

AP Language and Composition
Summer Reading Assignment
2023-24
Ms. Kayla Daley

Welcome to AP English Language and Composition!

I am looking forward to working with you next year. This will be a challenging class, but if you keep up with your assigned work and stay engaged in class, you will learn so much. We will learn about, read about, write about, and discuss a lot of topics that are relevant to your lives. The more you put into the readings and discussion the more you will enjoy the class—promise.

When you receive your syllabus, we will go into much more detail but for now here is some information for you about what to expect from the class:

- ❖ The class will focus on **nonfiction** including personal essays autobiographies/biographies, newspaper articles, non-fiction novels, etc.
 - This means not as much work with novels and short stories. If studying fiction was your expectation that likely won't be met. However, real life is a pretty incredible thing to dig into.
- ❖ You will write (and write and write and write).
- ❖ You will analyze a lot of writing and be the author of your own.
- ❖ This is a college-level course; therefore, students will be treated like the mature, honest, responsible, self-motivated people they are. You will be held to expectations as such.
- ❖ You **MUST** be able to trust yourself to keep up with the workload.
 - This class will rely heavily on personal responsibility. Your grade, and eventual A.P. score, is completely reliant on you and the amount of work you put into the class.

In the class, you'll learn that **everything is an argument**. If you think about it, even poetry and fiction are persuasive in that they offer some kind of opinion. When school begins in the fall, we will look closely at writing by studying Rhetoric (*the art of expression and the persuasive use of language*) and reading classic and modern essays. To prepare for this, you are to read 1 essay and 1 book this summer and complete several assignments with them (the details of these assignments are below.) **All work must be typed.**

I expect that all of this is printed and ready to turn in on the first day of school. All of it will be graded on thoroughness, insight, and clear, organized writing. These assignments will be worth a total of 70 points in the major category. (The rubric is later in this assignment.)

If you have any questions or problems with the work, please feel free to email me kayla.daley@ahsrockets.org. I may not check email every day but will do my best to get in touch with you in a timely manner.

*****This is the summer reading assignment for the AP Language and Composition course. If you make a schedule change to a different academic level, you will need to find the correct summer reading assignment on Assumption's website.*****

Overview of Three Summer Reading Assignments

Assignment #1: How to Mark a Book (essay)

Read the attached essay, "How to Mark a Book" (pgs. 3-5 of this packet) by Mortimer Adler before you read anything else. It is the expectation that you **annotate everything you read this summer and next year**. Your annotations for your assignments this summer will be checked.

Assignment #2: *The Overachievers: The Secret Lives of Driven Kids* by: Alexandra Robbins

1. **Buy a physical copy of this book.** Read it actively (with a highlighter and pencil by your side so you can mark it as you read).
2. Carefully read the definitions of ethos, pathos, and logos on page 6 (how the writer goes about making his or her case to her audience).
3. Utilize the charts on pages 7-9 to do the following:
 - a. Find 3 passages from the book (you do not need to write out the whole passage if it is more than 3 sentences- just write the first three sentences. Be sure to include the page number where the passage is found) for each of the appeals (3 appeals to ethos, 3 for pathos, and 3 for logos).
 - b. Clearly explain (in several sentences) how each passage appeals to ethos, pathos, or logos.
 - i. Do not summarize the argument in these sentences but ANALYZE how that passage advances her argument. You might need more space than the chart allows- that's fine. Just make it whatever size accommodates your typing.

Possible (but there could be others) questions to get you thinking about analysis:

- By using this type of appeal (ethos, pathos, or logos), is Robbins' argument made stronger/weaker?
- How is it improved?
- How is it not improved?
- Why does she use this type of appeal?
- Who is she making this argument to? (MAKE SURE YOU THINK ABOUT WHAT HER ARGUMENT ACTUALLY IS).

