

AP Language and Composition Summer Reading 2008

AP English Language and Composition

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Course Description

Welcome to AP English Language and Composition, a course designed to be the equivalent in rigor of a college course in rhetoric, literature studies, and composition. The focus of AP Language and Composition is intensive analysis of literature—fiction, poetry, drama, and most significantly, nonfiction. AP Language will acquaint students with the styles, modes, and techniques evident in various periods of American writing. The literature open to study, however, includes not only American Literature, but any literature of sufficient merit to serve both as a subject for advanced critical analysis and as a model for students in their own work as writers. Students will write in a variety of modes and genres, concentrating on exposition and argumentation/persuasion. This focus on nonfiction modes will require students to recognize rhetorical, stylistic, and literary devices and strategies that can be used to enhance their own writing. They will learn that advanced composition does not magically happen, nor does it happen according to pre-ordained formula; rather, the advanced writer makes decisions regarding persona, tone, diction, syntax, and all other considerations only after giving careful thought to his/her audience, rhetorical context, and purpose. Special attention in this course will be devoted to preparing students for the AP Language and Composition examination, which directly tests the student's reading and writing abilities by asking him or her to recognize and analyze how an author shapes a piece of writing to serve the overall purpose or themes.

Your summer reading assignment involves three parts:

1. **Read the book *Friday Night Lights* by H.G. Bissinger.** Barnes and Noble at New Town should have copies of [Friday Night Lights](#). You can also easily order the text online at www.amazon.com. Please contact Mrs. Stanley if you need any assistance. More explanation of the book may be found below.
2. **Create a Dialectical Journal using the required text**
3. **Create a Literary Terms Dictionary.** Consult a literary terms dictionary (they are available online) and define the literary terms found on the attached page. Put all of the defined terms together so that you develop a Literary Terms Dictionary.

***Required Text (Summer Reading Assignment)

Title: Friday Night Lights: A Town, a Team, and a Dream

Author: H.G. Bissinger ISBN# 0306809907 List Price: \$15.95

From Library Journal

In 1988, Bissinger, a Pulitzer Prize-winning Philadelphia Inquirer editor, left his job to spend a year with a high school sports team. The sport he picked was football, the location, the depressed West Texas oil town of Odessa, called by Larry McMurtry "the worst town on earth." Here 20,000 fans turn out regularly to watch their Permian Panthers win. Here there is no high-blown talk of playing the game well; just the raw need to win at all costs. In this atmosphere, players vomit from nervousness before each game and often play with injuries. On the few occasions when the team suffers a loss, the coach's front lawn sprouts "For Sale" signs. Bissinger makes you feel the tensions of the kids, who are not just playing a game, but literally fighting for the honor of their town. He also accomplishes the more difficult feat of making the team's rabid fans sympathetic. His language sometimes verges on the overblown, but it does echo the mythical proportions of the game and a season that will render the rest of the players' lives a dull denouement. Fascinating even for those, or maybe especially for those, with no interest in football.

--Nora Rawlinson, Library Journal Copyright 1990 Reed Business Information, Inc.

***Required Text (Summer Reading Assignment)

Title: The Art of Styling Sentences, Barron's, Fourth Edition.

ISBN#: 0764121812 List Price: \$8.95

Summer Reading and Assignments (Due First Day of School)

1. Friday Night Lights Reading and discussing Friday Night Lights will provide us with a solid introduction into nearly everything that might appear on the AP exam in May. As you read, create a Dialectical Journal (see sample below) to take notes on anything that helps you to understand the author's purpose and what he does as the writer to achieve this purpose. All year, our focus will be on what the author is doing and why. Your Dialectical Journal should be typed or neatly handwritten on loose leaf paper; do not put the Dialectical Journal in a spiral. Please number each journal entry and number each page. Your Dialectical Journal should include a minimum of 30 entries which represent the entirety of the text—beginning to end. Read over the handout "A Guide to Rhetorical Analysis" (attached). This handout should be useful in helping you to choose and analyze key aspects of the author's style and rhetorical strategies to discuss in your Dialectical Journal.

