Dear AP Language Student,

I am excited that you have elected to partake in a challenging and rigorous course – Advanced Placement (AP) English Language and Composition. Like other AP courses, this class offers a college-level curriculum. More specifically, this class is equivalent to a freshman level writing course and freshmen level literature course offered by most colleges and universities. Therefore, a student enrolled within the course only if he possesses intellectual curiosity, a desire to read nonfiction texts, a motivation to improve his writing, a proficiency in completing homework assignments, and a dedication to work hard within this accelerated course.

The Advanced Placement English Language and Composition course is designed to allow students the opportunity to read and carefully analyze a broad and challenging range of nonfiction prose selections, which will deepen their awareness of rhetoric and how language works. Students will become skilled readers of prose written in a variety of periods, disciplines, and rhetorical contexts. Writing tasks are designed to give students the practice necessary to make them aware, flexible writers who can compose in a variety of modes for a variety of audiences, developing their own sense of personal style and an ability to analyze and articulate how the resources of language function in any given text.

The course is organized thematically with a wide variety of authors representing many literary time periods and disciplines. Students will work within the framework of world literature with an emphasis on American literature. The selected literary works will give students the opportunity to identify and explain an author’s use of rhetorical strategies and techniques in addition to perfecting their critical reading skills.

Writing skills are developmental in nature; thus, writing will be conducted in both formal and informal contexts to allow students to gain authority and to take risks. Imitation exercises, journals, collaborative writings, and in-class writings will be done so that students can become more confident writers and employ techniques they have witnessed being utilized by authors they have read. Additionally, students will reflect in writing on the importance of graphics and visual images. Students will analyze how images relate to written texts, as well as serve as alternative forms of text.

The achievement of the objectives of this particular AP course demands a rigorous schedule of analytical reading, writing, and discussion. In order to help you adjust to the workload of this class, the following summer assignment has been prepared to serve as an introduction to the course. The works of literature and assignments described in this packet will be completed and discussed within the first two weeks of the 2017-2018 school year. Therefore, it is **highly recommended** that you read the works and **complete** the assignments described in this packet since it will ease your transition into the course.

We hope that your summer will be enjoyable, and we look forward to working with you in the fall.

Sincerely,

Karrie Rinder  
AP Language and Composition Instructor
Summer Reading Assignment

1. *Columbine* by Dave Cullen

2. *The Unthinkable: Who Survives When Disaster Strikes – And Why* by Amanda Ripley

3. Choose three documentaries to watch and to take notes on the speaker, occasion, audience, purpose, and subject. These documentaries will serve as outside sources for writing argument essays. Try to diversify the subject matter; however, choose pieces that interest you so that you are more apt to use the documentary within an argument essay and Socratic seminar.

<table>
<thead>
<tr>
<th>Documentary</th>
<th>Director</th>
<th>Location</th>
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<tbody>
<tr>
<td>Misrepresentation</td>
<td></td>
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<tr>
<td>Hoop Dreams</td>
<td>Marshall Curry</td>
<td>Harlan County U.S.A</td>
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<tr>
<td>The Act of Killing</td>
<td>The Gate Keepers</td>
<td>The War Game</td>
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<tr>
<td>Good Hair</td>
<td>Four Little Girls</td>
<td>Best of Enemies</td>
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<tr>
<td>Stories We Tell</td>
<td>The Thin Blue Line</td>
<td>Life, Animated</td>
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<tr>
<td>Sound City</td>
<td>Look of Silence</td>
<td>The Bad Kids</td>
</tr>
<tr>
<td>Burma VJ</td>
<td>Night Will Fall</td>
<td>An Apology to Elephants</td>
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<tr>
<td>The Fog of War</td>
<td>Killing Us Softly</td>
<td>Black Fish</td>
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<tr>
<td>No End in Sight</td>
<td>The Invisible War</td>
<td>Undefeated</td>
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<td>The Imposter</td>
<td>I Am</td>
<td>Searching for Sugar Man</td>
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<td>Murderball</td>
<td>The Human Experience</td>
<td>Miss Welcome to Leith</td>
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<td>Restrepo</td>
<td>Happy</td>
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<td>Street Fight: A Film by</td>
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<td>A Sister’s Call</td>
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Note-taking Directions

- For **each** of the three parts of *Unthinkable*, complete a set of SOAPS. Use the theme of each part to aid with SOAP completion. For specific directions see attached handout and student example.
  - Part One: Denial
  - Part Two: Delineation
  - Part Three: The Decisive Moment

- Annotate the Cullen text. For specific directions see the attached handout.