Assignment #3: *The Overachievers: The Secret Lives of Driven Kids* by: Alexandra Robbins: Critical Analysis

1. Works of non-fiction, whether implicitly or explicitly, present an argument or statement to the reader and support this argument with different types of evidence and rhetorical techniques.
 - a. Use the chart on page 10 (Critical Analysis Grid) to analyze and evaluate the argument of the book.
 - b. You will summarize the work and identify the work's central argument.
 - c. Then, analyze the evidence and techniques the author uses to support her argument (there is a list of terms to help you on pages 11-12).
 - d. Finally, you will write briefly about the work as a whole in the spaces at the bottom of the grid.

****Extra texts, charts, and definitions needed to complete these three assignments can be found on pages 3-12 of this packet. ****

How to Mark a Book
By Mortimer J. Adler, Ph.D.

From *The Saturday Review of Literature*, July 6, 1941

You know you have to read "between the lines" to get the most out of anything. I want to persuade you to do something equally important in the course of your reading. I want to persuade you to write between the lines. Unless you do, you are not likely to do the most efficient kind of reading.

I contend, quite bluntly, that marking up a book is not an act of mutilation but of love. You shouldn't mark up a book which isn't yours.

Librarians (or your friends) who lend you books expect you to keep them clean, and you should. If you decide that I am right about the usefulness of marking books, you will have to buy them. Most of the world's great books are available today, in reprint editions.

There are two ways in which one can own a book. The first is the property right you establish by paying for it, just as you pay for clothes and furniture. But this act of purchase is only the prelude to possession. Full ownership comes only when you have made it a part of yourself, and the best way to make yourself a part of it is by writing in it. An illustration may make the point clear. You buy a beefsteak and transfer it from the butcher's icebox to your own. But you do not own the beefsteak in the most important sense until you consume it and get it into your bloodstream. I am arguing that books, too, must be absorbed in your blood stream to do you any good.

Confusion about what it means to "own" a book leads people to a false reverence for paper, binding, and type -- a respect for the physical thing -- the craft of the printer rather than the genius of the author. They forget that it is possible for a man to acquire the idea, to possess the beauty, which a great book contains, without staking his claim by pasting his bookplate inside the cover. Having a fine library doesn't prove that its owner has a mind enriched by books; it proves nothing more than that he, his father, or his wife, was rich enough to buy them.

There are three kinds of book owners. The first has all the standard sets and best sellers -- unread, untouched. (This deluded individual owns woodpulp and ink, not books.) The second has a great many books -- a few of them read through, most of them dipped into, but all of them as clean and shiny as the day they were bought. (This person would probably like to make books his own, but is restrained by a false respect for their physical appearance.) The third has a few books or many -- every one of them dog-eared and dilapidated, shaken and loosened by continual use, marked and scribbled in from front to back. (This man owns books.)

Is it false respect, you may ask, to preserve intact and unblemished a beautifully printed book, an elegantly bound edition? Of course not. I'd no more scribble all over a first edition of 'Paradise Lost' than I'd give my baby a set of crayons and an original Rembrandt. I wouldn't mark up a painting or a statue. Its soul, so to speak, is inseparable from its body. And the beauty of a rare edition or of a richly manufactured volume is like that of a painting or a statue.

But the soul of a book "can" be separate from its body. A book is more like the score of a piece of music than it is like a painting. No great musician confuses a symphony with the printed sheets of music. Arturo Toscanini reveres Brahms, but Toscanini's score of the G minor Symphony is so thoroughly marked up that no one but the maestro himself can read it. The reason why a great conductor makes notations on his musical scores -- marks them up again and again each time he returns to study them--is the reason why you should mark your books. If your respect for magnificent binding or typography gets in the way, buy yourself a cheap edition and pay your respects to the author.

Why is marking up a book indispensable to reading? First, it keeps you awake. (And I don't mean merely conscious; I mean awake.) In the second place; reading, if it is active, is thinking, and thinking tends to express itself in words, spoken or written. The marked book is usually the thought-through book. Finally, writing helps you remember the thoughts you had, or the thoughts the author expressed. Let me develop these three points.

