Dear Future AP Students,
Welcome to AP English Language

This packet includes:
1)your supply list, 2)summer reading responses, and 3) introduction to the meaning of "voice"
(please highlight). Please put your best effort into the writing of the responses, and note the due
dates. Naturally, all work must be typed, standard font, double-spaced. If you have any questions or
concerns, please see me before school is over.
Ms. Shaw, cshaw@bishopamat.org

Supply List
- 3" binder to use for this class only
- college-ruled paper/ tab dividers
- blue or black, red, and green pens
- 1 or 2 #2 pencils
- 1 or 2 highlighters, preferably yellow
- a 3-hole punch/ a flash drive/ a tiny stapler

Advanced Placement English Language
2018 Summer Reading Assignment
Farenheit 451 by **Ray Bradbury (1953) futuristic fiction (will be provided by the school)**
Fast Food Nation by Eric Schlosser (2001) popular culture

For *Farenheit 451,* students will carefully read and annotate the text in regards to important dialogue,
characterizations, possible symbols, questions or confusions students may have, unknown vocabulary,
and important themes. Students will also write critical responses to a set of questions.
For *Fast Food Nation,* please be aware of central ideas, unknown vocabulary, and the main points of
each chapter. My students have found that in addition to underlining and highlighting, small tab post-its
are very helpful for quickly locating a particular passage. In addition, students will answer a set of
critical questions.

The due date for both of these texts is the first day of school. We will test on both works during August,
and you will be writing your first essays in class on them. Those students found to be deliberately
plagiarizing may be dropped from AP, and placed in any available English class, without further
consideration.

**Questions for Fahrenheit 451. Please type answers in paragraph-length responses on
separate paper. You should use quotations, full or partial, but please use page number
references. Worth 100 project points.**

1. In what ways does the society of …451 mirror our society today? Be very specific
concerning such aspects as technology, invasion of privacy, and constant war.

2. What techniques does Beatty advocate for keeping people happy?

3. How different are families and children in Bradbury's future, from families today?

4. Analyze some of the literary allusions (references) in the book, and what that says

about the characters that use them. For example, what do some of Beatty's literary references say about him?

5.   According to Beatty, how did books come to be censored in the first place? How does or doesn't this relate to today?

6. In the novel, the government has censored books because it believes that it is acting in the best interests of society. Is official censorship ever justified? Be very specific.

7. The central character of Montag is initially seen as the ultimate "insider", a fireman. What are some of the factors that start to push him to the "outside"?

8. In what ways is Mildred Montag typical of her society?

9.The "book people" are mainly former teachers, writers, and artists, who, at the end of the novel, choose to go back into the fire. Discuss their decision. Why would Bradbury choose them to rebuild society?

10.List (yes, just list) every book of "literary merit" that you have read since junior high. Plays, poetry, and the Bible count; classic comic books don't.

Questions for Fast Food Nation. Follow the same directions as for 451. These questions are also worth 100 project points.
1.Schlosser tells us that "no other industry in the US has a workforce so dominated by adolescents" (68). What are the advantages and disadvantages for the fast food companies and for the teenagers who work for them?   Are both sides' needs "fundamentally at odds" (78)?

2. Who bears greater responsibility for the alarming rate of obesity in American children: the chains who market "supersize" meals to children, or the parents who buy these meals and fail to provide a balanced diet for their children? What about school districts who are contracting to bring fast food onto campus?

3.What do the fast food chains do "to promote the pleasures and reassurances associated with childhood favorites and comforts" (122) among teens and adults?

4. Almost 100 years ago, *The Jungle* revealed the horrific abuses of the meat packing industry. Comment on Schlosser's documentation of some of the practices of today's American meat packing industry (149).

5. Discuss the political and economic clout of the meat-packing industry (chap. 7).

6.No analysis of the fast food industry can be complete without an examination of their overseas operations. What was made apparent during the author's visit to Plauen, Germany (chap. 10)?

7.How are restaurants like In-n-Out different from most other fast food chains (Epilogue)?

8.What is synergy in marketing and what are some of the ways that fast food companies practice synergy? (Chap 2)

9.Despite the problems documented by the author, fast food has an undeniable appeal; the chains offer convenient, tasty, and cheap food. Even if you are educated about the negative effects of fast food, do you think you could realistically swear off it?

10. Keep a journal by day and time of <u>all fast food purchases you make for yourself or that your family makes for you for two consecutive weeks.</u> Do not include fast food you buy at the market, but do include take-out fast food. Be specific and be fair. This is not a contest, but rather a realistic look at what middle class teen-agers spend food money on.

The following pages 4-7 are directly from the book *Voice Lessons* by Nancy Dean.

Introduction

My children learned to analyze voice when they were young: "She really means it this time," they would whisper, conspirators in the Intrigue of family limits. "Did you hear what Dad *didn't* say?" they would knowingly observe, well aware of implications. They analyzed; they responded. Voice became central to communication. So it is. Voice, the color and texture of communication, stamps expression with the indelible mark of personality. It is the expression of who we are: the pitch and timbre of verbalization. Voice is the fingerprint of a person's language.

