



## CCP English Composition/AP Language and Composition Summer Reading 2020

In order to prepare for CCP English Composition/AP Language and Composition, you will need to continue practicing your critical reading and writing skills throughout the summer. This assignment is not designed to torture you, but to help keep your brain working over the hazy days of summer. This summer's reading assignment has been chosen to give you an introduction to the kinds of readings you will see throughout the course and types of analysis that will be required of those readings.

### CCP English Composition/AP Language & Composition at a Glance:

- \* Focus on nonfiction (personal essays, autobiographies/biographies, newspaper articles, etc.)
- \* This means not as much work with novels and short stories.
- \* Analyze and utilize rhetoric
- \* You will write (and write and write and write).
- \* You will study grammar.
- \* This is considered a college-level course; therefore, students will be treated like the mature, honest, responsible, self-motivated people they are.
- \* You **MUST** be able to trust yourself to keep up with the workload.

### Part 1: Rhetoric

*Elements of Style* 4th Edition—Strunk and White

Read the book through a number of times to absorb the grammatical and syntactical information. A test over the material will occur the **FIRST FULL DAY OF SCHOOL**. *Elements of Style* will serve as the writing handbook for the year.

### Part 2: C.S. Lewis' *The Problem of Pain*

Read and annotate the book thoroughly, using the annotation instructions in this packet.

- A. Complete *The Problem of Pain* Analysis Sheet
- B. Complete *The Problem of Pain* annotations
- C. Be knowledgeable and ready for discussion the first week of school.
- D. Be knowledgeable and ready to write an essay the first two weeks of school.

### **Part 3: Choice Nonfiction Reading**

Choose one of the following AP-recommended nonfiction books:

\*Note: Please make sure you receive parental permission before choosing your book.

- *The Right Stuff* by Tom Wolfe
- *Fast Food Nation* by Scholsser
- *In Cold Blood* by Truman Capote
- *The Girl with Seven Names: A North Korean Defector's Story* by Hyeonseo Lee
- *Black Hawk Down* by Mark Bowden
- *Blink* by Malcolm Gladwell
- *Reading Lolita in Tebran* by Azar Nafisi
- *Seabiscuit: An American Legend* by Laura Hillenbrand
- *Unbroken* by Laura Hillenbrand
- *The Perfect Storm* by Sebastian Junger
- *Born Survivors* by Wendy Holden
- *Tried by Fire: The Story of Christianity's First Thousand Years* by William Bennett
- *The Warmth of Other Suns* by Isabel Wilkerson
- *Evicted: Poverty and Profit in the American City* by Matthew Desmond
- *Rocket Boys: A Memoir* by Homer Hickam
- *Animal, Vegetable, Miracle* by Barbara Kingsolver
- *Think Like a Freak* by Steven Levitt (This one is required for AP Seminar, so if you are taking AP Seminar, this can fulfill both of your requirements).

***The Problem of Pain***  
**by C. S. Lewis**  
**ANALYSIS SHEET and ANNOTATIONS**

Read and annotate *The Problem of Pain*. As you read, take particular note of What? Lewis says and How? he says it! Having read and annotated *The Problem of Pain*, complete the following analysis. Your grade will depend on your SOAPSTONE analysis AND your annotations in your book. Note that your SOAPSTONE analysis needs to be at least a paragraph for each element (Subject, Occasion, Audience, Purpose, Speaker, and Tone). Make sure to bring your book with you to the first day of school so I can grade your annotations.

**S.O.A.P.STONE**

- S Subject?
- O Occasion?
- A Audience?
- P Purpose?
- S Speaker?
- T Tone?

## **Choice Nonfiction Reading Annotations**

For both your choice nonfiction book AND *The Problem of Pain*, your grade is dependent on your annotations. You will need to purchase a copy of each of your books and annotate them. You will bring your book in the first day of school, and I will grade your summer reading based on the annotation rubric below. Make sure you follow all of the instructions and include thoughtful, analytical analysis throughout your annotations.