- Complete small SOAPS for each documentary.

- All notes will be due within the first two weeks of school. Specific dates will be posted on the Vision site.

Writing Assessments:

- Within the first TWO blocks of class, you will complete written assessments on your summer reading of the recommended texts and documentaries.

AP Language and Composition
SOAPS Directions

For full credit on your notes, follow the SOAPS4STEAA format.

- S.O.A.P.S. – Determine each / Quotes are not necessary for this section – (1 entry)
  - Speaker
  - Occasion
  - Audience
  - Purpose
  - Subject
    - Theme or Claim

- 4 S.T.E.A.A – Locate a quote for each label. Analyze each quote on a rhetorical level.
  - Style: include rhetorical mode as well as rhetorical devices and strategies (4 entries, one for each sub category)
    - Diction – Word choice intended to convey a certain effect.
    - Detail – The facts revealed by the author or speaker that support the tone
    - Imagery – Language used to create sensory impressions and evoke specific responses
    - Syntax – The arrangement of words and the order of grammatical elements.
      - Identify the different types of style and structure used.
        - Demotic style: Modeled on the language, rhythms, and associations of ordinary speech
        - Hieratic style: Employs a variety of formal elaborations that separate the literary language from ordinary speech
        - Periodic sentence: One in which the component parts, or “members” are so composed that the close of its syntactic structure remains suspended until the end of the sentence; the effect tends to be formal or oratorical.
        - Non-periodic (loose) sentence: (More relaxed and conversational in its effect). The component members are continuous, but so loosely joined that the sentence would have been syntactively complete if a period had been inserted at one of more places before the actual close.
        - Paratactic style: One in which the members within a sentence, or else a sequence or complete sentences, are put one after the other without any expression of their connection or relations except (at most) the noncommittal connective ‘and’.
        - Hypotactic style: One in which the temporal, casual, logical, and syntactic relations between members and sentences are specified by words (such as “when,” “then,” “because,” and “therefore”) or by phrases (such as “in order to,” “as a result”) or by subordinate clauses or phrases.
  - Tone or Attitude – Identify overall tone and identify the tonal shifts (1 entry that identifies tonal shifts)
    - Evidence: Material offered to support an argument (epilogues, interviews, letters, graphs, charts, etc.).
Assumptions or Warrants (1 entry)
- Assumption: The author’s belief regarded as true, upon which his other claims are based.
- Warrant: The statement (expressed or implied) that establishes the logical connection between a claim and its supporting reason.
  - Claim: Don’t eat the mushrooms.
  - Reason: It’s poisonous
  - Warrant: what is poisonous should not be eaten.

Evidence or Data – Are there any assumptions or beliefs (explicit or unspoken) that warrant using this evidence/data to support the claim? (1 entry)

Appeals: Ethical (Ethos), Emotional (Pathos), or Logical (Logos) (3 entries: one for each type of appeal)
- Ethos (Credibility), or ethical appeal: The character of the author is used to convince his audience. i.e. How does the author build his credibility?
- Pathos (Emotional): Persuasion by appealing to the reader's emotions.
- Logos (Logical): Persuasion through the use of reasoning. i.e. How does the author logically construct his argument?

Dialectical Discussion: Each set of notes must end in a dialectical conversation (paragraph format), such as seeing “x” amount of periodic sentences, hyperbolic statements, parenthetical commentary, etc. as a whole creates “y.” - OR - How the author’s purpose is successfully delivered by the aid of two or three of the following: tone, diction, detail, syntax, and imagery. Basically, this dialectical conversation should serve as a synthesized version of the above notes. (1 entry).

