

AP Language and Composition
Summer Reading Project
2018-2019 School Year

This Summer Reading project will constitute as your first major grade for AP Language and Composition.
This project is due *(for all students no matter the date of entry into the school or the class)*

By

August 31, 2018.

Directions:

1. You will read Four books:
 - *Native Son* by Richard Wright
 - *The Crucible* by Arthur Miller
 - *In Cold Blood* by Truman Capote
 - *The Man Who Mistook His Wife for a Hat and Other Clinical Tales* by Oliver Sacks
2. Read the books and annotate the books, each page of each chapter, according to the instructions below. No, you cannot answer questions with “yes or no” they must be answered in complete thoughts. You must adhere to the attached instructions. If you do not annotate in your book you must type up and print your annotations (must contain page numbers, lines/paragraphs being annotated and your actual annotations) with proper MLA citations (see owl.english.perdue.edu for examples) and place each books’ annotations in its own separate folder with the name of the book, your name, and the author’s name to turn in.
3. See Below for further help in understanding what and how to annotate.
4. Rubrics can also be found on the last 4 pages of this document. These will be the official rubrics used to grade your Summer Reading annotations.

******PLEASE NOTE—The reading and annotating of these books are not optional! These FOUR novels will be re-used and explored Throughout the Entire school year!******

USING ANNOTATIONS TO ENHANCE YOUR UNDERSTANDING OF A TEXT

If you have the habit of asking a book questions as you read, you are a better reader than if you do not. But . . . merely asking questions is not enough. You have to try to answer them. *And, although that could be done, theoretically, in your mind only, it is easier to do it with a pen in your hand.* The pen then becomes the sign of your alertness while you read.

When you buy a book, you establish a property right in it, just as you do in clothes or furniture when you buy and pay for them. But the act of purchase is actually only the prelude to possession in the case of a book. Full ownership of a book only comes when you have made it a part of yourself, and the best way to make yourself a part of it – which comes to the same thing – is by writing in it. Why is marking a book indispensable to reading it?

- First, it keeps you awake – not merely conscious, but wide awake.
- Second, reading, if it is active, is thinking, and thinking tends to express itself in words, spoken or written. The person who says he knows what he thinks but cannot express it usually does not know what he thinks.
- Third, writing your reactions down helps you to remember the thoughts of the author.

For this class, and for these reasons among others, you will be asked to annotate the novel selected for your outside reading. Feel free to purchase your own copy to annotate as you read. If you are using a borrowed copy, however, you will need to use post-it notes placed at the spot where you are commenting. Your copies of the novels will be collected and graded.

NOTE: If you find annotating while you read to be annoying and awkward, do it after you read. Go back after a chapter or assignment and then mark it carefully. You should be reading assignments twice anyway, so this isn't any less efficient than marking as you read and then rereading the material.

For the sake of standardization of annotating for class and for grading purposes, your book notes should follow this format:

Inside Front Cover Character list with small space for character summary and for page references for key scenes, moments of character development, etc.

Inside Back Cover Themes, allusions, images, motifs, key scenes, plot line, epiphanies, rhetorical language, etc. List and add page references and / or notes as you read.

Bottom and Side Page Margins Interpretive notes, questions, and / or remarks that refer to meaning of the page. Markings or notes to tie in with information on the inside back cover.

Top Margins Plot notes – a quick few words or phrases that summarize what happens here (useful for quick location of passages in discussion and for writing assignments).

Additional Markings: underlining – done while or after reading to help locate passages for discussion, essays, or questions
brackets – done while or after reading to highlight key speeches, descriptions, etc, that are too long to underline easily.

Marking and Note-Taking Tips (optional)

- Use one color ink to do initial marking while reading, then go back with another color or colors to mark more thoroughly once you have finished a larger section, have had time to think about it, and are able to see development of images, etc., more clearly.
- As chapter or sections end, stop to index page numbers on your front cover list of character information and traits as well as on your back cover list of themes, images, allusions, etc.
- Do underlining as you read and side margin notes as you finish a page or two. Add to side margin notes during class discussion also.

