

## SUMMER READING FOR AP ENGLISH LANGUAGE AND COMPOSITION STUDENTS 2010– 2011

Welcome to AP English Language and Composition! In order to prepare for this course, you must complete the following assignment over the summer. You will respond, in writing, to each of the texts you read. We will use these texts in class as a starting point, so it is important for you to have read and reflected on them. You should bring all of the books/essays read and assignments completed on **your first day of class**.

- ❖ Read this **entire** summer reading assignment sheet so you know what to look for as you read.
- ❖ **Take notes** as you read, thorough enough to serve in August/September as a review, enabling you to discuss the books readily when you return in the fall. **Please bring your notes to the first day of class.**
- ❖ You also have some other assignments to complete; once again, **please read this entire assignment sheet.** You do have THREE books to read by August. Enjoy!

### Required Readings and Assignments:

#### NON-FICTION FOCUS

Download the AP Language Summer Reading packet and complete the assignments.

#### AMERICAN LITERATURE FOCUS

Miller, Arthur. *Death of a Salesman*.

Hurston, Zora Neale. *Their Eyes Were Watching God*.

Assignment: For both the play and the novel, you will complete a double-sided journal as you read. Your journal should consist of quotes and your personal response/analysis of those quotes. You should have 20 quotes from each novel. Your quotes should be evenly distributed throughout the book. 10 of your responses should be personal response, and 10 of your responses should be analysis. The instructions are in the AP Language Summer Reading Packet, which you can download on [chshub.com/aplang](http://chshub.com/aplang).

#### WRITING FOCUS

Zinsser, William. *On Writing Well: The Classic Guide to Writing Non-fiction*.

(You can skip, for purposes of the AP Language class, the chapters on Science and Technology, Business Writing, and Sports in Zinsser. If you want to read these chapters, please do, but we will not be discussing them in class.)

#### Assignments:

1. BEFORE YOU READ Zinsser, write a one page response to the prompt provided in the AP Language Summer Reading Packet. You should **email** this response to [chsaplant@gmail.com](mailto:chsaplant@gmail.com) **by midnight on June 10**.
2. AFTER YOU READ Zinsser, complete the following assignments:
  - a. List 20 things writers need to know, according to Zinsser. Quote exact passages from the book (cite page number) and elaborate on the quotation.
  - b. Revise your response from the beginning of the summer, using Zinsser's writing advice. Then type a one page analysis of the changes you made. Bring your handwritten revisions to class the first day.

#### Other Notes:

- Do not use any other resources than the books themselves when you are writing your responses. Do not use the Internet, Cliff's Notes, Spark Notes or outside critical essays (except for your nonfiction assignment- obviously you are looking for outside sources for that assignment). We are interested in **your** ideas!
- **If you have problems downloading the assignment**, let us know as soon as possible. This will not be accepted as an excuse for not completing the assignment.
- If you have any questions regarding the texts or the assignments, please email either Mr. Kent or Mrs. Rumpfelt at the following email address: [chsaplant@gmail.com](mailto:chsaplant@gmail.com). We will be happy to assist you in any way possible. We look forward to meeting you in the fall.

# AP LANGUAGE SUMMER READING PACKET

## NON-FICTION FOCUS

### Assignment #1

#### AP Summer Passage for Analysis

**Instructions:** Read and annotate the following passage by Dylan Thomas which describes the varying attitudes and reactions of the speaker to his experiences on a spring morning. Then answer the questions which follow the passage.

- (1) It was a shooting green spring morning, nimble and crocus, with all the young women treading the metropolitan sward, swing their milk-pail handbags, gentle, fickle, inviting, accessible, forgiving each robustly abandoned gesture of salutation before it was made or imagined, assenting, as they revelled demurely towards the manicure salon or the typewriter office, to all the ardent unspoken endearments of shaggy strangers and the winks and pipes of clovenfooted sandwichmen. The sun shrilled, the buses gamboled,
- (5) policemen and daffodils bowed in the breeze that tasted of buttermilk. Delicate carousal plashed and babbled from the publichouses which were not yet open. I felt like a young god. I removed my collar-studs and opened my shirt. I tossed back my hair. There was an aviary in my heart, but
- (10) without any owls or eagles. My cheeks were cherried warm, I smelt, I thought, of sea-pinks. To the sound of madrigals sung by slim sopranos in water-filled valleys where I was the only tenor, I leapt on the bus. The bus was full. Carefree, open-collared, my eyes alight,
- (15) my veins full of the spring as a dancer's shoes should be full of champagne, I stood, in love and at ease and always young, on the packed lower deck. And a man of exactly my own age—or perhaps he was a little older—got up and offered me his seat. He said, in a respectful
- (20) voice, as though to an old justice of the peace, 'Please, won't you take my seat?' and then he added 'Sir.'

