is the practice of entering literary excerpts along with reflective, analytical commentary regarding those entries. Keepers of commonplacing journals select passages that are exceptionally insightful, fascinating, beautiful, memorable, personally meaningful, or otherwise amazing. Marcus Aurelius, Thomas Locke, Dorothy Wordsworth, and Thomas Jefferson are a few more famous writers who participated in the art of commonplacing.

IMPORTANT: The commonplace journal is to be **handwritten in pen**. You may use any type of journal or notebook for this; it’s preferable to choose something durable that can withstand the rigors of backpack burrowing. This will be a journal that we will be keeping and referring to throughout the school year. Those of you who adore color and sketching or who want to stretch

their sensory skills, take this opportunity to add your creativity through the addition of color and drawings to enhance your journal.

SPECIFICS: Bring this journal to the first day of class and every subsequent class. You will complete at least TEN (10) entries during the summer.

ASSIGNMENT #2: *Commonplacing Entries Journal* - **Due first day of class** (continued)

- a. **RECORD:** As you read your summer reading assignments, road signs, church signs, pamphlets, blogs, tweets, song lyrics or anything; however, be sure to gather a variety of quotes from different genres. Record quotes that you find puzzling, poignant, insightful, humorous, clever, beautiful, flabbergasting, insightful, thought-provoking, annoying, or somehow outstanding and worthy of study.
- b. **REFLECT:**
 1. Date each entry - include the author's name and the text where you discovered the quote/passage.
 2. For each entry, describe the specific traits of the passage that strike you as fascinating.
 3. Explain, interpret, analyze how those traits function - for example, a passage that uses a description "Irish Setter red," has quite a different connotation, creating a different image than "blood red" "rose-red" or "vermilion" (note: "connotation" is an important word; if you don't know the denotation, look it up)
 4. Make this an authentic learning experience, engage with this journal and make it your own. Some of the writing assignments will be based on your journal entries.

The **purpose** of this assignment is to increase your awareness of the art of rhetoric; rhetoric is the use of language to achieve specific, desired effects. The goal of AP Lang is to hone our ability to assess the ways in which the words themselves and their arrangement affect the content, and consequently, the reader. These entries will also provide fodder for your own writing.

ASSIGNMENT #3A *Reader Response Log* - **For required reading**

Due Dates: Sections #1 & #2 - 8/4; Sections #3 & #4 - 8/18

Required text: In Cold Blood by Truman Capote

1. The text is divided into four sections.
2. Annotate as you read, and after each 1/4 section, write a reader response reaction to that section. Annotations can be on sticky notes, margins, or electronically
 - Responses should be 1.5 spacing, TNR font, size 11, at least 1 page
 - Avoid summaries or lengthy quotations; quotes should be no longer than ten words long (if you are referring to a lengthy passage, just indicate the fact that you are assessing a longer section of prose) - indicate page numbers
 - To provide context for the parts you are analyzing, just provide a brief signal phrase, such as "after Bongo discovers the treasure, he enters into an argument with Ralphie"

Include page numbers.

- You will be describing and analyzing the organization, tone, mood, diction, syntax, purpose, point of view, details, aspects that you find interesting and intriguing, puzzling, unusual, or otherwise outstanding.
- Explain the effects of the use of rhetorical devices (the tools of language), or the organization of material, or other facets of the text. (see sample)

ASSIGNMENT #3B - Independent Reading Choice - Due Date: Day 1 of class:

1. Divide the text into TWO (2) sections of equal length, roughly.
 2. Annotate as you read, and after each 1/2 section, write a reader response reaction to that section. Annotations can be on sticky notes, margins, electronically
- Responses should be 1.5 spacing, TNR font, size 11, at least 2 pages (total of 4 pgs)
 - Avoid summaries or lengthy quotations; quotes should be no longer than ten words long (if you are referring to a lengthy passage, just indicate the fact that you are assessing a longer section of prose) - indicate page numbers
 - To provide context for the parts you are analyzing, just provide a brief signal phrase, such as “after Bongo discovers the treasure, he enters into an argument with Ralphie”
 - You will be describing the organization, tone, diction, syntax, purpose, point of view, details, aspects that you find interesting and intriguing, puzzling, unusual, or otherwise outstanding. (see the exemplar)
 - Explain the effects of the use of rhetorical devices (the ways in which language is used - the tools of language),
 - Provide information about the section - which page numbers - Also, title your sections

Independent Choice Reading List - AP Language and Composition

(Note: if you are reading a text for another AP course, you may use that text for this reading)

The Dorito Effect - Mark Schatzer

Catfish and Mandala - Andrew X. Pham

Autobiography of Malcolm X

Last Days of Night - Graham Moore

Caste: The Origins of Our Discontents - Isabel Wilkerson

Becoming - Michelle Obama

The Heart and the Fist - Eric Greitens

RUBRIC FOR SUMMER READING RESPONSE

(NOTE: This rubric is for summer responses only - the rubric will become more stringent during the course of the year as expectations and standards change)

CONTENT	ORGANIZATION	TECHNICAL ELEMENTS
The content of the writing goes beyond summary; the majority of the content is showing and explaining the rhetorical techniques employed by the narrator (if fiction) or the author (if nonfiction); signal phrases provide brief context for quotes, but are not lengthy	The content is organized logically into paragraphs to ease reader comprehension; analysis is clearly linked to quotes for clarity and cohesion.	Directions are adhered to; grammar and mechanical elements are few and do not interfere with reader comprehension
60 pts	30 pts	10 pts

