LINCOLN HS—AP ENGLISH LANGUAGE—2012 SUMMER ASSIGNMENT

NOTE: This summer assignment—complete and typed—is due the first week of class. You will also need to submit your complete assignment to turnitin.com, so be sure to **save an electronic version of your work.** Directions for submitting to turnitin.com will be given during the first week of school. These assignments are intended to enhance your critical reading skills and strengthen your writing skills, and they will be touchstone assignments for our work in class all year. Complete EACH category. *(If you have questions, please email Mrs.McCarthy at mccarthye@leonschools.net before July 1.)*

Category One: "Close Reading"

Read the attached chapter called "Close Reading: The Art and Craft of Analysis" and write a 300-word analysis or description of your own process as a reader. Consider carefully what is meant by "close reading"—what steps might be part of this method of reading? How might you apply the process as a reader? How might close reading help you develop as a writer?

Category Two: Personal Glossary of AP Terms

For each of the words on the attached list, provide the definition and an example ***in your own words***. **Definitions that are copied verbatim or that are cut and pasted from another source will not be accepted!** Be sure to consult the resources listed, or similar literary resources, for your definitions; standard dictionary definitions are often inappropriate for the purposes of AP Lang. At the end of your glossary, include a complete Works Cited page in MLA format that appropriately cites each source you used in collecting and revising your definitions. Information about MLA Works Cited pages can be found at http://owl.english.purdue.edu/owl/resource/747/01/. You are expected to have a basic knowledge of these terms at the beginning of the school year; of course, we will build upon this understanding throughout the year.

Category Three: A Watershed 20th Century Work

1. Read J.D. Salinger's novel, *The Catcher in the Rye* (available at local booksellers, libraries, and online retailers). Read the book with an eye for the author's style of writing and how it influences the meaning of the novel. Look for recurring words, ideas, symbols, themes, and situations. Think about diction, tone, simile, metaphor, personification, and other ways Salinger's language creates the meaning of the novel. You may want to take notes on these ideas as you read.
2. Choose a two-page passage from *The Catcher in the Rye* that you find particularly beautiful, compelling, interesting, or confusing and photocopy it. Then complete a close reading of the passage. Mark or highlight words, phrases, sentences, and paragraphs that particularly demonstrate Salinger's style. Use the terms in your Glossary to label specific techniques in the text, and "pay attention to the language, to the actual words and sentences" that Salinger uses (Prose 10). In the margins, make notes or ask questions about the writing and the meaning: How does Salinger create the story with words? What responses do you, the reader, have to Salinger's way of telling the story? (See the sample of annotation within the chapter "Close Reading: The Art and Craft of Analysis" and use it to guide your work.)

Category Four: Understanding Syntax

Read the book *How to Write a Sentence and How to Read One* by Stanley Fish (available at local booksellers and online retailers). In this book, Dr. Fish breaks down some of the most challenging aspects of English grammar in a conversational, approachable way. As you read, either mark in your book or take notes on lessons you find surprising, challenging, or completely new. After you have finished the book, reread pages 25-28, and complete the "Jabberwocky" exercise Dr. Fish describes by replacing the nonsense words in the excerpt of the poem with words that do make sense in those positions. Type your new poem, and complete it with a 200-word narrative of the word choices you made and how you knew you could make them. In other words, explain *what* you did, and explain *why* it worked grammatically.

Summer Assignment Checklist

During the first week of school, I will submit a completed, TYPED (in MLA format) packet in class and on turnitin.com that includes:

_____ Response to "Close Reading: The Art and Craft of Analysis"
_____ Personal Glossary of AP Terms complete with Works Cited/Works Consulted page in MLA format
_____ Close Reading of passage from *The Catcher in the Rye*
_____ "Jabberwocky" exercise and explanation from *How to Write a Sentence*

During the first week of school, I will be ready to:

_____ Submit my work electronically via Turnitin.com
_____ Bring hard copies of my Personal Glossary of AP Terms and my close reading of Salinger to class

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AP English Language and Composition Terms for Glossary

1. allegory
2. alliteration
3. allusion
4. anadiplosis
5. analogy
6. anaphora
7. antimetabole
8. antithesis
9. archetype
10. assonance
11. asyndeton
12. chiasmus
13. cliché
14. colloquialism
15. connotation
16. denotation
17. diction
18. epistrophe
19. epithet
20. epizeuxis
21. ethos
22. euphemism
23. flashback
24. hyperbole
25. idiom
26. imagery
27. irony
28. jargon
29. juxtaposition
30. logos
31. metaphor
32. metonymy
33. onomatopoeia
34. oxymoron
35. paradox
36. parallel structure
37. parody
38. pathos
39. persona
40. personification
41. point of view
42. polysyndeton
43. pseudonym
44. rhetoric
45. rhetorical question
46. sarcasm
47. satire
48. simile
49. slang
50. stereotype
51. synecdoche
52. syntax
53. tone
54. understatement