*By Dylan Thomas*

1. crocus—(n.) a plant with long-tubed flowers and slender linear leaves, usually associated with spring
2. sward—(n.) a portion of ground covered with grass
3. revel—(v.) to take intense pleasure or satisfaction
4. ardent—(adj.) characterized by warmth of feeling typically expressed in eager zealous support or activity
5. shrill—(v.) to utter or emit a piercing sound (in the poem it is used to mean having a sharp or vivid effect on the senses)
6. gambol—(v.) to skip about in play
7. carousal—(n.) a drunken revel
8. splash—(v.) splash
9. aviary—(n.) a place for keeping birds confined

**Dylan Thomas Passage Questions:** Answer the following questions in complete sentences. Defend/Support your answers.

1. What does the writer use the word “shooting” to convey in line 1? What does it suggest about the landscape he is describing?
2. What does the detail, “milk-pail handbags” suggest about the location of the description? Explain.
3. What do the destinations in lines 6-7, “manicure salon” and “typewriter office” suggest about the women that are being described?
4. What does the imagery in lines 8-9, “...shaggy strangers and the winks and pipes of clovenfooted sandwichmen.” allude to? What is the writer suggesting about the sandwichmen through his imagery?
5. What are the “publichouses” that are described in line 12? What clues support your answer?
6. What does the writer mean when he states in lines 14-15, “There was an aviary in my heart, but without owls and eagles.”? What do the “owls” and “eagles” symbolize or represent? Explain/Support.
7. What contrast occurs in lines 19-26? What is ironic about the situation?
8. What is conveyed about the relationship between the *speaker* and the man who offers him a seat and calls him “Sir”? Explain/Support. How does this make the *speaker* feel?
9. How does the writer want the *reader* to react to the ending of the poem? (Is it sad? Tragic? Humorous? Insightful?) Explain/Support your answer.

## **Assignment #2**

**Instructions:** Carefully read the article “Calculating Rhythm” by David Denby. Answer the following questions on the article using complete sentences. Clearly explain and support your answers.

**NOTE:** You will be asked to write an in-class analytical essay on this article during the first week of class.

The Current Cinema  
**CALCULATING RHYTHM**  
BY DAVID DENBY

**1**Continued report from the theatres: the kids at a late-night showing of Britney Spear’s debut movie, “Crossroads,” were groaning at what a sweet nothing the picture was. **2**The laughter was good-natured enough. **3**They weren’t offended, and neither was I: the movie would first have to exist on the screen for anyone to be offended by it. **4**“Crossroads,” which was written by Shonda Rhimes and directed by Tamra Davis, is built around Britney’s song “I’m Not a Girl, Not Yet a Woman,” and it’s about her passage to adulthood in the summer after she graduates high school. **5**What it’s really about, of course, is the very delicate marketing problem of turning a superbland pop star into an acceptable human being onstage, and its solution is so coy and hedged that the movie seems almost to be making the audience complicit in its calculations for success: we will show Britney dancing on her bed in the scantiest of undies but also make her the class valedictorian and a virgin; we will show her longing for freedom and escaping from her small town with a couple of friends but also have her phone home at every pit-stop between Georgia and Los Angeles; we will show her attracted to a young man with sexy stubble (Anson Mount) and allow the thrilling impression that he has killed someone, but make him in the end a knightly fellow who rescues women from their troubles. **6**And so on, right to the last shot. **7**Do they succeed? **8**Will Britney Spears become a movie star? **9**Maybe, but, without putting too fine a point on it, there’s something wrong with her face. **10**In closeup, her eyes appear too widely spaced and her upper lip too soft, and her flesh seems made of a lab developed polymer that has been lacquered a golden hue, like Peking duck. **11**When she’s not singing or dancing, the camera finds Britney shockingly indistinct and ordinary—young without the recklessness of youth, successful without the brazenness of power. **12**She’s as doll-like as Barbie’s kid sister. **13**To commit herself to any particular personality trait—to *have* a personality—would be to limit her appeal in some way. **14**So she doesn’t, or can’t, and there’s nothing to do but wonder at the absence at the center of the screen.