During twenty-eight years of secondary English teaching, I have become increasingly aware of the complexity and importance of voice in literature. Understanding voice gives students an appreciation for the richness of language and a deeper understanding of literature. Through voice we come to know authors; by exploring voice, we learn to wield language. The aim, of course, is for each student to better develop a personal voice; to do so. a student must first learn to recognize voice and analyze its elements.

Understanding voice in literature starts with reading. Through guided reading, students can learn to identify and appreciate the elements of voice. Understanding the elements of voice requires practice and explicit instruction. This book provides both.

Voice Lessons focuses on five elements of voice: diction, detail, imagery, syntax, and . tone.

- Diction (word choice) is the foundation of voice and contributes to all of its elements.

- Detail (facts, observations, and incidents) is used to develop a topic, shaping and seasoning voice.

- Imagery (verbal representation of sense experience) brings the immediacy of sensory experience to writing and gives voice a distinctive quality.

- Syntax (grammatical sentence structure) controls verbal pacing and focus.

- Tone (expression of attitude) gives voice its distinctive personality

A brief discussion of each element follows:

- *Diction* refers to the author's choice of words. Words are the writer's basic tools: they create the color and texture of the written work; they both reflect and determine the level of formality; they shape the reader's perceptions. When studying serious literature, students should rarely skip words they do not know. That is tantamount to wearing earplugs to a symphony. To understand voice. students must both "hear" the words and "feel" their effects. Diction reflects the writer's vision and steers the reader's thought.

Effective voice is shaped by words that are clear, concrete. and exact. Good writers eschew words like *pretty, nice,* and *bad.* Instead they employ words that invoke a specific effect. A coat isn't *torn;* it is *tattered.* The United States Army does not *want* revenge; it is *thirsting* for revenge. A door does not *shut;* .it *thuds.* Specific diction brings the reader into the scene, enabling .full participation in the writer's world.

Diction depends on topic, purpose, and occasion. The topic often determines the specificity and sophistication of diction. For example, articles on computers are filled with specialized language: *e-mail. e-shopping, web, interface.* Many topics generate special vocabularies as a nexus to meaning.

The writer's purpose - whether to convince, entertain, amuse, inform, or plead - partly determines diction. Words chosen to impart a particular effect on the reader reflect and sustain the writer's purpose. For example, if an author's purpose is to inform the reader should expect straightforward diction. On the other hand, if the author's purpose is to entertain, the reader will likely encounter words used in ironic, playful, or unexpected· ways.

Diction also depends on the occasion. As with clothes, level of formality influences appropriate choices. Formal diction is largely reserved for scholarly writing and serious prose or poetry. Informal diction is the norm in expository essays, newspaper editorials, and works of fiction. Colloquial diction and slang borrow from informal speech and. are typically used to create a mood or capture a particular historic or regional dialect. Appropriateness of diction is determined by the norms of society.

When studying diction, students must understand both connotation (the meaning suggested by a word) and denotation (literal meaning). When a writer calls a character *slender,* the word evokes a different feeling from calling the character *gaunt.* A word's power to produce a strong reaction in the reader lies mainly in its connotative meaning.

Finally, diction can impart freshness and originality to writing. Words used in surprising or unusual ways make us rethink what is known and re-examine meaning. Good writers often opt for complexity rather than simplicity, for multiple meanings rather than precision. Thus diction, the foundation of voice, shapes a reader's thinking while guiding reader insight into the author's idiosyncratic expression of thought: the writer's voice.

Detail includes facts, observations, and incidents used to develop a subject and impart voice. Specific details refer to fewer things than general descriptions, thereby creating a precise mental picture. Detail brings life and color to description, focusing the reader's attention and· bringing the reader into the scene. Because detail encourages readers to participate in the text, use of detail influences readers' views of the topic, the setting, the narrator, and the author. Detail shapes reader attitude by focusing attention: the more specific the detail, the greater the focus on the object described.

Detail makes an abstraction concrete, particular, and unmistakable, giving the abstraction form. For example, when Orwell describes an elephant attack, the attack comes alive through the elephant's specific violent actions. By directing readers' attention to particulars, detail connects abstraction to their lives: to specifics they can imagine, have participated in, or understand vicariously. Detail focuses description and prepares readers to join the action. As a result, readers can respond with conviction to the impact of the writer's voice.

Detail can also state by understatement, by a *lack* of detail. The absence of specific details, for example, may be in sharp contrast to the intensity of a character's pain. In this case, elaborate, descriptive detail could turn the pain into sentimentality. Good writers choose detail with care, selecting those details which add meaning and avoiding those that trivialize or detract.

Imagery is the verbal representation of sensory experience. In literature all five senses may be represented: sight· (visual imagery), sound (auditory imagery), touch (tactile imagery), taste (gustatory imagery), and smell (olfactory imagery). Visual imagery is most common, but good writers experiment with a variety of images and even purposefully intermingle the senses (giving smells a color, for example). Imagery depends on both diction and detail: an image's success in producing a sensory

experience results from the specificity of the author's diction and choice of detail. Imagery contributes to voice by evoking vivid experience, conveying specific emotion, and suggesting a particular idea.

