



Advanced Placement English Language and Composition

11th grade Summer Reading 2022

Welcome to Advanced Placement English Language! The basic literature of this course is non-fiction American literature. However, to familiarize you with other aspects of American literature, fiction will also be read.

Your assignment is to read the following works and think about the author's style and annotate the chapters listed below. You may use a notebook for note-taking or you may annotate the books themselves (if you purchased a copy for yourself) – a very helpful method is described on the next page. Your annotations will be checked.

The chapters assigned are different from last year so you may use a book someone else has annotated. You will be writing essays, discussing these works during the first few class periods and taking a test on content the first day of class. The essays will be graded for content and writing style. We expect you to READ the books listed. We will be discussing style, tone, voice, etc, which cannot be experienced in a summary of someone else's interpretation of the works. We want your insights, not the insights of Cliff, Monarch, or Spark!

Annotations of specific chapters of the works are required. The directions for doing so are below. **Please review them before annotating.**

Read the following:

Catcher in the Rye by J.D. Salinger – Annotate Chapters 8 and 23

Slaughterhouse Five by Kurt Vonnegut – Annotate Chapters 2 and 6

The Color of Water by James McBride – Annotate Chapters 7 and 20

I Know Why the Caged Bird Sings by Maya Angelou - Annotate Chapters 4 and 33

Directions for annotating are below!

Annotating Text - From <http://guides.hcl.harvard.edu/sixreadinghabits>

Annotating puts you actively and immediately in a "dialogue" with an author and the issues and ideas you encounter in a written text. It's also a way to have an ongoing conversation with yourself as you move through the text and to record what that encounter was like for you. Make your reading thinking-intensive from start to finish! Here's how:

- **Throw away your highlighter** : Highlighting can seem like an active reading strategy, but it can actually distract from the business of learning and dilute your comprehension. Those bright yellow lines you put on a printed page one day can seem strangely cryptic the next, unless you have a method for remembering why they were important to you at another moment in time. Pen or pencil will allow you to do more to a text you have to wrestle with.
- **Mark up the margins of your text with words and phrases** : ideas that occur to you, notes about things that seem important to you, reminders of how issues in a text may connect with class discussion or course themes. This kind of interaction keeps you conscious of the reasons you are reading as well as the purposes your instructor has in mind. Later in the term, when you are reviewing for a test or project, your marginalia will be useful memory triggers.
- **Develop your own symbol system** : asterisk (*) a key idea, for example, or use an exclamation point (!) for the surprising, absurd, bizarre. Your personalized set of hieroglyphs allow you to capture the important -- and often fleeting -- insights that occur to you as you're reading. Like notes in your margins, they'll prove indispensable when you return to a text in search of that perfect passage to use in a paper, or are preparing for a big exam.
- **Get in the habit of hearing yourself ask questions** : "What does this mean?" "Why is the writer drawing that conclusion?" "Why am I being asked to read this text?" etc. Write the questions down (in your margins, at the beginning or end of the reading, in a notebook, or elsewhere). They are reminders of the unfinished business you still have with a text: something to ask during class discussion, or to come to terms with on your own, once you've had a chance to digest the material further or have done other course reading.

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Possible Things to Note in your Annotations:

figures of speech	tone	shifts in tone
shifts in thought	conflicts in scenes	goals and motivations
describing the import of statements and actions that are essential to understanding a character	discriminating between stated (or assumed) intentions and concealed intentions	identifying and explaining instances of irony
rhetorical devices/strategies	author's use of diction (word choice)	vocabulary (unfamiliar words)
dialect	connections to current events	connections to your own life
symbols	recurring images	color imagery
thesis (non-fiction)	main ideas	provocative statements
character descriptions	points of contention	multiple meanings
voice	syntax	effective use of language

...and anything else that the reader feels is of significance to understanding the text