THE NEW YORKER, MARCH 4, 2002

1. In sentence #1, what is the word “groaning” used to convey? (Do **not** merely give a dictionary definition of the word “groaning.”)
2. In sentence #5, explain how the expression “super-bland pop star” is an oxymoron.
3. Why is sentence 5 so long? Explain/Support/
4. What tone does sentence 6 emphasize? Explain/Support.
5. What is the function of the two rhetorical questions in sentences 7 and 8? (What effect do they have on the reader?)
6. The writer uses the word “polymer” in sentence 10. Polymer is another word for plastic. Discuss how the two words, “polymer” and “plastic” differ in their connotations. Explain how the writer’s description of Britney would differ if the word “plastic” replaced “polymer.”
7. Sentence 12 uses the simile, “She’s [Britney’s] as doll-like as Barbie’s kid sister. Explain the writer’s purpose for using the simile. (What is he trying to convey about Britney through the comparison?)
8. Describe how the title of the article “Calculating Rhythm” serves the purpose of the writer in this article. (How does the title of the article make the writer’s attitude towards Britney clear?)

## Assignment #3

**Instructions:** Carefully read the article “Acting Out” by Antony Lane. Then, using complete sentences, answer the questions that follow the reading. Use specific details from the article and clear explanations to support your answers.

### Acting Out

“Spider-Man 3”

by Anthony Lane

There is one great scene in “Spider-Man 3,” and you can pretty much leave the theatre once it’s over, but for those three or four minutes you wouldn’t want to be anywhere else. An escaped convict named Flint Marko (Thomas Haden Church) flees the New York City police and tumbles, as you do, into a Particle Physics Test Facility. He finds himself in a sandpit, subjected to what we are told is “demolecularization,” a process familiar to anyone who pounds crackers to make a cheesecake crust. Once the experiment is over, the sand lies still; then it stirs and heaves, and, like a crumbling Lazarus, Marko rises again, his legs sifting and scattering with the effort. Finally, he staggers upright to reveal his transfigured self: Sandman, his flesh and blood blown away for good, and an odd look—part mourning, part implacable resolve—dimly discernible on his granular face. From here on, he will be storming dust, a wondrous mixture of the quick and the dead.

It is thrilling to imagine what Guillermo del Toro, who made “Pan’s Labyrinth,” or the James Cameron who brought us “Terminator 2: Judgment Day,” would do with Sandman. Both directors are obsessed with shapeshifters— with their sad restlessness, their ability to conjure threat out of the apparently fragile. The director of “Spider-Man 3,” Sam Raimi, is unconcerned by such niceties; to him, Sandman is just a bullying baddie against whom Spider-Man (Tobey Maguire) must pit his web and his wits. The film is certainly well stocked with villainy. Besides Sandman, there is the New Goblin (James Franco), better known as Harry Osborn, of whom I had personally had my fill by the end of the first movie. He is the son of the late Green Goblin (Willem Dafoe), and his agonized, drawn-out desire to make Spider-Man pay for that death makes Hamlet’s revenge look like a snap decision. We also have Venom (Topher Grace), who is introduced, with something close to panic, two-thirds of the way through the film. Until then, he has been known as Eddie Brock, who takes over from Peter Parker—the earthbound, off-duty Spider-Man— as a photographer for the Daily Bugle. Eddie then gets fired, and his response, in a radical solution to youth

unemployment, is to don a sticky black body stocking and a mouthful of fangs.

The most pathetic aspect of “SpiderMan 3” is that stickiness. In an early scene, a meteorite crashes to Earth, and from it crawls what seems to be a tiny garbage sack with half a mind of its own: not a bad image of where this film belongs. And, would you believe, the first person this superblob attaches itself to is, yes, Peter Parker. It doesn’t choose him; nobody has targeted him—of all Earth’s inhabitants, he just happens to be close by. Is this truly the best that the filmmakers can be bothered to do for our delight? Just how easily and stupidly pleased do they presume we are? Peter’s college professor (Dylan Baker) declares that the black stuff “amplifies characteristics of its host.” Fine, and I vaguely understand what occurs when it latches onto Eddie. The first host, however, is Spider-Man himself, and this is where the film becomes so embarrassing that you have to crouch down and stuff popcorn in your ears.