If reading is to accomplish anything more than passing time, it must be active. You can't let your eyes glide across the lines of a book and come up with an understanding of what you have read. Now an ordinary piece of light fiction, like, say, *Gone with the Wind*, doesn't require the most active kind of reading. The books you read for pleasure can be read in a state of relaxation, and nothing is lost. But a great book, rich in ideas and beauty, a book that raises and tries to answer great fundamental questions, demands the most active reading of which you are capable. You don't absorb the ideas of John Dewey the way you absorb the crooning of Mr. Vallee. You have to reach for them. That you cannot do while you're asleep.

If, when you've finished reading a book, the pages are filled with your notes, you know that you read actively. The most famous "active" reader of great books I know is President Hutchins, of the University of Chicago. He also has the hardest schedule of business activities of any man I know. He invariably reads with a pencil, and sometimes, when he picks up a book and pencil in the evening, he finds himself, instead of making intelligent notes, drawing what he calls 'caviar factories' on the margins. When that happens, he puts the book down. He knows he's too tired to read, and he's just wasting time.

But, you may ask, why is writing necessary? Well, the physical act of writing, with your own hand, brings words and sentences more sharply before your mind and preserves them better in your memory. To set down your reaction to important words and sentences you have read, and the questions they have raised in your mind, is to preserve those reactions and sharpen those questions.

Even if you wrote on a scratch pad, and threw the paper away when you had finished writing, your grasp of the book would be surer. But you don't have to throw the paper away. The margins (top as bottom, and well as side), the end-papers, the very space between the lines, are all available. They aren't sacred. And, best of all, your marks and notes become an integral part of the book and stay there forever. You can pick up the book the following week or year, and there are all your points of agreement, disagreement, doubt, and inquiry. It's like resuming an interrupted conversation with the advantage of being able to pick up where you left off.

And that is exactly what reading a book should be: a conversation between you and the author. Presumably he knows more about the subject than you do; naturally, you'll have the proper humility as you approach him. But don't let anybody tell you that a reader is supposed to be solely on the receiving end. Understanding is a two-way operation; learning doesn't consist in being an empty receptacle. The learner has to question himself and question the teacher. He even has to argue with the teacher, once he understands what the teacher is saying. And marking a book is literally an expression of differences, or agreements of opinion, with the author.

There are all kinds of devices for marking a book intelligently and fruitfully. Here's the way I do it:

- **Underlining (or highlighting):** of major points, of important or forceful statements.
- **Vertical lines at the margin:** to emphasize a statement already underlined.
- **Star, asterisk, or other doo-dad at the margin:** to be used sparingly, to emphasize the ten or twenty most important statements in the book. (You may want to fold the bottom corner of each page on which you use such marks. It won't hurt the sturdy paper on which most modern books are printed,

and you will be able take the book off the shelf at any time and, by opening it at the folded-corner page, refresh your recollection of the book.)

- **Numbers in the margin:** to indicate the sequence of points the author makes in developing a single argument.
- **Numbers of other pages in the margin:** to indicate where else in the book the author made points relevant to the point marked; to tie up the ideas in a book, which, though they may be separated by many pages, belong together.
- **Circling or highlighting of key words or phrases.**
- **Writing in the margin, or at the top or bottom of the page, for the sake of:** recording questions (and perhaps answers) which a passage raised in your mind; reducing a complicated discussion to a simple statement; recording the sequence of major points right through the books. I use the end-papers at the back of the book to make a personal index of the author's points in the order of their appearance.

The front end-papers are to me the most important. Some people reserve them for a fancy bookplate. I reserve them for fancy thinking. After I have finished reading the book and making my personal index on the back end-papers, I turn to the front and try to outline the book, not page by page or point by point (I've already done that at the back), but as an integrated structure, with a basic unity and an order of parts. This outline is, to me, the measure of my understanding of the work.