Sources for consideration:

http://www.virtualsalt.com/rhetoric.htm

http://www.virtualsalt.com/litterms.htm

http://www.uky.edu/AS/Classics/rhetoric.html

The Concise Oxford Dictionary of Literary Terms, ed. Chris Baldick (Oxford, 1990)

The Penguin Dictionary of Literary Terms and Literary Theory, 4th edition, ed. J.A. Cuddon, revised C. E. Preston (Harmondsworth, 1998)

Close Reading: The Art and Craft of Analysis

Do you ever wonder how your teachers can teach the same books year after year and not be bored by them? One reason is that the works we study in school have many layers of meaning, revealing something new each time we read them. That quality is what distinguishes them from literary potato chips, writings that are satisfying — even delicious — but offer little nutritional value. A mystery or a romance may absorb us completely, but usually we do not read it a second time.

How do you find the "nutritional value" in the books, stories, essays, and poems you study in school? Your teacher may lead you through a work, putting it in context, focusing your attention on themes and techniques, asking for a response. Or, you might do these things yourself through a process called **close reading,** or analysis of a text. When you read closely, you develop an understanding of a text that is based first on the words themselves and then on the larger ideas those words suggest. That is, you start with the small details, and as you think about them, you discover how they affect the text's larger meaning. When you *write* about close reading, you start with the larger meaning you've discovered and use the small details — the language itself — to support your interpretation.

As with any skill, close reading becomes easier with practice, but it's important to remember that we use it unconsciously — and instantaneously — every day as we respond to people and situations. We are aware of the interaction of subject, speaker, and audience (remember the rhetorical triangle in Chapter 1?), and we instinctively respond to the context and purpose of our interactions. We also consider style: body language, gestures, facial expressions, tone of voice, volume, sentence structure, **colloquialisms,** vocabulary, and more. And when we recount a conversation or describe a situation, we often analyze it in the same way we would write about a text we have read closely.

Take a look at the concluding paragraphs of "Where Nothing Says Everything," an essay by Suzanne Berne about visiting Ground Zero, the site of the terrorist attacks on the World Trade Center, several months after September 11,

2001. In the essay, which appeared in the *New York Times* travel section in April 2002, Berne writes that she had trouble getting a ticket to the official viewing platform, so she went into a deli that advertised a view of Ground Zero from its second floor. She brought her sandwich upstairs to a table next to a large window.

> And there, at last, I got my ticket to the disaster.
>
> I could see not just into the pit now, but also its access ramp, which trucks had been traveling up and down since I had arrived that morning. Gathered along the ramp were firefighters in their black helmets and black coats. Slowly they lined up, and it became clear that this was an honor guard, and that someone's remains were being carried up the ramp toward the open door of an ambulance.
>
> Everyone in the dining room stopped eating. Several people stood up, whether out of respect or to see better, I don't know. For a moment, everything paused.
>
> Then the day flowed back into itself. Soon I was outside once more, joining the tide of people washing around the site. Later, as I huddled with a little crowd on the viewing platform, watching people scrawl their names or write "God Bless America" on the plywood walls, it occurred to me that a form of repopulation was taking effect, with so many visitors to this place, thousands of visitors, all of us coming to see the wide emptiness where so many were lost. And by the act of our visiting — whether we are motivated by curiosity or horror or reverence or grief, or by something confusing that combines them all — that space fills up again.

Using what you learned in Chapter 1, you can probably identify the passage's context and purpose: the writer, not a New Yorker, visits Ground Zero and is awed by the emptiness that was once the World Trade Center; her purpose is to describe the experience to readers who seven months later still feel the immediacy of that September morning.

You can analyze the passage through the rhetorical triangle, considering the interaction of subject, speaker, and audience. Berne's audience, readers of the travel section of a national newspaper, may be planning their own visit and thus may be interested in her personal experience. You can also consider the ways Berne appeals to ethos, pathos, and logos. She establishes ethos by actually going to Ground Zero, not simply musing about it; her emotion-laden subject appeals to pathos; and in an original way, she uses logos, or logic, to show that visitors to the site are repopulating the area that was decimated on September 11.

And there's more. Using close-reading techniques, we can also examine Berne's **style.** Doing so provides information about the choices she makes at the word and sentence levels, some of which we may use to further analyze this piece.