The joke about Peter has always been how uncool he is. “You are such a nerd,” his girlfriend, Mary Jane (Kirsten Dunst), sighs, thus giving a breath of hope to all the nerds in the audience. Once infected by the black stuff, he should by rights become an übernerd, but the movie can’t decide what it wants. One moment he is being eyed by girls in the street, and the next they are shying away from him, as he struts along like John Travolta at the start of “Saturday Night Fever.” You laugh, but the sound of it dies in your throat. Peter then dances in a night club, but unveiling a mean and moody Tobey Maguire is roughly as convincing as asking Norah Jones to rap. Dumbest of all is the change of hair style, as Peter stops combing his bangs sideways and lets them flop down over his brow. He looks like the bronze medalist in a teen-age Hitler-impersonation contest. Spider- Man, meanwhile, gets his own makeover, oiling into a different outfit (black is the new red), and hanging out moodily on church spires. What is being amplified here?

If “Spider-Man 3” is a shambles, that’s because it makes the rules up as it goes along. By the end, for instance, Sandman has become the size of an office block, each swinging fist as big as a truck, his

personality reduced to brutishness. I half expected him to come after Spider Man and Mary Jane carrying a gigantic bucket and spade. By what criterion did he grow so mountainous? Is he like a Transformer, or more like a genie? The fact is that if the fantastical is to flourish it must lay down the conditions of its magic and abide by them; otherwise, we feel cheated. (Tolkien knew this better than anyone.) Some viewers will take the New Goblin, whose name sounds like a small circulation poetry magazine, to be a vessel of unnatural forces, while others will see him, when he fires up his rocket-powered skateboard, as a rich kid with too many toys. That's the problem with this third installment of the franchise: not that it's running out of ideas, or lifting them too slavishly from the original comic, but that it lunges at them with an infantile lack of grace, throwing money at one special effect after another and praying—or calculating—that some of them will fly.

In May of 2006, the Wall Street Journal suggested that the budget for Raimi's film had swollen to more than two hundred and fifty million dollars, possibly to three hundred million. That's a lot of dough. The government paid less than that in foreign aid to Haiti last year. Still, if the movie performs as expected,

the outlay will be swamped by the profit, and one cannot fault Sony and Columbia Pictures for their business sense. What matters, to a moviegoer, is that costs appear to rise in inverse proportion to formal coherence: the more you spend, to judge by "Spider-Man 3," the less control you exert over the finished product. Domestic scenes that would not pass muster in a TV soap are allowed to drag on forever ("I want to be there for you," "You weren't there for me"), while major plot shifts—the teaming up of Venom and Sandman, say—are patched together in seconds. Fine character actors, such as James Cromwell and Theresa Russell, are handed a token scene and then flicked aside like chewed gum. Bryce Dallas Howard, whose pale and unnerving looks would make her a perfect villainess, is fobbed off with a role of smiling fluff. Laziness mingles with overkill, violence with mawkishness: most of the characters weep at the slightest provocation, but heads are beaten, burned, and sheared off by passing subway trains. "People really like me," our hero says at the start, adding later, "They love me!" Not for long, Whiny-Man, not for long.

The New Yorker, May 7, 2007

### Questions on "Acting Out"

Answer the following questions in complete sentences. Use details from the reading and clear explanations to support your answers.

1. It is clear that Lane disliked Spider-Man 3. In the 1<sup>st</sup> paragraph, how does he mock the "demolecularization" process? List the details that do this and clearly explain how they make the mockery clear to reader.
2. What is Lane's purpose in making references to Guillermo del Toro and James Cameron in the 2<sup>nd</sup> paragraph? (How does he view these two directors, and how does he make his views about them clear?)
3. In the 2<sup>nd</sup> paragraph, Lane makes an allusion to Hamlet. Based on the description, what can we infer about Hamlet's revenge in Shakespeare's play? Explain/Support your answer.
4. In the 3<sup>rd</sup> paragraph, Lane criticizes the lack of continuity and consistency in the movie. Explain how the description of the "black stuff" and its qualities is used to make this clear to the reader. What does Lane suggest would be a more consistent portrayal of Spider-man when he is "infected by the black stuff?"
5. Using only one sentence, summarize the main point of the 5<sup>th</sup> paragraph.
6. Who are the two objects of Lane's criticism in the 6<sup>th</sup> paragraph? What criticisms does he make about these two targets? To which of the two objects of Lane's criticism are the last two sentences of the essay directed? Explain/Support.
7. How might Lane's decision to focus his criticism on one of the two objects he criticized in the 6<sup>th</sup> paragraph have been influenced by his job as a movie reviewer? In what way do the last two sentences of the 6<sup>th</sup> paragraph indirectly compliment one of the objects of his criticism? Explain/Support.