. Imagery itself is not figurative, but may be used to impart figurative or symbolic meaning. For example, the parched earth can be a metaphor for a character's despair, or a bird's flight a metaphor for hope. Traditional imagery typically has a history. A river, for example, is usually associated with life's journey. Traditional images are rarely disassociated with their historic meaning. Students should be encouraged to examine the traditional meanings of images, the departure from tradition, and the effect of both on meaning. They should also learn to recognize and analyze nontraditional and nonfigurative imagery used to influence and sharpen reader perception .

Syntax refers to the way words are arranged within sentences. Although the basic structure of the English sentence is prescribed (there must be a subject and verb; word order cannot be random), there is great latitude in its execution. How writers control and manipulate the sentence is a strong determinant of voice and imparts personality to the writing. Syntax encompasses word order, sentence length, sentence focus, and punctuation.

Most English sentences follow a subject-verb-object/complement pattern. Deviating from the expected word order can serve to startle the reader and draw attention to the sentence. This, in turn, emphasizes the unusual sentence's ·.message. There are several ways to change normal word order:

- Inverting subject and verb (Am.I ever sorry!);
- Placing a complement at the beginning of a sentence <u>Hungry</u>, without a doubt, he is);
- Placing an object in front of a verb (Sara I like - not Susan).

Good writers shift between conformity and nonconformity, preventing reader compla-

cency without using unusual sentence structure to the point of distraction.

Another aspect of syntax is sentence length. Writers vary sentence length to forestall boredom and control emphasis. A short sentence following a much longer sentence shifts the reader's attention, which emphasizes the meaning and importance of the short sentence. Many modem writers put key ideas in short sentences. However, this has not always been so. Practice will help students learn to examine sentence length and look for the relationship between length and emphasis in works from different historical periods.

Sentence length contributes to variation and emphasis among sentences. Sentence focus deals with variation and emphasis within a sentence. In the English sentence, main ideas are usually expressed in main-clause positions. However, main-clause placement often varies, and this placement determines the writer's focal point. Sentence focus is generally achieved by syntactic tension and repetition.

Syntactic tension is the withholding of syntactic closure (completion of grammatical structure) until the end of a sentence. Sentences that so delay closure are called *periodic sentences.* Periodic sentences carry high tension and interest: the reader must wait until the end of the sentence to understand the meaning. For example, note that the main idea of the following sentence is completed at the end of the sentence: *As long as we* ignore *our children and refuse to dedicate the necessary time and money to their care,* <u>*we will fail to solve the problem* of *school violence*</u>*.* The emphasis here is on the problem.

In contrast, sentences that reach syntactical closure early *(loose sentences)* relieve tension and allow the reader to explore the rest of the sentence without urgency. Note the difference in tension when we change the sentence to a loose sentence: <u>We *will fail to solve the problem* of *school violence*</u> *as long as we ignore* OUT *children and refuse to dedicate the necessary time and money to their* care. The emphasis here is on the cause of failure.

Repetition is another way writers achieve sentence focus. Purposeful repetition of a word, phrase, or clause emphasizes the repeated structure and focuses the reader's attention on its meaning. Writers can also repeat parallel grammatical forms such as infinitives, gerunds, and prepositional phrases. This kind of repetition balances parallel ideas and gives them equal weight.

Punctuation is used to reinforce meaning, construct effect, and express the writer's voice. Of particular interest in shaping voice are the semicolon, colon, and dash.

- • The *semicolon* gives equal weight to two or more independent clauses in a sentence. The resulting syntactical balance reinforces parallel ideas and imparts equal importance to both (or all) of the clauses.

- The *colon* directs reader attention to the words that follow. It is also used between independent clauses if the second summarizes or explains the first. A colon sets the expectation that important, closely related information will follow, and words after the colon are emphasized.

- The *dash* marks a sudden change in thought or tone, sets off a brief summary, or sets off a parenthetical part of the sentence. The dash often conveys a casual tone.

Students learn to analyze punctuation through careful reading and practice.

Tone is the expression of attitude. It is the writer's (or narrator's) implied attitude toward his subject and audience. The writer creates tone by selection (diction) and arrangement (syntax) of words, and by purposeful use of details and images. The reader perceives tone by examining these elements. Tone sets the relationship between reader and writer. As the emotion growing out of the material and connecting the material to the reader, tone is the hallmark of the writer's personality. Understanding tone is requisite to understanding meaning. Such understanding is the key to perceiving the author's mood and making the connection between the author's thought and its expression. Identifying and analyzing tone requires careful reading, sensitivity to diction and syntax, and understanding of detail selection and imagery. Students can, with practice, learn to identify tone in writing. Tone is as varied as human experience; and as with human experience, familiarity and thought pave the way to understanding.