

INTRODUCTION: This is the Summer Reading Project for *AP English Language and Composition*. As you know from the course description, AP classes are academically rigorous, a rough equivalent of a college course. AP English Language and Composition is designed to explore the power of language and the craft of rhetoric.

The Summer Reading Project will lessen the amount of work AP English Language students will have during the school year, will reinforce good reading habits throughout the year, and will help students work toward the goals of the AP curriculum. This is what *The College Board* says about what students should be able to do at the end of their *AP English Language and Composition* experience:

- analyze good writing, identifying and explaining an author’s use of rhetorical strategies and techniques;
- apply effective strategies and techniques in their own writing;
- create and sustain arguments based on readings, research, and/or personal experience;
- write for a variety of purposes;
- produce expository, analytical, and argumentative compositions that introduce a complex central idea and develop it with appropriate evidence drawn from primary and/or secondary sources and cogent explanations;
- demonstrate understanding and mastery of standard English, as well as stylistic maturity in their own writings;
- demonstrate understanding of the conventions of citing primary and secondary sources;
- move effectively through the stages of the writing process, with careful attention to inquiry and research, drafting, revising, editing, and review;
- write thoughtfully about their own process of composition;
- revise a work to make it suitable for a different audience;
- analyze image as text; and
- evaluate and incorporate reference documents into researched papers.

ASSIGNMENT: We would like you to read **2 books** from a long list of many titles—both works of nonfiction—that **you have not read previously**. **All students will be held accountable for having read these books with formal assessments, timed writings, or projects** from individual instructors early in the school year.

A WORD ABOUT BUYING BOOKS VERSUS NOTE-TAKING: **It would be best if you had your own copies of your summer reading texts; when it comes time to write about those books, you will likely want to refer back and/or reread sections.** If you are not purchasing your own books, we highly encourage you to take notes as you read. Although notes are not something we will collect and assess, it will help you with your reading to process and respond, and when you start writing in class about these works, you will have specifics from which to draw (instead of rereading the books). Don’t let note-taking get in your way, but do attend to what is unfolding in your books. Most importantly, you will be asked to identify specific passages to support ideas in your writing; notes will serve a greater purpose then.

Below are effective methods for taking notes. Choose a one that makes sense for you or experiment with several:

1. Marginalia: Marginalia is the term for things written in the margins. If you own the book, you might like to keep notes in the book itself. If you don’t own the book, don’t be a vandal. Note that writing in the margin differs from underlining and highlighting. Underlining and highlighting draw your attention to the text. Writing in the margin tells you why you think the text is important.

2. Sticky Notes: Using sticky notes (of which Post-Its is a brand) is one way to write in a book without defacing it. You will want to identify things that strike you as important for some reason, things you want to draw your attention to later. You will likely want to add a comment about the thing as well, eh?

3. Quote Log: A quote log is a collection of quotes from your reading that you find significant for any number of reasons. A note explaining why you find it significant should accompany each quote. Select several significant quotes from each book on which to comment, which is helpful when you use a specific passage to support an idea you have.

4. Double-Entry: Some people like to take notes on a separate piece of paper that they have divided into two columns. One column might be headed “Text” and the other might be headed “Thoughts” Readers who use this format often make note of some aspect of the text in the left column and comment on what they think about it in the right-hand column. A variation on this format uses the headings “Questions” which identifies questions that the reader has at a particular part in the book, and “Responses” which provides the reader’s speculations in response to the questions. I think that several entries per book are sufficient to get your thoughts moving.

**ADVANCED PLACEMENT LANGUAGE & COMPOSITION
2014 SUMMER READING PROJECT**

NONFICTION SELECTIONS

Select two (2) of the following nonfiction titles to read this summer:

- *"T. rex" and the Crater of Doom*, Walter Alvarez
- *The Poisoner's Handbook: Murder and the Birth of Forensic Medicine in Jazz Age New York*, Deborah Blum
- *Adrift: 76 Days Lost at Sea*, Steven Callahan
- *They Poured Fire on Us From the Sky: The True Story of Three Lost Boys from Sudan*, Benson Deng
- *The Year of Magical Thinking*, Joan Didion
- *What is the What: The Autobiography of Valentino Achak Deng*, Dave Eggers (biographical fiction)
- *The Lost City of Z: A Tale of Deadly Obsession in the Amazon*, David Grann
- *Roots*, Alex Haley
- *Give Me My Father's Body: The Life of Minik, the New York Eskimo*, Kenn Harper
- *A Civil Action*, Johnathan Harr
- *Seabiscuit: An American Legend*, Laura Hillenbrand
- *Confederates in the Attic: Dispatches from the Unfinished Civil War*, Tony Horwitz
- *The Boy Who Harnessed the Wind: Creating Currents of Electricity and Hope*, William Kamkwamba
- *Thunderstruck*, Erik Larson
- *Devil in the White City*, Erik Larson
- *Born to Run: A Hidden Tribe, Super Athletes, and the Greatest Race the World Has Never Seen*, Christopher McDougall
- *Angela's Ashes: A Memoir*, Frank McCourt
- *The River of Doubt: Theodore Roosevelt's Darkest Journey*, Candice Millard
- *In the Heart of the Sea: The Tragedy of the Whaleship Essex*, Nathaniel Philbrick
- *Spook: Science Tackles the Afterlife*, Mary Roach
- *Hunger for Memory: The Education of Richard Rodriguez*, Richard Rodriguez
- *For All the Tea in China: How England Stole the World's Favorite Drink and Changed History*, Sarah Rose
- *The Man Who Mistook His Wife for a Hat*, Oliver Sacks
- *Mortal Lessons: Notes on the Art of Surgery*, Richard Selzer
- *The Radioactive Boy Scout: The Frightening True Story of a Whiz Kid and His Homemade Nuclear Reactor*, Ken Silverstein
- *Galileo's Daughter: A Historical Memoir of Science, Faith, and Love*, Dava Sobel
- *Longitude*, Dava Sobel
- *The World Without Us*, Alan Weisman
- *Life on the Color Line: The True Story of a White Boy Who Discovered He Was Black*, Gregory Howard Williams
- *The Professor and the Madman: A Tale of Murder, Insanity, and the Making of The Oxford English Dictionary*, Simon Winchester
- *A Crack in the Edge of the World: America and the Great California Earthquake of 1906*, Simon Winchester
- *The Poet and the Murderer: A True Story of Verse, Violence and the Art of Forgery*, Simon Worrall
- *In the Garden of Beasts: Love, Terror, and an American Family in Hitler's Berlin*, Erik Larson
- *A Heartbreaking Work of Staggering Genius*, Dave Eggers
- *Into the Wild*, Jon Krakauer
- *Isaac's Storm: A Man, a Time, and the Deadliest Hurricane in History*, Erik Larson
- *Dispatches*, Michael Herr
- *The Great Influenza: The Story of the Greatest Pandemic in History*, John M. Barry
- *Rising Tide: The Great Mississippi Flood of 1927 and How It Changed America*, John M. Barry
- *Into Thin Air*, Jon Krakauer
- *The Perfect Storm*, Sebastian Junger
- *Pilgrim at Tinker's Creek*, Annie Dillard
- *Make Me Wanna Holler*, Nathan McCall
- *The Glass Castle*, Jeanette Walls