Total: 12 entries for each SOAP
S.O.A.P.S. – Determine each of the following. Quotes are not necessary for small SOAPS. However, you may want to include notes on each for future reference for upcoming argument essays.

- Speaker – Who is narrating or who is the creator?
- Occasion – For what was the film made?
- Audience – To whom is the film presented?
- Purpose – What is the filmmaker’s intention for making the film?
- Subject – main idea or assertion
  - Theme or Claim
AP Language and Composition
Student Sample of SOAPS with Teacher Commentary

“Once More to the Lake” SOAPS

AP Lang Rinder 7th
May 14, 2014
Dominique Huynh

SOAPS:
- Speaker
  - E. B. White
- Occasion
  - An essay appearing in *Harper’s* magazine in 1941
- Audience
  - Fathers and general audience
- Purpose
  - To explore the passing of time and the cycle of life to assert how nature humbles and reminds humanity of mortality
- Subject
  - A personal narrative about time and generations after returning to a cherished memory

4STEAA
(Style)

- Diction
  - Using the past tense verbs “throbbed,” “fluttered,” “purred,” and “whined,” White contrasts the sedative auditory image of the one and two-cylinder engines with the disruptive one of the outboard motors to explore one discrepancy in his memories at the lake (10). The lyrical and illustrative language gives the engines and motors human-like qualities to portray a livelihood and excitement at the lake. His nostalgic tone shifts, however, to an irritated one as he acknowledges the negative influence of technology on his experience at the lake to show how nature conveys the cycle of life and the passage of time, when technology and innovation constantly change.

- Detail
  - White considers the lake to be a holy and sacred ground, stating how “[he] remembered being very careful never to rub my paddle against the gunwale for fear of disturbing the stillness of the cathedral” by employing the comparison of the lake to a “cathedral” (2). His reverent and nostalgic tone reflect the respect that he holds for nature and its consistency. By
conveying his “careful” actions due to “fears” of “disturbing the stillness,” White draws upon memories and experiences to explore his growth from a child to an adult and understand the cycle of life and the inevitability of death.

### Imagery
- The specific images that White details when he says “I guess I remembered clearest of all the early mornings, when the lake was cool and motionless, remembered how the bedroom smelled of the lumber it was made of and of the wet woods whose scent entered through the screen” illustrate his nostalgic tone to strengthen his assertion on nature and mortality as part of the life cycle (2). The kinesthetic imagery of the “cool” and “motionless” lake along with the olfactory imagery of the lumber and “wet woods” paint a clear picture to draw parallels between White’s experiences as a child and then as an adult ultimately to explore the passing of time in nature and in life.

### Syntax
- The repetitive use of the word “same” placed in different grammatical positions in the sentences “The small waves were the same… the boat was the same boat, the same color green and the ribs broken in the same places, and under the floorboards the same freshwater leavings and debris” enable White to create a redundancy that emphasizes a consistency in nature (5). Because everything is the “same,” nature does not experience the passing of time and the changes that come with time, which White discovers and uses to understand the cycle of life and the reminder of mortality.

While the student does refer to the specific images later in the entry, the lack of specificity that a reader would expect from the student’s quote entry creates ambiguity. The reader is left asking what image? How is the image created and how does it create a nostalgic tone? Stating exactly how a strategy is created and employed from the beginning will lead to a clear, concise analysis.

While this entry clearly shows how the repeated use of “same” connects to the purpose, it incorrectly labels repetition. Repetition can be used for both syntax and detail; however, repetition of a word is detail, not syntax. Syntactical repetition is known as parallel syntax, which involves the repetition of phrases or clauses. When referring to the meaning of the word “same,” diction is the rhetorical strategy being analyzed.
• Tone or Attitude
  - The nostalgic tone that White continually utilizes develops through the familiar images that he provides, such as “lying in bed the first morning, smelling the bedroom and hearing the boy sneak quietly out” (4). He acknowledges the memorable feelings by repeating the “smell” of the bedroom and the desires to “sneak” out to assess the cycle of life, beginning with him as a child and ending with him as an adult observing his boy embodying the boy he was many years before to convey the passing of time and the cycle of life that can be seen in contrast to, or with the help of, the consistency of nature.