ADDITIONAL ANNOTATION STRATEGIES

1. **Tracking Nouns – important people, places, things, and ideas.** Put a box around the name (or *nominal*) if the character / setting object is unnamed of [1] a character the first time you encounter the character, [2] a place (or other aspect of the setting) whenever it seems important or relevant, and [3] an object when it seems crucial to the story. “Re-box” a character / setting / object whenever he / she / it returns to the text after a long absence. Track important people, places, things, and ideas by supplying page numbers whenever possible that point to previous encounters. Cross reference all of this tracking / tracing by also writing page numbers at the spot of the earlier instances of people / places / things, and ideas. Write brief comments whenever possible to make these connections clear and to note any evolution or development. On the inside cover of the book, keep a list of the characters you encounter, the page on which they first appear, and a very brief description of each. You may need to add to or modify these descriptions as the story unfolds. In this way, you will develop a comprehensive list of characters. Keep track of important aspects of the setting and important objects in a similar manner. Do the same for ideas. Keep track of themes (motifs) by noting them as they are perceived and by tracing their development.
2. **Chapter Summaries / Titles.** At the end of each chapter, write a brief summary of the plot at it occurred in that chapter. This does not have to be long or greatly detailed, but should include all relevant incidents. Whenever possible in your summary. Supply an instructive title for each chapter of the book. This may prove useful for books in which chapters are already titled. This practice will help you solidify your understanding of a chapter in just a few of your own words.
3. **Underlining.** Within the text of the book, underline or otherwise note anything that strikes you as important, significant, memorable, etc. If possible and profitable, write brief comments within the side margins that indicate your motivation in underlining. Focus on the essential elements of literature (plot, setting, characterization, point of view and theme) and any other aspects of literature study as instructed by your teacher. You need not underline every word. Often, I underline isolated words and phrases. Occasionally, I connect such underlining with a line, in essence creating a new sentence, a distillation of ideas or meaning.
4. **Vertical Bars.** Use vertical bars and double vertical bars together with abbreviations and symbols to indicate passages that contain important themes, wonderfully nuanced descriptions, especially delightful phrasing and/or syntax, provocative assertions, figurative language, etc. And, of course, write comments and analytical snippets to clarify your thinking.
5. **Vocabulary / Unusual Diction.** Within the text of the book, circle words that are unfamiliar to you or whose use strikes you as unusual or inventive. Look up words in a dictionary that seem essential to an understanding of the meaning or the sense of the author. If it helps to do so, jot a brief definition or synonym nearby.
6. **Shifts.** Note all shifts in point of view. Note all shifts in time. Note all shifts in diction and syntax.

Final Thoughts on Annotation. I expect you to think critically about what you are reading. While the amount of annotation may vary widely from page to page, any notes you add to a text will help you to read more critically – any attempt to annotate your book will help you to understand the reading as you read – and, I hope this handout has made clear, will help you return to the reading with confidence later.

Annotation is a discrete skill, and like any skill, it takes significant practice to hone your ability to the point of acquiring expertise.

Native Son—Summer Reading Annotations
AP Language and Composition

Criteria	Points Received
<p>Front of book (ELACC11RL4) Identified and commented on the characters of the novel. Should contain commentary of the characters that shows reflection and thought-provoking analysis. (3 points max)</p>	
<p>Margin Work-Char. Dev. ELAGSE11RL3 Uses marks to identify the introduction of a character, changes to his/her attitudes or beliefs, situations that reflect character development (3 points max)</p>	
<p>Margin Work-Vocab ELAGSE11RL4 Comments accomplish the following purposes:</p> <ul style="list-style-type: none"> • Defining unfamiliar words • Paraphrasing a particularly challenging phrase or sentence • Identifying the connotative meaning of a word <p>(3 points max)</p>	
<p>Margin Work-Lit Device (ELAGSE11RL2) Comments accomplish the following purposes:</p> <ul style="list-style-type: none"> • Identifying language devices and how they are used • Asking questions • Analyzing • Recording delight/ confusion • Evaluating/Personal Connection • Inferring <p>(8 points max)</p>	
<p>Margin Work—Completion (ELAGSE11RL1) Annotations show that student has engaged with the text on every page using several previously taught reading and comprehension skills. (5 points max)</p>	
<p>Back of book (ELACC11RL4) Identified key words, themes, allusions, images, and other KEY rhetorical and language elements at the back of the book. (3points max)</p>	
Total	<u> </u> /25

