

To: Students Taking Advanced Placement English Language and Composition and their Parents

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Re: Summer Reading Program, Monterey High School - Summer 2015

Welcome to AP Language and Composition! This course is designed to be the equivalent in rigor of a college course in rhetoric, literature studies, and composition. The focus of AP Language and Composition is intensive analysis of literature—with an emphasis on nonfiction. This focus on nonfiction will require students to recognize rhetorical, stylistic, and literary devices and strategies that can be used to enhance their own writing. Special attention in this course will be devoted to preparing students for the AP Language and Composition examination, which directly tests the student’s reading and writing abilities by asking him or her to recognize and analyze how an author shapes a piece of writing to serve the overall purpose or themes.

As both practice and preparation for the reading and writing moves students will be mastering throughout the upcoming school year, over the summer students will: a) read and log one work of fiction, *East of Eden*, exploring ways in which literature can be read rhetorically; and b) read Chapters 1-3 in the core course text, *The Language of Composition*, familiarizing themselves with key rhetorical terms and concepts and applying them to various readings.

Log Directions: Use a bound composition notebook (no spiral) and clearly label all entries. Refer to and utilize available terms handouts, as needed. Keep your analysis in the third person. Avoid “I feel” or “I think” statements. Please include page numbers, using correct MLA format for parenthetical citations.

Note: Contact your teacher via email if you need clarification on any aspect of the following, and don’t wait until the first week of August to do so!

I. FICTION: *East of Eden* – John Steinbeck

A. For EACH of the four sections of the novel, complete the following:

Copy into your log five important passages that exemplify the author’s style and serve a purpose in the larger whole or reinforce a theme (= 20 total entries).

For each passage:

1. **Annotate:** Underline and make notes in the margins, brief indications of what you observe or why you thought each significant.
2. **Follow each annotated passage with a brief analysis of style**, analyzing diction, syntax, imagery, and tone, noting any patterns that reoccur throughout the novel. See page 2 for more on this process.

Style analysis (#2 above) is further broken down as follows:

An author's purpose is achieved through his or her choice of key style elements such as diction, syntax, imagery, and tone, or: **P/DSIT**. More precisely, an author's particular style—his or her diction, syntax and imagery—creates a tone, and the purpose of a passage emerges from, rests upon a combination of these elements. **Be sure to identify the author's purpose:** indicate how the passage fits into the whole of the chapter, section, and/or entire novel. *In fiction*, the purposes of a passage will be specific to the context (i.e. to underscore the effects of addiction on the family, to illustrate an emerging conflict between siblings, to show a reversal in character, etc.)

Diction: Diction refers to word choice. The vocabulary of the English Language is the most extensive of any language on earth, offering shades of nuance and connotation that help authors create definite mood and tone their writing.

Syntax: Syntax refers to sentence structure. Consider how the length and structure of sentences help to achieve a purpose. Look for sentence fragments or short sentences, extra-long sentences, lists, sentences that reserve the main clause until the end, or sentences that are structured to reveal comparisons.

Imagery: Imagery refers to the creation of sensory experience for the reader. Whenever a writer appeals to the reader's senses of smell, taste, sight, touch, hearing, or physical sensation caused by emotional response. Imagery is often characterized by use of figurative language, such as simile, metaphor, personification, analogy, paradox, and hyperbole.

Tone: Similar to mood, tone describes the author's attitude toward his or her material, the audience, or both. Considering how a work would sound if it were read aloud can help in identifying an author's tone.

II. *The Language of Composition* – Shea, Scanlon, Aufses

***This text must be checked out from the MHS Library.**

Except for the terms handout (see A below), all work should be completed in a separate section of your summer log.

- A. Glossary of Terms Handout – Use the handout to assess your understanding of the terms *before* you read each chapter, then re-assess yourself and fill in the “Example” and “Definition” columns using the glossaries at the end of each of the first three chapters. Your working understanding of these terms will be assessed during the first quarter of 2015-2016.

- B. Chapter Work. Please read each chapter and complete the activities on the designated page numbers. All work should be entered in your summer composition notebook.

Chapter 1: An Introduction to Rhetoric

Read 1-38

Activity pg. 6, 10, 12, 20

Culminating Activity (page 30)

Memorize Glossary of Rhetorical Terms

Chapter 2: Close Reading - The Art and Craft of Analysis

Read 39-80

Activity pg. 43, 56, 63

Memorize Glossary of Style Elements

Chapter 3: Analyzing Arguments - From Reading to Writing

Read 81-143

Activity pg. 85, 92, 109 (both), 128, 130

Culminating Activity (page 137)

Memorize Glossary of Argument Terms and Fallacies

Your summer reading log will be collected during the first weeks of school in 2015.

ASSESSMENT: Be prepared to be assessed on your reading and understanding of BOTH texts after your return in the fall.