  Tone does not fall under an author’s style because it refers to an author’s attitude toward the subject. This entry shows how the author uses imagery and diction to display his tone of nostalgia.

• Assumptions of Warrants
  - White assumes that “There had been no years between the ducking of this dragonfly and the other one—the one that was part of memory” because of the stark similarities in experiences from his childhood and adulthood at the lake (5). The combining of images of the “ducking” dragonflies allows White to cope with the passage of time as his life cycles on to explore the beauties of nature through a dual existence. His detached tone results from his confusion, dealing with two perspectives: his childhood one through the eyes of his son and his adulthood one through his own eyes and the eyes of his father. The relationship between his father, himself, and his son details the interconnections between generations to illustrate how nature unifies and humbles, reminding of mortality and its inevitability.

  A warrant is often unstated, but can be gleaned from the text. The logical and persuasive connection between a claim and reasons/evidence is the warrant. Since the warrant gives authority to a claim, it often can be placed in a “since x” statement which leads to the claim. E.g. since there have been no years between the author “ducking of this dragonfly,” the evidence of the author’s relationships with his father and son supports his claim that nature unifies and humbles.

• Evidence or Data
  - To support his assumption, White explains that “I looked at the boy, who was silently watching his fly, and it was my hands that held his rod, my eyes watching” (5). The repetition of the word “watching” with different subjects, one being his boy and the other being himself enables White to illustrate the relationship between generations and experiences as time progresses. He looks towards nature and its constant appearances to explore the stages of life and eventually mortality.

  Evidence can be given in any of the following forms: personal experience, anecdotes, facts, or interviews. Evidence is used with reasons to create a claim.
Appeals

- Ethos
  - White provides his candid and honest tone when he explains that “I seemed to be living a dual existence. I would be in the middle of some simple act... and suddenly it would be not I but my father who was saying the words or making the gesture. It gave me a creepy sensation” to develop his credibility (4). The litotes used by White conveys the “creepy” sensations that link him and his father to his son to assert the cycle of life through generations and how nature enhances such feelings and experiences.

- Pathos
  - Switching from third person to second person, White appeals to the recklessness and pride of young boys when he explains that “If a boy felt he had complete mastery over his motor, he was tempted to keep it running beyond its time and then reverse it... it took a cool nerve, because if you threw the switch... too soon you would catch the flywheel,” directly addressing the reader (10). The description of handling the maneuvers along with the feelings of “mastery” and temptation illustrate the complicated relationship between nature and technology. White asserts that technology and advances contrast the steadiness of nature through his exploration and understanding of the cycle of life and the passage of time.

- Logos
  - White develops his logical argument through the parallelism of the phrases “he was I” and “I was my father” in the sentence “I began to sustain the illusion that he was I, and therefore, by simple transposition, that I was my father” (4). The emphatic statement reflects White’s nostalgic and critical tone so as to illustrate the progression of time and the cycle of life that he explores through nature’s consistency and continuity.
Dialectical Discussion

White extends the comparison between his lake trip experiences with the lyrical and theatrical nature of an “old melodrama” through the use of the descriptive terminology “the second-act climax of the drama” and “a big scene” to convey the consistency of nature and its ability to reenact past events (12). He describes how “the whole thing was so familiar, the first feeling of oppression and heat and a general air around camp of not wanting to go very far away” to explore the passage of time from his childhood to his adulthood through a nostalgic tone (12). Portraying the unvaried images and memories at the lake, White supports his emotional reflection to assert how humbling nature is and how it brings out the cycle of life that ends with mortality.
Annotating a text is an active reading process and the first step in the writing process. Annotating allows the reader to engage the author in conversation and ask questions, stop to argue, pay a compliment, or clarify an important issue. A well-annotated text has markings and written commentary throughout the entire book so as to accomplish all of the following:

- Clearly identify where in the text important ideas and information are located
- Express the main ideas of a text
- Trace the development of ideas/arguments throughout a text
- Include deeper understanding as well as textual connections to other works
- Introduce some of the reader’s thoughts and reactions to the text
- Note questions or discussion points to bring up in class

The above can be easily accomplished if the reader creates a system for his/her annotations. Be sure to include the mechanics of the system code that you create at the beginning of the book!

i.e: Highlighting the text is a good way to pick out specific language, but should always be accompanied with marginalia (commentary within the margins). Think about assigning different colors for the various types of ideas or rhetorical strategies used by the author. Or consider using a system of various markings, such as squiggly lines, double underline, boxes, triangles, stars, etc.

Instructions:
- With pencil or pen, make brief comments in the margins.
  - Consider using the left side of the page for comments, questions, arguments, and/or connection to personal experience, outside sources, etc.
  - Then use right side of the page for identification and/or summary of interesting ideas, quotable phrases, or questionable words.
  - At the beginning of the chapter, briefly summarize the chapter with bullet points. If there is no room to do so, use the inside of the front cover.
  - At the end of each chapter, write a short dialectical addressing rhetorical devices.
  - Title each chapter with numbers if the book does not contain chapter titles to aid with memory and to correlate with the summary.
  - Use the inside front cover or the inside back cover to keep a list of “key information” with page references. Key information should relate the author’s purpose and might include salient quotes, key definitions, author’s jargon, vocabulary list, and important events, characters, settings, passages, or chapters with corresponding page numbers.
### The Five Rhetorical Strategies = Diction, Imagery, Detail, Syntax, and Tone

**Examples of words to describe the type of diction, imagery, detail, or syntax:**

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<thead>
<tr>
<th>jargon</th>
<th>pedantic</th>
<th>Poetic</th>
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<tbody>
<tr>
<td>vulgar</td>
<td>euphemistic</td>
<td>Moralistic</td>
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<tr>
<td>scholarly</td>
<td>pretentious</td>
<td>Slang</td>
</tr>
<tr>
<td>insipid</td>
<td>sensuous</td>
<td>Idiomatic</td>
</tr>
<tr>
<td>precise</td>
<td>exact</td>
<td>Concrete</td>
</tr>
<tr>
<td>esoteric</td>
<td>learned</td>
<td>Cultured</td>
</tr>
<tr>
<td>connotative</td>
<td>symbolic</td>
<td>Picturesque</td>
</tr>
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<td>plain</td>
<td>simple</td>
<td>Homespun</td>
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<tr>
<td>literal</td>
<td>figurative</td>
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<td>colloquial</td>
<td>bombastic</td>
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<td>abstruse</td>
<td>Obscure</td>
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<tr>
<td>detached</td>
<td>grotesque</td>
<td>Precise</td>
</tr>
<tr>
<td>emotional</td>
<td>concrete</td>
<td>exact*</td>
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</table>

**Examples of words to describe the tone:**

<table>
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<th>angry</th>
<th>sad</th>
<th>Sentimental</th>
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<tbody>
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<td>cold</td>
<td>Fanciful</td>
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<tr>
<td>upset</td>
<td>urgent</td>
<td>Complimentary</td>
</tr>
<tr>
<td>silly</td>
<td>joking</td>
<td>Condescending</td>
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<tr>
<td>boring</td>
<td>poignant</td>
<td>Sympathetic</td>
</tr>
<tr>
<td>afraid</td>
<td>detached</td>
<td>Contemptuous</td>
</tr>
<tr>
<td>happy</td>
<td>confused</td>
<td>Apologetic</td>
</tr>
<tr>
<td>hollow</td>
<td>childish</td>
<td>Humorous</td>
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<tr>
<td>joyful</td>
<td>peaceful</td>
<td>Horrific</td>
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<td>mocking</td>
<td>Sarcastic</td>
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<td>objective</td>
<td>Nostalgic</td>
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<td>vibrant</td>
<td>Zealous</td>
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