IN A NUTSHELL: Assignments & Due Dates

June 30th: Letter of Introduction - submit to G-Classroom
August 4th - Sections 1 & 2 of <u>In Cold Blood</u> analysis - submit to G-Classroom
August 18th - Sections 3 & 4 of <u>In Cold Blood</u> analysis - submit to G-Classroom
First day of class - Common place Journal - notebook, hard copy Independent Reading Choice analysis 1 & 2 Submit to G-Classroom

Exemplar: Reading Response - The Heart and the Fist by Eric Greitens

SECTION ONE: MIND & FIST (Section 2 - Heart & Mind) (Section 3 - Heart & Fist)

The organization in the text is important, as the “mind” represents logically knowing about the world - having knowledge and a cognitive understanding of political and humanitarian situations and their effect on populations; the “fist” represents military force and physical aggression; the “heart” symbolizes the need to have genuine care and concern for the people we are trying to help. Greitens, through his experiences, comes to realize that all three are important, and guides readers through the process of understanding his journey of awareness and understanding by dividing his entire book into three discrete labeled parts to emphasize the theme and meaning of each section.

Greitens drops his readers directly into military action in the first chapter, opening with the line, “The first mortar round landed as the sun was rising...lights went out. Smoke filled the air” (3). The description and imagery emphasize the danger of the situation, and provide suspenseful action. He then flashes back to SEAL training, when he and his comrades are crawling through the mud with instructors throwing “smoke and flashbang grenades” emitting “red smoke, purple smoke, orange smoke” (4) and Greitens brings visual aspects to the scene, illustrating the intensity of the training that parallels the intensity of the real life situation they are currently encountering.

Greitens then relates how he and his fellow team members automatically react to the situation, due to their previous extensive training as Navy Seals. Using repetition, rhythm, and connection of action phrases with commas, he creates syntax and action verbs that mimic the men’s automatic reactions: “Whistle, drop, whistle, crawl, whistle, up and run; whistle, drop, whistle crawl, whistle, up and run” (4) The juxtaposition of his SEAL training and the current situation on the ground in Iraq illustrates the effectiveness of preparation that the training provides, and reveals how the soldiers’ reactions are like reflex reactions, they come so naturally.

Greitens also uses extensive dialogue, description, and narrative commentary to illustrate the ways that he is learning about life in other countries, and how best to assist people in attaining freedom, democracy, and equality. In China, he teaches English, and recounts a situation where the students are asking him about freedom of speech and the Bill of Rights: “A student...glanced nervously at the door, then...shut it” (20). Greitens assumes that the student is worried about disturbing other classrooms, until the police show up and tell Greitens he must go with them to “make paperwork”(23). Greitens describes the frightened look on his students’ faces, the exchange of words with the police, and the ride to the police station as well as details that reveal an ominous spy-thriller movie-like atmosphere in the interrogation room: “a single bare light bulb dangled from a wire” (23), to convey the way his initial innocence and naivete morph into full comprehension of his situation. He transforms from a carefree, adventurous

teacher immersed in the joy of teaching to a jaded vulnerable potential victim with a tangible realization of the potentially dangerous situation he is in. He could be arrested and detained in China indefinitely.

Greitens closes out the chapter with a metaphor: “I left a lot of my naivety in China. I also left a lot of my fear” (26). This combination of short sentences and figurative language conveys Greitens’ new, more enlightened understanding of tyrannical governments and his assumed role as humanitarian coupled with his newfound courage; he will be continuing his efforts despite the dangers.

Greitens uses juxtaposition to illustrate how he learns to use his mind versus how to use his fist. While attending Duke University, he also takes boxing lessons at a gym: “Duke was all about reading and talking. In the gym, we *did* everything and talked about almost nothing” (34). In this sentence, Greitens uses italics to emphasize the action, then follows up with an example: “‘Earl, how do I throw a jab?’ ‘Watch Derrick. *Do* as he does.’ End of discussion.” Again, he uses the italics, and provides the sparse dialogue to reveal how the gym is all about action with very little discussion, analysis, or any type of talk.

As he does earlier in the text, Greitens uses a flurry of verbs to show action; he describes a boxer jumping rope: “the rope crossing, dancing, ticking, gliding...the rope threw furiously again” (35). The descriptive paragraph is filled with action words to describe the boxer’s jump roping ability: *flying, cutting, tick-ticking, sweeping* (35). The rope’s actions, Greitens says, are “enclosing the fighter in a clear cloud of movement,” bringing to a reader’s mind the model of electrons zipping maniacally around the nucleus of an atom. The author’s description, through an abundance of action words also echoes the way in which he describes the learning process - it’s all about action and doing, not talking. The tone of the passage is reverent; Greitens clearly is in awe of the boxer; additionally, he is learning how to be adept at using his “fist” and physical self to combat dangers in the world. He uses every experience as an opportunity to apply tactics and strategies to his own life.

These particular passages and quotes are not singular; they encapsulate and represent Greitens’ overall writing style. Description and imagery are at the forefront of his work; dialogue and characterization of people he encounters add depth and breadth to his presentation, and he uses his narrative in ways that are similar to an omniscient narrator in fiction to help the reader understand his own learning process and changing perspective.