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Analyzing Style

Just as we pay attention to more than the spoken words during a conversation, when we read closely, we look beyond the words on the page. And just as we notice body language, gestures, facial expressions, and volume in our conversations, we can understand a text better by examining its **tone,** sentence structure, and vocabulary. These elements make up the **style** of the written piece and help us to discover layers of meaning. Style contributes to the meaning, purpose, and effect of a text, whether it is visual or written.

Look back at the excerpt from Berne's essay. Here are some questions about style that might come to mind based on your first impressions of the passage:

- Why is the first paragraph one sentence?
- In that paragraph, why does Berne call the empty space "the disaster"?
- Why does the third sentence begin with "Gathered" rather than "Firefighters"?
- What examples of figurative language appear in the fourth paragraph?
- Does the word *huddled* in the fourth paragraph remind you of anything else you've read?
- What is the effect of the dashes in the final sentence?

You may notice that these questions fall into two categories: the choice of words and how the words are arranged. We call the choice of words **diction** and the arrangement of words **syntax.** Sometimes we talk about style as a matter of *tropes* and *schemes.* A **trope** is essentially artful diction. A trope could be a **metaphor,** a **simile, personification,** and **hyperbole.** A **scheme** is artful syntax. **Parallelisms, juxtapositions,** and **antitheses** are common schemes.

Here are some questions to ask when you analyze diction:

1. Which of the important words in the passage (verbs, nouns, adjectives, and adverbs) are general and abstract? Which are specific and concrete?
2. Are the important words formal, informal, colloquial, or slang?
3. Are some words nonliteral or figurative, creating **figures of speech** such as metaphors?

When you analyze syntax, you might ask:

1. What is the order of the parts of the sentence? Is it the usual (subject-verb-object), or is it inverted?
2. Which part of speech is more prominent — nouns or verbs?
3. What are the sentences like? Are they **periodic** (moving toward something important at the end) or **cumulative** (adding details that support an important idea in the beginning of the sentence)?
4. How does the sentence connect its words, phrases, and clauses?

These first-impression questions can be categorized as shown in the accompanying table.

FIRST-IMPRESSION QUESTIONS	DICTION	SYNTAX
Why is the first paragraph one sentence?		✓
In that paragraph, why does Berne call the empty space "the disaster"?	✓	
Why does the third sentence begin with "Gathered" rather than "Firefighters"?		✓
What examples of figurative language appear in the fourth paragraph?	✓	
Does the word *huddled* in the fourth paragraph remind you of anything else you've read?	✓	
What is the effect of the dashes in the final sentence?		✓

If you can answer these questions, you will be well on your way toward an analysis of an author's style and how that style is part of the text's message.

Talking with the Text

By now, you may be wondering how to generate your own questions to do a close reading. Just start by paying close attention to the choices a writer makes in the way he or she connects subject, speaker, and audience, as well as the choices the writer makes about style. Remember that style is a subset of rhetoric — it is a means of persuasion.

Let's look at three different approaches to close reading a passage by Joan Didion about California's Santa Ana winds from her essay "Los Angeles Notebook." As you interact with the text, keep in mind that you're not only identifying techniques and strategies, but you are also analyzing their effect. In other words, how do Didion's choices in diction and syntax help her achieve a particular purpose? To answer this, you must determine what the purpose is, what the choices are, and what effect those choices create.

> There is something uneasy in the Los Angeles air this afternoon, some unnatural stillness, some tension. What it means is that tonight a Santa Ana will begin to blow, a hot wind from the northeast whining down through the

Cajon and San Gorgonio Passes, blowing up sand storms out along Route 66, drying the hills and the nerves to flash point. For a few days now we will see smoke back in the canyons, and hear sirens in the night. I have neither heard nor read that a Santa Ana is due, but I know it, and almost everyone I have seen today knows it too. We know it because we feel it. The baby frets. The maid sulks. I rekindle a waning argument with the telephone company, then cut my losses and lie down, given over to whatever it is in the air. To live with the Santa Ana is to accept, consciously or unconsciously, a deeply mechanistic view of human behavior.

I recall being told, when I first moved to Los Angeles and was living on an isolated beach, that the Indians would throw themselves into the sea when the bad wind blew. I could see why. The Pacific turned ominously glossy during a Santa Ana period, and one woke in the night troubled not only by the peacocks screaming in the olive trees but by the eerie absence of surf. The heat was surreal. The sky had a yellow cast, the kind of light sometimes called "earthquake weather." My only neighbor would not come out of her house for days, and there were no lights at night, and her husband roamed the place with a machete. One day he would tell me that he had heard a trespasser, the next a rattlesnake.

