

AP English Language and Composition: Summer Reading 2015-16

Dear Student:

Welcome to AP English Lang and Comp. The summer reading selections offer students high-interest, contemporary texts, as well as nonfiction readings and literary classics. We hope you will find the summer readings enjoyable as well as thought-provoking.

You will be reading **two books** (one fiction and one nonfiction) and writing **one essay**. You will also be completing a **vocabulary exercise** in which you apply 20 vocabulary terms to both books. All work must be TYPED (12pt TNR, double-spaced).

For the fiction piece, every student will read *The Great Gatsby* by F. Scott Fitzgerald. For the nonfiction piece, you may choose a selection from the **Nonfiction Reading List** (below). In addition to completing the summer reading essay and vocabulary exercise, students should be prepared to work with their summer reading selections during the first few weeks of school. Parents are encouraged to assist their student in selecting a nonfiction title that will be both intellectually stimulating and appropriate for their child. Book reviews may be found online on sites such as Goodreads.com, Amazon.com, and BN.com (and associated smartphone apps).

Copies of these books may be obtained at a bookstore or a library. **It is highly recommended that you purchase your own hard copy of the books**, as that will provide you with the opportunity to highlight and make notes within your pages to help you read more critically. Discounted new and used books can often be found on websites such as Amazon.com, BN.com, and Half.com.

DUE DATE: The first day of school – **printed and ready for submission**. You will also be required to submit to Turnitin.com.

If you have any questions, you can email Mrs. Alisha Anderson at andersonalisha@bcstdschools.net.

NONFICTION READING LIST

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| 1. Amazing Grace by Jonathon Kazol | 15. Hellhound on His Trail: The Electrifying Account of the Largest Manhunt in American History by Hampton Sides* | 27. The Men Who United the States: America's Explorers, Inventors, Eccentrics, and Mavericks, and the Creation of One Nation, Indivisible by Simon Winchester* |
| 2. Beautiful Boy: A Father's Journey Through His Son's Addiction by David Sheff | 16. How Starbucks Saved My Life: A Son Of Privilege Learns To Live Like Everyone Else by Michael Gates Gill | 28. Outliers: The Story of Success by Malcolm Gladwell* |
| 3. Black Hawk Down by Mark Bowden | 17. Hustle: The Myth, Life, and Lies of Pete Rose by Michael Sokolove | 29. Overachievers: The Secret Lives Of Driven Kids by Alexandra Robbins |
| 4. Black Like Me by John Howard Griffin | 18. In Cold Blood by Truman Capote | 30. Prozac Nation by Elizabeth Wurtzel |
| 5. Chinese Cinderella: The True Story of an Unwanted Daughter by Adeline Yen Mah | 19. The Innocent Man by John Grisham | 31. Reading Lolita In Tehran by Azar Nafisi |
| 6. The Devil in the White City: Murder, Magic, and Madness at the Fair that Changed America by Erik Larson* | 20. Into The Wild by John Krakauer* | 32. The Right Stuff by Tom Wolfe |
| 7. Dreams from My Father: A Story of Race and Inheritance by Barack Obama | 21. Into Harm's Way: The Sinking of the U.S.S. Indianapolis and the Extraordinary Story of Its Survivors by Doug Stanton | 33. Stiff: The Curious Lives of Human Cadavers by Mary Roach |
| 8. Dress Your Family In Corduroy And Denim by David Sedaris | 22. Is Paris Burning? by Larry Collins and Dominique Lapierre | 34. There Are No Children Here by Alex Kotlowitz |
| 9. Escape by Carolyn Jessop | 23. Kabul Beauty School: An American Woman Goes Behind The Veil by Deborah Rodriguez | 35. The Zookeeper's Wife: A War Story by Diane Ackerman |
| 10. Fast Food Nation by Eric Schlosser | 24. Left to Tell: Discovering God Amidst the Rwandan Holocaust by Immaculee Ilibagiza | 36. Uncommon: Finding Your Path to Significance by Tony Dungy |
| 11. Freakonomics by Stephen Levitt | 25. Making the Second Ghetto: Race and Housing in Chicago 1940-1960 by Arnold R. Hirsch | 37. Woman Warrior by Maxine Hong Kingston |
| 12. Game of Shadows: Barry Bonds, BALCO, and the Steroids Scandal that Rocked Professional Sports by Mark Fainaru-Wada and Lance Williams | 26. The Man Who Mistook His Wife For a Hat by Oliver Sacks | |
| 13. Geeks: How Two Lost Boys Rode the Internet Out of Idaho by Jon Katz | | |
| 14. The Glass Castle by Jeannette Walls | | |

*You may substitute another text of equal length and merit by authors marked with an asterisk.

ESSAY

- Defend (support) or refute (go against) one of the following statements about literature; support your stance using textual evidence (specific citations) from one or both of your summer reading books.
 - **“A story must be exceptional enough to justify its telling; it must have something more unusual to relate than the ordinary experience of every average man and woman.” --- Thomas Hardy**
 - **“What lasts is what is written. We look to literature to find the essence of an age.” --- Peter Brodie**
 - **“Thus all art is propaganda and ever must be, despite the wailing of the purists ... I do not care a damn for any art that is not used for propaganda.”--- W.E.B. DuBois**
- Your response should reflect your thoughts, observations, and analysis of the texts. For this assignment, research is discouraged. Your response should be original. **Do not summarize; critically analyze the texts.**
- 3-4 pages** of quality writing (no fluff). This does not include the Works Cited page, which should include the books you read as well as any outside sources consulted.
- Use **MLA format** for in-text citations and Works Cited page. For help with MLA citations, see owl.english.purdue.edu.

