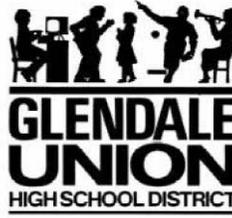


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Mr. Brian Capistran

Welcome,

Congratulations on accepting the challenge of taking an AP course. I am looking forward to working with you and helping you achieve your potentials as writers and thinkers between now and your eventual graduation from Moon Valley.

That being said, I would like to welcome you to AP English Language and Composition. According to the College Board's course description, AP English Language and Composition "engages students in becoming skilled readers of prose written in a variety of contexts, and in becoming skilled writers who compose for a variety of purposes." Undoubtedly, this sounds like what you have been doing in English classes all along. We will, however, go deeper and explore different areas than you have before. In this endeavor, everything comes back to growing as critical readers and effective writers.

I would like to make it very clear that there is only one way to become a better reader and writer. That way is to read and to write - as much as you can, as often as you can, and with as much rigor as you can. To help you prepare for our exploration of rhetoric in the fall (and ultimately the AP exam in May), you will be reading and writing this summer.

The assignment is attached or can be downloaded on the MVHS AP English Language and Composition website (moonvalley.guhsdaz.org) – you will need to have a hard copy of the reading to complete the summer assignment. You are expected to bring all of your assignments with you to class on August 7. If you have questions as you work through this assignment, please feel free e-mail me at: melanie.allen@guhsdaz.org.

I hope you enjoy your summer. There is work to be done, but I encourage you to have fun this summer too. Seize opportunities to enjoy the company of friends and family, pursue your passions, and find some time to relax so that you can return to Moon Valley ready for the challenges that await during your junior year. I look forward to seeing you then.

Sincerely,

Ms. Melanie Allen, M.Ed.
AP Language and Composition

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AP English Language and Composition Assignments

Assignment 1: Summer Reading (Due the first day of class)

Students will read and annotate *The Kite Runner*, by Khaled Hosseini. A **Guidelines for Annotating** section can be found later in this document. **Please note there is mature content in the novel; since this is a college-level class, the expectation is that we will encounter mature ideas and concepts from time to time.*

Additionally, students will complete a **Summer Reading Data Sheet** (attached) for *The Kite Runner*.

You should purchase your book from a bookstore or online since you will be required to annotate your reading during the summer.

Assignment 2: Supplies (Due the first day of class)

Students will need to procure, and bring with them on the first day of the class, the following supplies they will need for the course.

AP Language Supplies

1. Lined college-ruled notebook filler paper
2. Writing Utensils: Pens (black or blue AND red – NO other pen colors will be accepted), #2 pencil and two different colored hi-liters
3. Post-it notes (preferably yellow post-its)
4. A two inch three ring binder

Guidelines for Annotating

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 music 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 many 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.

What Should You Use?

- **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.

- **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 system you’ll find below.

What Should You Do?

- **Inside Front Cover:** 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; 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.
- **On a Filler Page in the Front of the Book:** Build a major character list with small space for character summary and for page references for key scenes or moments of character development, etc.
- **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.
- **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.
- **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).
- **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.
 - **Interpretive Notes and Symbols to use:**
 - **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. Mark next to them literary devices (see below) as appropriate.
 - Connect or link ideas with **lines** or **arrows**.
 - Use **numbers** in the margin: to indicate the sequence of points the author makes in developing a single argument.
 - A **star, asterisk, or other consistent distinguishing mark** at the margin (use a consistent symbol) 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.

Some of the literary devices you may 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** for areas that show the **Theme(s)**: 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.
- **PE** for **Plot Elements** (setting, mood, conflict, etc.)
- **D** for **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 be able to 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. 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

Name: _____

Instructor Allen

AP Language Summer 2017

Summer Reading Data Sheet – *The Kite Runner* by Khaled Hosseini

Title: _____
Author: _____
Date of Publication: _____
GENRE: _____

Author Information

Fiction: Who is the author(s)? What qualifications does the author have for writing on this subject? To which literary period or genre does the author belong? How does this work of fiction qualify as a work of that literary period?

SOAPSTone

Who is the **SPEAKER** (the voice that tells the story)?

What is the **OCCASION** (the time and the place of the piece; the context that prompted the writing)?

Who is the **AUDIENCE** (the group of readers to whom this piece is directed)?

What is the **PURPOSE** (the reason behind the text)?

What is the **SUBJECT** (the “matter” about which the book is written)?

What is the **TONE** (the attitude of the author)?

Significance of the Opening Scene

... as it relates to the themes.

Significance of the Closing Scene

... as it relates to the themes.

Writing Style

Is the language level of this work appropriate to its target audience? Does the style of writing have clarity? Is the material easy to follow and understand? Does the author avoid stereotypes and generalizations? How does the author use tone, diction, and form in developing the story?

Possible Themes: Purpose

Explain the author's purpose in telling the story. Why is he/she telling it? Is there some greater motive? If so, what is it? Additionally, what is the reader supposed to get out of the work? What are the overall themes in this work? What are the overall themes developed in this work? Use quotations (textual evidence) to support your themes. Themes should be written as "messages" in sentence form.