"On nights like that," Raymond Chandler once wrote about the Santa Ana, "every booze party ends in a fight. Meek little wives feel the edge of the carving knife and study their husbands' necks. Anything can happen." That was the kind of wind it was. I did not know then that there was any basis for the effect it had on all of us, but it turns out to be another of those cases in which science bears out folk wisdom. The Santa Ana, which is named for one of the canyons it rushes through, is a *foehn* wind, like the *foehn* of Austria and Switzerland and the *hamsin* of Israel. There are a number of persistent malevolent winds, perhaps the best known of which are the *mistral* of France and the Mediterranean *sirocco*, but a *foehn* wind has distinct characteristics: it occurs on the leeward slope of a mountain range and, although the air begins as a cold mass, it is warmed as it comes down the mountain and appears finally as a hot dry wind. Whenever and wherever *foehn* blows, doctors hear about headaches and nausea and allergies, about "nervousness," about "depression." In Los Angeles some teachers do not attempt to conduct formal classes during a Santa Ana, because the children become unmanageable. In Switzerland the suicide rate goes up during the *foehn*, and in the courts of some Swiss cantons the wind is considered a mitigating circumstance for crime. Surgeons are said to watch the wind, because blood does not clot normally during a *foehn*. A few years ago an Israeli physicist discovered that not only during such winds, but for the ten or twelve hours which precede them, the air carries an unusually high ratio of positive to negative ions. No one seems to know exactly why that should be; some talk about friction and others suggest solar disturbances. In any case the positive ions are

there, and what an excess of positive ions does, in the simplest terms, is make people unhappy. One cannot get much more mechanistic than that.

Annotation

One technique you can use is **annotation.** Annotating a text requires reading with a pen or pencil in hand. If you are not allowed to write in your book, write on Post-it notes. As you read, circle words you don't know, or write them on the Post-it notes. Identify main ideas — **thesis statements**, **topic sentences** — and also words, phrases, or sentences that appeal to you or that you don't understand. Look for figures of speech, or tropes, such as metaphors, similes, and personification — as well as **imagery** and detail. If you don't know the technical term for something, just describe it. For example, if you come across an adjective-and-noun combination that seems contradictory, such as "meager abundance," and you don't know that the term for it is **oxymoron,** you might still note the juxtaposition of two words that have opposite meanings. Use the margins or Post-it notes to ask questions or to comment on what you have read. In short, as you read, listen to the voice in your head, and write down what that voice is saying.

Following is an annotated version of the Didion passage:

Long sentence

There is something uneasy in the Los Angeles air this afternoon, some unnatural stillness, some tension. What it means is that tonight a Santa Ana will begin to blow, a hot wind from the northeast whining down through the Cajon and San Gorgonio Passes, blowing up sand storms out along Route 66, drying the hills and the nerves to flash point. For a few days now we will see smoke back in the canyons, and hear sirens in the night. I have neither heard nor read that a Santa Ana is due, but I know it, and almost everyone I have seen today knows it too. We know it because we feel it. The baby frets. The maid sulks. I rekindle a waning argument with the telephone company, then cut my losses and lie down, given over to whatever it is in the air. To live with the Santa Ana is to accept, consciously or unconsciously, a deeply mechanistic view of human behavior.

Related words. Anxiety, foreboding

Appeal to senses

Short sentences

Look up word

I recall being told, when I first moved to Los Angeles and was living on an isolated beach, that the Indians would throw themselves into the sea when the bad wind blew. I could see why. The Pacific turned ominously glossy during a Santa Ana

Folktale?

Echo of foreboding in opening

period, and one woke in the night troubled not only by the peacocks screaming in the olive trees but by the eerie absence of surf. The heat was surreal. The sky had a yellow cast, the kind of light sometimes called "earthquake weather." My only neighbor would not come out of her house for days, and there were no lights at night, and her husband roamed the place with a machete. One day he would tell me that he had heard a trespasser, the next a rattlesnake.