If you're a die-hard anti-book-marker, you may object that the margins, the space between the lines, and the end-papers don't give you room enough. All right. How about using a scratch pad slightly smaller than the page-size of the book -- so that the edges of the sheets won't protrude? Make your index, outlines and even your notes on the pad, and then insert these sheets permanently inside the front and back covers of the book.

Or, you may say that this business of marking books is going to slow up your reading. It probably will. That's one of the reasons for doing it. Most of us have been taken in by the notion that speed of reading is a measure of our intelligence. There is no such thing as the right speed for intelligent reading. Some things should be read quickly and effortlessly and some should be read slowly and even laboriously. The sign of intelligence in reading is the ability to read different things differently according to their worth. In the case of good books, the point is not to see how many of them you can get through, but rather how many can get through you -- how many you can make your own. A few friends are better than a thousand acquaintances. If this be your aim, as it should be, you will not be impatient if it takes more time and effort to read a great book than it does a newspaper.

You may have one final objection to marking books. You can't lend them to your friends because nobody else can read them without being distracted by your notes. Furthermore, you won't want to lend them because a marked copy is kind of an intellectual diary, and lending it is almost like giving your mind away.

If your friend wishes to read your *Plutarch's Lives*, *Shakespeare*, or *The Federalist Papers*, tell him gently but firmly, to buy a copy. You will lend him your car or your coat -- but your books are as much a part of you as your head or your heart.

Rhetoric—1) the art of finding and analyzing all the choices involving language that a writer, speaker, reader, or listeners might make in a situation so that the text becomes meaningful, purposeful, and effective for readers or listeners; 2) The specific features of texts, written or spoken, that cause them to be meaningful, purposeful, and effective for readers and listeners in a given situation.

In order to make the rhetorical relationship—speakers to hearers, hearers to subjects, speakers to subjects—most successful, writers use what Aristotle and his descendants called the *appeals*: logos, ethos, and pathos. They appeal to a reader's sense of *logos* when they offer clear, reasonable premises and proofs, when they develop ideas with appropriate details, and when they make sure readers can follow the progression of ideas. The logical thinking that informs speakers' decisions and readers' responses forms a large part of the kind of writing students accomplish in school.

Writers use *ethos* when they demonstrate that they are credible, good-willed, and knowledgeable about their subjects, and when they connect their thinking to readers' own ethical or moral beliefs.

When writers draw on the emotions and interests of readers, and highlight them, they use *pathos*, the most powerful appeal and the most immediate—hence its dominance in advertisements. Students foreground this appeal when they use personal stories or observations, sometimes even within the context of analytical writing, where it can work dramatically well to provoke readers' sympathetic reaction. Figurative language is often used by writers to heighten the emotional connections readers make to the subject. Emily Dickinson's poem that begins with the metaphor "My life had stood—a loaded gun," for example, provokes readers' reactions of fear or dread as they begin to read.

Logos: appeals to reader's logic/reason. When appealing to logos, a writer supports his or her position by using facts and statistics or other data.

Pathos: appeals to reader's emotions and interests. To appeal to pathos, a writer supports his/her position by making the reader feel a certain way.

Ethos: appeals based on writer's credibility, goodwill, ethical standing, and knowledge. When appealing to ethos, a writer supports his/her position by saying, "You should agree with me because I am a credible source with education or first-hand experience."