### ***Note-Taking vs. Annotation***

Most serious readers take notes of some kind when they are carefully considering a text, but many readers are too casual about their note-taking. Later they realize they have taken notes that are incomplete or too random, and then they laboriously start over, re-notating an earlier reading. Others take notes only when cramming for a test, which is often merely "better than nothing." Students can easily improve the depth of their reading and extend their understanding over long periods of time by developing a systematic form of annotating. Such a system is not necessarily difficult and can be completely personal and exceptionally useful. First, what is the difference between annotating and "taking notes"? For some people, the difference is nonexistent or negligible, but in this instance I am referring to a way of making notes directly onto a text such as a book, a handout, or another type of publication. The advantage of having one annotated text instead of a set of note papers plus a text should be clear enough: all the information is together and inseparable, with notes very close to the text for easier understanding, and with fewer pieces to keep organized. Think of annotations as "showing your work" while you read just as you sometimes show your work in a math problem. You are showing what you are thinking while you read and analyze— and thinking is a word-based activity, not just a nebulous puff of energy. If you can't articulate your thoughts, then you have to question if you know what you're thinking. Thinking is how you connect to the text. This, of course, requires ACTIVE participation with the text, engaging your mind while you read, not skimming the page. Listening to your phone or the TV can split your focus so that you don't have as much of a connection with the text. Marking important sections can also be helpful in locating them quickly in discussions. What the reader gets from annotating is a deeper initial reading and an understanding of the text that lasts. You can deliberately engage the author in conversation and questions, maybe stopping to argue, pay a compliment, or clarify an important issue—much like having a teacher or storyteller with you in the room. If and when you come back to the book, that initial interchange is recorded for you, making an excellent and entirely personal study tool.

## Criteria for Successful Annotation

Using your annotated copy of the book six weeks after your first reading, you can recall the key information in the book with reasonable thoroughness in a 15- to 30-minute review of your notes and the text.

### *Why Annotate?*

- Annotate any text that you must know well, in detail, and from which you might need to produce evidence that supports your knowledge or reading, such as a book on which you will be tested.
- Don't assume that you must annotate when you read for pleasure; if you're relaxing with a book, well, relax. Still, some people—let's call them "not-abnormal"—actually annotate for pleasure. Don't annotate other people's property. For a book that doesn't belong to you, use adhesive notes for your comments, removing them before you return the text (for this assignment, you need your own copy of the books). Don't annotate your own book if it has intrinsic value as an art object or a rarity. Consider doing what teachers do: buy an inexpensive copy of the text for class.

### *Tools: Highlighter, Pencil, and Your Own Text*

1. Yellow Highlighter A yellow highlighter allows you to mark exactly what you are interested in. Equally important, the yellow line emphasizes without interfering. Some people underline, but underlining is laborious and often distracting. Highlighters in blue and pink and fluorescent colors are even more distracting. The idea is to see the important text more clearly, not give your eyes a psychedelic exercise. While you read, highlight whatever seems to be key information. At first, you will probably highlight too little or too much; with experience, you will choose more effectively which material to highlight.
2. Pencil A pencil is better than a pen because you can make changes. Even geniuses make mistakes, temporary comments, and incomplete notes. While you read, use marginalia—marginal notes—to mark key material. Marginalia can include check marks, question marks, stars, arrows, brackets, and written words and phrases.

### *Use the following system for your annotations:*

1. Inside Front Cover: Major character list with small space for character summary and for page references for key scenes or moments of character development, etc. Keep an orderly, legible list of "key information" with page references. Key information in a novel might include themes; passages that relate to the book's title; characters' names; salient quotes; important scenes, passages, and chapters; and maybe key definitions or vocabulary. Remember that key information will vary according to genre and the reader's purpose, so make your own good plan.
2. Inside Back Cover: Build a list of themes, allusions, images, motifs, key scenes, plot line, epiphanies, etc. as you read. Add page references and/or notes as well as you read. Make a list

of vocabulary words on a back page or the inside back cover, if there's still room. Possible ideas for lists include the author's special jargon and new, unknown, or otherwise interesting words.