Vivid images

Personal anecdote

More anxiety words

Look up name

"On nights like that," Raymond Chandler once wrote about the Santa Ana, "every booze party ends in a fight. Meek little wives feel the edge of the carving knife and study their husbands' necks. Anything can happen." That was the kind of wind it was. I did not know then that there was any basis for the effect it had on all of us, but it turns out to be another of those cases in which science bears out folk wisdom. The Santa Ana, which is named for one of the canyons it rushes through, is a *foehn* wind, like the *foehn* of Austria and Switzerland and the *hamsin* of Israel. There are a number of persistent malevolent winds, perhaps the best known of which are the *mistral* of France and the Mediterranean *sirocco*, but a *foehn* wind has distinct characteristics: it occurs on the leeward slope of a mountain range and, although the air begins as a cold mass, it is warmed as it comes down the mountain and appears finally as a hot dry wind. Whenever and wherever *foehn* blows, doctors hear about headaches and nausea and allergies, about "nervousness," about "depression." In Los Angeles some teachers do not attempt to conduct formal classes during a Santa Ana, because the children become unmanageable. In Switzerland the suicide rate goes up during the *foehn*, and in the courts of some Swiss cantons the wind is considered a mitigating circumstance for crime. Surgeons are said to watch the wind, because blood does not clot normally during a *foehn*. A few years ago an Israeli physicist discovered that not only during such winds, but for the ten or twelve hours which precede them, the air carries an unusually high ratio of positive to negative ions. No one seems to know exactly why that should

Seemingly contradictory sources of information

Good description

At least 7 scientific facts

Why in quotes?

be; some talk about friction and others suggest solar disturbances. In any case the positive ions are there, and what an excess of positive ions does, in the simplest terms, is make people unhappy. One cannot get much more mechanistic than that.

Strange — should be positive

Dialectical Journal

Another way to interact with a text is to keep a **dialectical journal,** or double entry notebook. Dialectical journals use columns to represent visually the conversation between the text and the reader. Let's look at a dialectical journal set up with note taking on the left (in this case, sections of the text you think are important) and with note making on the right (your comments).

NOTE TAKING	PARA.	NOTE MAKING
What it means is that tonight a Santa Ana will begin to blow, a hot wind from the northeast whining down through the Cajon and San Gorgonio Passes, blowing up sand storms out along Route 66, drying the hills and the nerves to flash point.	1	"drying the hills and the nerves" — example of zeugma, makes connection between nature and human behavior. Long sentence *winding* to the end — a "flash point" — like the winds "whining" down the passes and causing humans to act crazy.
"On nights like that," Raymond Chandler once wrote about the Santa Ana, "every booze party ends in a fight. Meek little wives feel the edge of the carving knife and study their husbands' necks. Anything can happen."	3	Chandler, who wrote crime fiction, was known for his hard-boiled style and cynicism. His quotation offers another image that supports Didion's view of the Santa Ana winds' effects on human behavior.
Whenever and wherever *foehn* blows, doctors hear about headaches and nausea and allergies, about "nervousness," about "depression." In Los Angeles some teachers do not attempt to conduct formal classes during a Santa Ana, because the children become unmanageable. In Switzerland the	3	These are impressive reports, from all over the world, and they make Didion's argument about the effects of winds on behavior convincing. They're basically a list — they could almost be bullet points.

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NOTE TAKING	PARA.	NOTE MAKING
suicide rate goes up during the *foehn*, and in the courts of some Swiss cantons the wind is considered a mitigating circumstance for crime. Surgeons are said to watch the wind, because blood does not clot normally during a *foehn*.		
A few years ago an Israeli physicist discovered that not only during such winds, but for the ten or twelve hours which precede them, the air carries an unusually high ratio of positive to negative ions.	3	Sounds pretty scientific; an Israeli physicist sounds like an expert. Another scientific fact for Didion's argument.

Breaking the text into small sections helps you notice the details in Didion's writing: specific word and sentence choices. For example, she connects two seemingly different things in the same grammatical construction ("drying the hills and the nerves"; the technical name for this figure of speech is **zeugma**). She also alludes to crime writer Raymond Chandler, to facts, even to some scientific data. Collecting these bits of information from the text and considering their impression on you prepares you to answer the following questions about Didion's style: What effect is she striving for? How does the effect serve the purpose of her writing?

Graphic Organizer

A third way to organize your thoughts about a specific text is to use a **graphic organizer.** Your teacher may divide the text for you, or you may divide it yourself as you begin your analysis. Use the paragraph divisions in the text as natural breaking points, or perhaps consider smaller sections that reveal interesting stylistic choices. Although a graphic organizer takes time to complete, it lets you gather a great deal of information to analyze as you prepare to write an essay.

The accompanying graphic organizer below asks you to copy something the writer has said, then restate it in your own words; next you analyze how the writer makes the point and what the effect on the reader is. Note that you become increasingly analytical as you move across the columns to the right.

Shea, Renee, Lawrence Scanlon, and Robin D. Aufses, eds., *The Language of Composition: Reading, Writing, Rhetoric.* Boston: Bedford/St. Martin's, 2008. Print.