Appeals to Ethos

Passage	Analysis

Appeals to Pathos

Passage	Analysis

Appeals to Logos

Passage	Analysis

<i>Author</i>	<i>Summary (1-2 Sentences)</i>	<i>Main Theme/Big Idea/Message (1-2 Sentences)</i>
<i>Text</i>		

<i>Motifs/Symbols/Devices (Strategies Used to convey meaning)</i>	<i>References (Incidents & Quotes by Line/Page/Par #)</i>	<i>Themes/Meanings (Smaller ideas the references convey)</i>	<i>Connections to Big Idea (How the references develop larger meaning/main idea)</i>
<i>Answer to Question at Issue (What are the most significant language/literary strategies the author uses to get across meaning?)</i>		<i>Context and Significance (In regard to the question at issue, how does this author's perspective enhance our understanding of the world around us?)</i>	

Here is a little more detail to help you with the Critical Analysis Grid:

Motifs/Symbols/Devices-- these should be things from the list below, or other things you observe in author's writing as you read. You should put the passage with the page numbers etc. in the box next to this.

Then under **themes/meanings** you should briefly analyze that specific passage-- what is he saying? What does it mean?

Then in last box connect that to his larger statement idea-- how does this example and use of device further his argument (much like you did with pathos, logos, and ethos in the first assignment).

Then in the first box at the bottom look back over your first column and choose what you think the most significant device is.

Finally, in the last box answer the question-- why does this matter?

Rhetorical Devices to consider for your Critical Analysis Grid:

Allusion—reference to something literary, mythological, or historical that the author assumes the reader will recognize

Anaphora—repetition of the same word or group of words at the beginning of successive clauses (Ex: "In books I find the dead as if they were alive; in books I forsee things to come; in books carlike affairs are set forth; from books come forth the laws of peace.")

Antithesis—a statement in which two opposing ideas are balanced

Asyndeton—a construction in which elements are presented in a series without conjunctions ("They spent the day wondering, searching, thinking, understanding.")

Cliché—an expression that has been overused to the extent that its freshness has worn off ("the time of my life," "at the drop of a hat," etc)

Diction—the word choices made by a writer (diction can be described as: formal, semi-formal, ornate, informal, technical, etc.)

Hyperbole—intentional exaggeration to create an effect.

Imagery—the use of figures of speech to create vivid images that appeal to one of the senses.

Inverted syntax—a sentence constructed so that the predicate comes before the subject (ex: In the woods I am walking.)

Irony—the use of words to convey the opposite of their literal meaning; or, incongruity between what is expected and what actually occurs (situational, verbal, dramatic)

Litotes—a type of understatement in which an idea is expressed by negating its opposite (describing a particularly horrific scene by saying, “It was not a pretty picture.”)

Metaphor—a direct comparison of two different things.

Metonymy—substituting the name of one object for another object closely associated with it (“The pen [writing] is mightier than the sword [war/fighting]” .)

Paradox—an apparently contradictory statement that actually contains some truth (“Whoever loses his life, shall find it.”)

Parallelism—the use of corresponding grammatical or syntactical forms

Parenthesis—comment that interrupts the immediate subject, often to qualify or explain.

Personification—endowing non-human objects or creatures with human qualities or characteristics

Polysyndeton—the use, for rhetorical effect, of more conjunctions than is necessary or natural (“And to set forth the right standard, and to train according to it, and to help forward all students towards it according to their various capacities, this I conceive to be the business of a University.”)

Rhetorical question—a question asked merely for rhetorical effect and not requiring an answer.

Satire—the use of humor to emphasize human weaknesses or imperfections in social institutions

Tone—the attitude of a writer, usually implied, toward the subject or audience

Vernacular—the everyday speech of a particular country or region, includes slang

Logos –see definition previous page

Pathos–see definition previous page

Ethos–see definition previous page

Note: Good effort here will be recognized and appreciated. Take your time and start early. This is worth a lot of points, and this is a wonderful opportunity to start the year off strong.

SO, HOW WILL THIS BE GRADED?

<i>Overachievers: The Secret Lives of Driven Kid is annotated thoughtfully and thoroughly</i>	/10
<i>Overachievers ethos, logos, and pathos charts (10 points each)</i>	/30
<i>Overachievers Critical Analysis Grid</i>	/30
In the major category:	/70 points