***In Cold Blood*—Summer Reading Annotations**
AP Language and Composition

Criteria	Points Received
Front of book (ELACC11RL4) Identified and commented on the characters of the novel. Should contain commentary of the characters that shows reflection and thought-provoking analysis. (3 points max)	
Margin Work-Char. Dev. ELAGSE11RL3 Uses marks to identify the introduction of a character, changes to his/her attitudes or beliefs, situations that reflect character development (3 points max)	
Margin Work-Vocab ELAGSE11RL4 Comments accomplish the following purposes: <ul style="list-style-type: none"> • Defining unfamiliar words • Paraphrasing a particularly challenging phrase or sentence • Identifying the connotative meaning of a word (3 points max)	
Margin Work-Lit Device (ELAGSE11RL2) Comments accomplish the following purposes: <ul style="list-style-type: none"> • Identifying language devices and how they are used • Asking questions • Analyzing • Recording delight/ confusion • Evaluating/Personal Connection • Inferring (8 points max)	
Margin Work—Completion (ELAGSE11RL1) Annotations show that student has engaged with the text on every page using several previously taught reading and comprehension skills. (5 points max)	
Back of book (ELACC11RL4) Identified key words, themes, allusions, images, and other KEY rhetorical and language elements at the back of the book. (3points max)	
Total	<u> </u> /25

The Crucible—Summer Reading Annotations
AP Language and Composition

Criteria	Points Received
Front of book (ELACC11RL4) Identified and commented on the characters of the novel. Should contain commentary of the characters that shows reflection and thought-provoking analysis. (3 points max)	
Margin Work-Char. Dev. ELAGSE11RL3 Uses marks to identify the introduction of a character, changes to his/her attitudes or beliefs, situations that reflect character development (3 points max)	
Margin Work-Vocab ELAGSE11RL4 Comments accomplish the following purposes: <ul style="list-style-type: none"> • Defining unfamiliar words • Paraphrasing a particularly challenging phrase or sentence • Identifying the connotative meaning of a word (3 points max)	
Margin Work-Lit Device (ELAGSE11RL2) Comments accomplish the following purposes: <ul style="list-style-type: none"> • Identifying language devices and how they are used • Asking questions • Analyzing • Recording delight/ confusion • Evaluating/Personal Connection • Inferring (8 points max)	
Margin Work—Completion (ELAGSE11RL1) Annotations show that student has engaged with the text on every page using several previously taught reading and comprehension skills. (5 points max)	
Back of book (ELACC11RL4) Identified key words, themes, allusions, images, and other KEY rhetorical and language elements at the back of the book. (3points max)	
Total	<u> </u> /25

The Man Who Mistook His Wife for a Hat—Summer Reading Annotations
AP Language and Composition

Criteria	Points Received
Front of book (ELACC11RL4) Identified and commented on the characters of the novel. Should contain commentary of the characters that shows reflection and thought-provoking analysis. (3 points max)	
Margin Work-Char. Dev. ELAGSE11RL3 Uses marks to identify the introduction of a character, changes to his/her attitudes or beliefs, situations that reflect character development (3 points max)	
Margin Work-Vocab ELAGSE11RL4 Comments accomplish the following purposes: <ul style="list-style-type: none"> • Defining unfamiliar words • Paraphrasing a particularly challenging phrase or sentence • Identifying the connotative meaning of a word (3 points max)	
Margin Work-Lit Device (ELAGSE11RL2) Comments accomplish the following purposes: <ul style="list-style-type: none"> • Identifying language devices and how they are used • Asking questions • Analyzing • Recording delight/ confusion • Evaluating/Personal Connection • Inferring (8 points max)	
Margin Work—Completion (ELAGSE11RL1) Annotations show that student has engaged with the text on every page using several previously taught reading and comprehension skills. (5 points max)	
Back of book (ELACC11RL4) Identified key words, themes, allusions, images, and other KEY rhetorical and language elements at the back of the book. (3points max)	
Total	<u> </u> /25

Total Points for whole Project /100