VOCABULARY EXERCISE

Here are 20 vocabulary words. Be sure to study these words and gain a good understanding of them. You must relate each word to one of the summer reading texts, **10 to *The Great Gatsby*** and **10 to the nonfiction piece** you selected from the reading list.

For each word, you must complete the following:

1. Write an explanation of how the word relates to your novel of choice. (2-3 sentences)
2. Find a citation from the novel that relates to the vocabulary word. Please remember to use proper MLA citation format.

Example Vocabulary Exercise for “Capricious”:

Capricious:

- Scout, in the novel *To Kill a Mockingbird*, is very capricious in her everyday actions. She continuously surprises her brother Jem and her friend Dill with her ability to keep up with the boys no matter what they do. She also often has outbursts that display her powerful personality.
- A citation that exemplifies how Scout is capricious is when she impulsively fights her cousin. Scout states, “This time, I split my knuckle to the bone on his front teeth. My left impaired I sailed in with my right, but not for long” (Lee 84).

AP SUMMER VOCABULARY: make use of a dictionary or Dictionary.com as needed.

1. **Argument:** A reason or set of reasons given with the aim of persuading others that an action or idea is right or wrong; to the subject matter, a process of reasoning.
2. **Rhetoric:** Rhetoric is the art of using language as a means to persuade. Along with grammar and logic or dialect, rhetoric is one of the three ancient arts of discourse. From ancient Greece to the late 19th Century, it was a central part of Western education, filling the need to train public speakers and writers to move audiences to action with arguments. The very act of defining has itself been a central part of rhetoric, appearing among Aristotle's Topics. **Rhetor: in ancient Greece and Rome, a master or teacher of rhetoric; an orator.
3. **Ethos:** An appeal based on the character of the speaker. An ethos-driven document relies on the reputation of the author.
4. **Logos:** An appeal based on logic or reason. Documents distributed by companies or corporations are logos-driven. Scholarly documents are also often logos-driven.
5. **Pathos:** An appeal based on emotion. Advertisements tend to be pathos-driven.
6. **Voice:** An author's distinctive literary style, basic vision and general attitude toward the world. This “voice” is revealed through an author's use of SYNTAX (sentence construction); DICTION (distinctive vocabulary); PUNCTUATION; CHARACTERIZATION and DIALOGUE. The voice of an author may cover a wide range of possibilities (i.e. “victim,” “judge,” “friend,” “coach,” “spy,” “opponent,” “cheerleader”).
7. **Diction:** The distinctive vocabulary of a particular author. “Concrete diction” refers to a use of words which are specific and “show” the reader a mental picture. “Abstract diction” refers to words which are general and “tell” something, without a picture. Notice the difference: (1) Abstract “Telling”- “Even a large male gorilla, unaccustomed to tourists, is frightened by people;” (2) Concrete diction “Showing”- “A four-hundred-pound male [gorilla], unaccustomed to tourists, will bolt into the forest at the mere sight of a person.”
8. **Connotation:** Suggestions and associations which surround a word as opposed to its bare, literal meaning. It is the opposite of denotation. Literature uses connotation; science and philosophy use denotation. Connotation refers to qualities, attributes, and characteristics implied or suggested by a word and depend upon the context in which the word is used.
9. **Tone:** The writer's attitude, mood, or moral outlook toward the subject and/or readers, i.e. as angry, empathetic, critical, ironic, suspicious, comic, surprised, sarcastic, supportive, etc.
10. **Dialect:** Variety of language confined to a region or group, manner or means of expressing oneself.
11. **Colloquialism (colloquial):** A word or phrase used in an easy, informal style of writing or speaking. It is usually more appropriate in speech than formal writing. Colloquialisms appear often in literature since they provide a sense of actual conversation and use the pronunciation, grammar, and vocabulary of everyday speech. Mark Twain makes use of colloquialisms in his *Huckleberry Finn*, such as in the opening line of the story, “You don't know about me without you have read a book by the name of *The Adventures of Tom Sawyer*, but that ain't no matter” (Twain 1).
12. **Paradox:** A statement that appears to be contradictory, but which reveals a deeper truth. For example, one of the most important principles of good writing is this: “Less is more.” It means that the most effective writing is clear and focused; everything extraneous is avoided. As Chesterton used the term, a paradox can refer both to a true statement, which at first seems to be false; and to a false statement, which at first seems to be true.
13. **Hyperbole:** Deliberate and obvious exaggeration for effect. Example: “I have tons of money.”
14. **Understatement:** A statement which says less than is really meant. It is a figure of speech which is the opposite of hyperbole. Hyperboles exaggerate; while understatements minimize.
15. **Anecdote:** A short narrative of an interesting, amusing or biographical incident.
16. **Invective:** An emotionally violent, verbal denunciation or attack using strong, abusive language. (For example, in *Henry IV, Part I*, Prince Hal calls the large character of Falstaff “this sanguine coward, this bedpresser, this horseback breaker, this huge hill of flesh.”)
17. **Bombastic:** Using or characterized by high-sounding but unimportant or meaningless language; pompous; grandiloquent.
18. **Capricious:** Impulsive; unpredictable.
19. **Apathy:** A lack of feeling or emotion, lack of interest or concern.
20. **Condescending:** Patronizing or assuming superiority.