Sample Dialectical Journal

Dialectical Journal

Friday Night Lights, by H. G. Bissinger

| Passage (w/page #) | Commentary |
|---|--|
| <p>Record significant passages from the text for analysis.</p> <p>Put page numbers in parentheses (MLA format).</p> | <p>Commentary is for writing your analysis, observations, and interpretation of the author's style, purpose, and ideas.</p> |
| <p>Sample Entry:</p> <p>"You drive into Odessa the first time And become immersed in a land so vast, so relentless, that Something swells up inside, something that makes you feel powerless and insignificant....Turning around again, heading north on Grandview back into the plains, there is a feeling of driving into a fathomless end of the earth. And then it rises out of nowhere, two enormous flanks of concrete with a sunken field in between. Going into that stadium, looking up into those rows that can seat twenty thousand, you wonder what it might be like on Friday night, when the lights are on and the heart and soul of the town pours out over that field, across those endless plains" (preface, xii-xiii)</p> | <p>In this passage, Bissinger juxtaposes the insignificance and powerlessness of man in the West Texas landscape with the epic power and grandeur of the football stadium. In these lines from the Preface, Bissinger begins to establish a key idea of the text—man's search for meaning, man's need to feel power over his life and his environment. In Odessa, this fleeting sense of man's power is heralded in football. The word choice to describe the landscape includes such harsh terms as "relentless", "fathomless", "vast", while the term used to describe man in this landscape shows his vulnerability—"powerless", "insignificant".</p> |

Note: Please bring your completed Dialectical Journal, your Friday Night Lights text, and your literary terms. It is recommended that you complete your summer reading two to three weeks before the first week of school so the reading will be fresh

Literary Terms

Directions: Create a Literary Terms Dictionary by defining the following terms. Take extra care to create a dictionary that you may reference throughout the school year. It is highly suggested that you type the definitions. You will be asked to reference these terms throughout the school year. Place an asterisk next to the ten words with which you are least familiar.

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|----------------------------|---------------------------------------|----------------------------|
| 1. <i>allusion</i> | 25. <i>extended metaphor</i> | 46. <i>narrator</i> |
| 2. <i>analogy</i> | 26. <i>falling action</i> | 47. <i>nonfiction</i> |
| 3. <i>antagonist</i> | 27. <i>fantasy</i> | 48. <i>onomatopoeia</i> |
| 4. <i>aside</i> | 28. <i>farce</i> | 49. <i>paradox</i> |
| 5. <i>assonance</i> | 29. <i>fiction</i> | 50. <i>personification</i> |
| 6. <i>atmosphere</i> | 30. <i>figurative language</i> | 51. <i>persuasion</i> |
| 7. <i>author's purpose</i> | 31. <i>first person point of view</i> | 52. <i>plot</i> |
| 8. <i>biography</i> | 32. <i>flashback</i> | 53. <i>point of view</i> |
| 9. <i>characterization</i> | 33. <i>foil</i> | 54. <i>protagonist</i> |
| 10. <i>cliffhanger</i> | 34. <i>foreshadow</i> | 55. <i>realism</i> |
| 11. <i>climax</i> | 35. <i>hook</i> | 56. <i>repetition</i> |
| 12. <i>comedy</i> | 36. <i>humor</i> | 57. <i>satire</i> |
| 13. <i>conflict</i> | 37. <i>hyperbole</i> | 58. <i>science fiction</i> |
| 14. <i>connotation</i> | 38. <i>imagery</i> | 59. <i>setting</i> |
| 15. <i>denotation</i> | 39. <i>irony</i> | 60. <i>simile</i> |
| 16. <i>dialect</i> | 40. <i>magical realism</i> | 61. <i>speaker</i> |
| 17. <i>dialogue</i> | 41. <i>memoir</i> | 62. <i>style</i> |
| 18. <i>diction</i> | 42. <i>metaphor</i> | 63. <i>symbol</i> |
| 19. <i>drama</i> | 43. <i>mood</i> | 64. <i>theme</i> |
| 20. <i>dramatic irony</i> | 44. <i>myth</i> | 65. <i>tone</i> |
| 21. <i>epic</i> | 45. <i>narrative poem</i> | 66. <i>tragedy</i> |
| 22. <i>essay</i> | | 67. <i>tragic flaw</i> |
| 23. <i>euphemisms</i> | | 68. <i>tragic hero</i> |
| 24. <i>exposition</i> | | 69. <i>turning point</i> |
| | | 70. <i>understatement</i> |