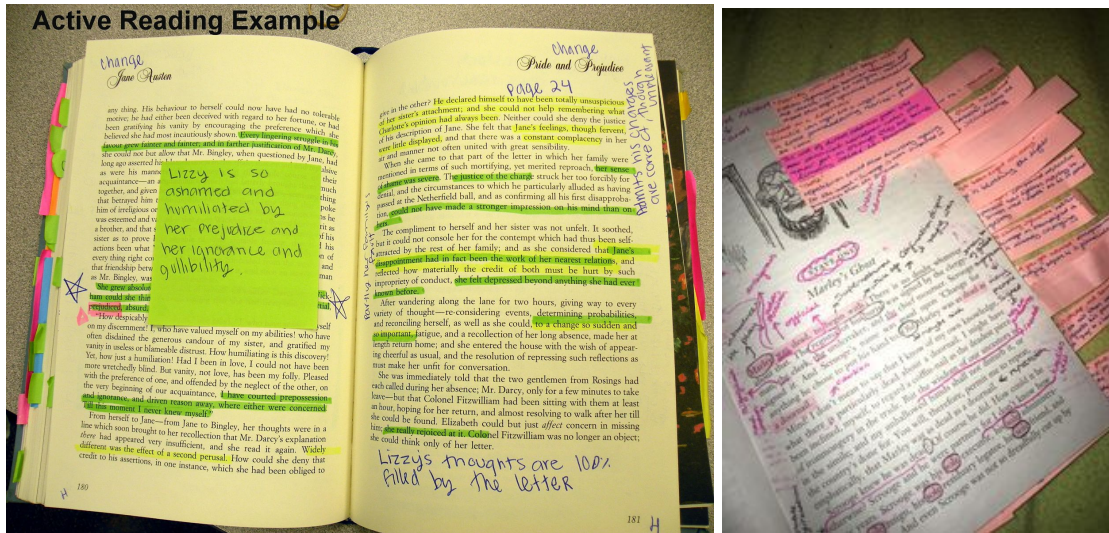
3. **Beginning of Each Chapter:** Provide a quick summary of what happens in the chapter. Title each chapter or section as soon as you finish it, especially if the text does not provide headings for chapters or sections. **Top margins:** provide plot notes—a quick few words or phrases that summarize what happens here. Go back after a chapter, scene, or assignment and then mark it carefully. (Useful for quick location of passages in discussion and for writing assignments).
4. **Bottom and Side Page Margins:** Interpretive notes (see list below), questions, and/or remarks that refer to meaning of the page. Markings or notes to tie in with notes on the inside back cover.
5. **Interpretive Notes and Symbols to be used are:**
  - Underline or highlight key words, phrases, or sentences that are important to understanding the work.
  - Write questions or comments in the margins—your thoughts or “conversation” with the text.
  - Bracket important ideas or passages.
  - Use Vertical lines at the margin: to emphasize a statement already underlined or bracketed
  - Connect ideas with lines or arrows.
  - Use numbers in the margin: to indicate the sequence of points the author makes in developing a single argument.
  - Use a star, asterisk, or other doo-dad at the margin (use a consistent symbol): to be used sparingly, to emphasize the ten or twenty most important statements in the book.
  - Use ??? for sections or ideas you don't understand.
  - Circle words you don't know. Define them in the margins.
  - A check mark means “I understand”.
  - Use !!! when you come across something new, interesting, or surprising.
  - And other literary devices (see below). Some of the things you may want to mark as you notice them are:
    - ★ Use an S for Symbols: A symbol is a literal thing that also stands for something else, like a flag, or a cross, or fire. Symbols help to discover new layers of meaning.
    - ★ Use an I for Imagery: Imagery includes words that appeal to one or more of the five senses. Close attention to imagery is important in understanding an author's message and attitude toward a subject.

- ★ Use an F for Figurative Language: Figurative language includes things like similes, metaphors, and personification. Figurative language often reveals deeper layers of meaning.
- ★ Use a T for Tone: Tone is the overall mood of a piece of literature. Tone can carry as much meaning to the story as the plot does.
- ★ Use a Th – Theme: In literature, a theme is a broad idea in a story, or a message or lesson conveyed by a work. This message is usually about life, society or human nature. Themes explore timeless and universal ideas. Most themes are implied rather than explicitly stated.
- ★ Plot elements (setting, mood, conflict, etc.)
- ★ Diction (effective or unusual word choice) As you mark, you begin to notice patterns the author has or where he or she deviates from a pattern and much of the work of a critical or analytical reader is noticing these patterns and variations.

Notice that annotations are meant to be more than a “scavenger hunt” for literary techniques and rhetorical devices. Along with marking these you should comment on the effectiveness or significance of the device. It’s great if you can detect alliteration in a passage, but that in and of itself is useless unless you can tell that this alliteration demonstrates the mental breakdown of the character, for example. It’s amazing if you recognize the hubris of a character, but how does this instance differ from those occurring previously in the novel?

*Adapted from “An Annotation Guide: How and Why to Annotate a Book” by Nick Otten*

## Annotation Rubric



Unless otherwise stated for a given assignment, here's the rubric we'll use for assessing text annotations:

**Grade A:** Evidence of copious, helpful annotations related to the topics specified.

**Grade C:** Too few annotations, or the annotations are usually vague. The most important sections of the book are not marked. Annotations are not complete enough to amount to a solid tool for the student.

**Grade D:** Almost all of the annotations are highlighting or the like. Very little marginal or interlineated writing is present.

**Grade F:** Very few annotations are present, or annotations are present only at the beginning of a reading assignment.