# AP LANGUAGE SUMMER READING PACKET

## AMERICAN LITERATURE FOCUS

### Double Sided Journal Instructions:

1. As you read, choose significant quotations from the text to discuss. You will need 20 from each text.
2. We are looking for quality responses. You should prove that you are introspectively and reflectively considering the texts you are reading.
3. You should not, under any circumstances, consider outside sources, for your choice of excerpts, for analysis of text, or for personal response to the text. You need to make those decisions on your own. Our hope is that you will analyze the text on your own, without the assistance of outside sources.

<p><b>Text:</b> Record the text from the work in this space. Do not use the ellipsis mark before, after, or in the middle of the quote. If the quote is important enough to comment on, then quote it all. Don't forget to put the page number after the quote.</p>	<p><b>Response:</b> Respond to the quotation, either with a critical analytical response, or with a personal response.</p> <p><b>Critical, Analytical Response</b> In this space you are to analyze the author's use of language and his or her narrative techniques that you noted. Consider the following questions: (naturally you wouldn't answer all of them for every entry – these are just suggestions).</p> <ul style="list-style-type: none"><li>• Discuss the language in a specific passage. How does the <b>diction</b> contribute to the overall <b>tone</b>? Consider connotations.</li><li>• How is the personality of a specific character established within a specific passage of stanza?</li><li>• Consider the use of dialogue, stream of consciousness, focalization, foils, and/or actions.</li><li>• <b>Setting</b> is often a pivotal factor in the development of them.</li><li>• Consider a notable literary technique in the texts. Is there <b>irony, satire, symbolism, allusions, etc.</b>?</li><li>• What is the impact of the technique on the overall work?</li><li>• Are there any <b>predominant images</b> that keep recurring throughout the work?</li><li>• Discuss how some of the characters or situations fit into the typical <b>archetypal</b> categories.</li><li>• Explain the effect of any <b>unusual organizational or rhetorical strategies</b> in the work – multiple narrators; pacing elements (flashbacks, time lapses, etc.); unusual punctuation or use of italics; chapter divisions; syntax, like repetition of words and phrases or rhetorical questions; letters about events.</li><li>• <b>What are the key characteristics of the speaker or narrator?</b></li></ul> <p><b>Personal Response</b> Write your personal response. Tell how the quote or events surrounding this quote make you feel. Use the pronoun "I" here. Make connections to your life, to other works of literature you have read, songs, etc.</p>
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# AP LANGUAGE SUMMER READING PACKET

## WRITING FOCUS

BEFORE YOU READ Zinsser, write a one page response to the prompt below. You should email this response to [chsaplant@gmail.com](mailto:chsaplant@gmail.com) by *midnight on June 10*.

### Prompt for Writing Response

A word is not the same with one writer as with another. One tears it from his guts. The other pulls it out of his overcoat pocket. ~ Charles Peguy

Words - so innocent and powerless as they are, as standing in a dictionary, how potent for good and evil they become in the hands of one who knows how to combine them. ~ Nathaniel Hawthorne

Easy reading is damn hard writing. ~ Nathaniel Hawthorne

Every man who knows how to read has it in his power to magnify himself, to multiply the ways in which he exists, to make his life full, significant and interesting ~ Aldous Huxley

Reading is a means of thinking with another person's mind; it forces you to stretch your own. ~ Charles Scribner, Jr.

The roles of the reader and the writer are intrinsically linked in many ways. Consider the quotes above and your own thoughts on reading and writing. In a well-thought out essay, discuss the roles of the reader and writers and how they interact. Your final essay should be one to two pages, typed, double-spaced and in MLA format.