

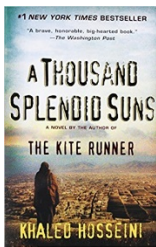
AP Language and Composition/Dual Enrollment – English 12 Summer Reading Assignment 2018

Welcome to AP English Language and Composition! I look forward to meeting and working with you in September and to my returning students: thank you for allowing me to share in your relentless journey in English. The class will be fast-paced and hopefully enjoyable as you continue to refine your writing and reading skills. To introduce you to the kind of reading we will be doing, you are required to read **three (3)** summer reading assignments (two books and an essay) that I hope you will find challenging and enjoyable. You should secure your own copy of each book. Having your own book will allow you to practice the close and active reading strategies outlined by the enclosed Mortimer Adler essay.

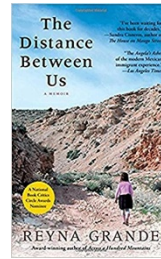
Summer Reading Assignment

- A. Read “How to Mark a Book” by Mortimer Adler (attached at the end of this document). I am requiring you to practice his suggestions on the two required summer novels. When you read for this class, please look for passages/descriptions that **puzzle you, disturb you, or resonate with you**. Mark them. Ask questions in the margins; underline sections that interest you. Read actively.

- B. Read **BOTH** *The Distance Between Us* by Reyna Grande



by Khaled Hosseini. Pull out passages on specific characters, passages which build themes, or style of the specific author. Feel free to style, voice, etc. The important point is about the novels. Your comments demonstrate higher-level thinking that



and *A Thousand Splendid Suns* you have questions about, passages on specific symbols, passages that demonstrate the comment on diction, tone, that you have something to say should be developed and goes well beyond plot

summary. The AP literature course is focused on close reading of works. This summer, I want you to practice close reading. Creating Annotated Bibliography cards (one for each novel) will provide a perfect venue for synthesis of your thinking while reading.

- C. Annotated Bibliography Cards – one for each novel.

A **bibliography** is a list of sources (books, journals, Web sites, periodicals, etc.) one has used for researching a topic. Bibliographies are sometimes called "References" or "Works Cited" depending on the style format you are using. A bibliography usually just includes the bibliographic information (i.e., the author, title, publisher, etc.).

An **annotation** is a summary and/or evaluation. Therefore, an **annotated bibliography** includes a summary and/or evaluation of each of the sources.

Your annotations **must** address the following:

- **Summarize:** Some annotations merely summarize the source. What are the main arguments? What is the point of this book or article? What topics are covered? If someone asked what this article/book is about, what would you say? The length of your annotations will determine how detailed your summary is.
- **Assess:** After summarizing a source, it may be helpful to evaluate it. Is it a useful source? How does it compare with other sources in your bibliography? Is the information reliable? Is this source biased or objective? What is the goal of this source?
- **Reflect:** Once you've summarized and assessed a source, you need to ask how it fits into your research. Was this source helpful to you? How does it help you shape your argument? How can you use this source in your research project? Has it changed how you think about your topic?

Use MLA Citation Style. Make sure the cards are legible. Below, you will find a sample of annotated bibliography.

Note: If you would like to do an **Electronic Annotated Bibliography you may but follow the format outline above and/or the example below.*

Example:

Lamott, Anne. *Bird by Bird: Some Instructions on Writing and Life*. New York: Anchor Books, 1995. Print.

Lamott's book offers honest advice on the nature of a writing life, complete with its insecurities and failures. Taking a humorous approach to the realities of being a writer, the chapters in Lamott's book are wry and anecdotal and offer advice on everything from plot development to jealousy, from perfectionism to struggling with one's own internal critic. In the process, Lamott includes writing exercises designed to be both productive and fun.

Lamott offers sane advice for those struggling with the anxieties of writing, but her main project seems to be offering the reader a reality check regarding writing, publishing, and struggling with one's own imperfect humanity in the process. Rather than a practical handbook to producing and/or publishing, this text is indispensable because of its honest perspective, its down-to-earth humor, and its encouraging approach.

Chapters in this text could easily be included in the curriculum for a writing class. Several of the chapters in Part 1 address the writing process and would serve to generate discussion on students' own drafting and revising processes. Some of the writing exercises would also be appropriate for generating classroom writing exercises. Students should find Lamott's style both engaging and enjoyable.

Source: <https://owl.english.purdue.edu/owl/resource/614/01/>

- D. Notecards for the following literary terms - define each term. Use your own words. Then find examples of at least 20 terms in either book; add that example (quote or summarize it) with page number following your definition. Leave plenty of space on the notecard so you can add examples and clarify the definitions throughout the school year. You may find it helpful to type in "literary terms dictionary" if you go to the Internet as a resource; otherwise, use a dictionary of literary terms (Oxford, Penguin, and Norton are good sources). You will be quizzed on your knowledge of these terms during the first week of the course.

AP Language & Composition terms:

abstract	conflict	flashback
allegory	connotation	foil
allusion	deductive reasoning	foreshadow
ambiguity	denotation	genres
analogy	denouement	hyperbole
analysis	description	imagery
anecdote	dialect	inductive reasoning
antagonist	diction	irony
archetype	epic	juxtaposition
argument	euphemism	metaphor
atmosphere	exemplification	mood
cause/effect	exposition	motif
characterization	extended metaphor	narration
climax	falling action	narrator
comparison/contrast	figurative language	onomatopoeia
oxymoron	realism	sylllogism
paradox	repetition	symbol
personification	rhetoric	syntax
persuasion	satire	theme
plot	setting	tone
point of view	simile	understatement
process analysis	speaker	
protagonist	style	

E. In-Class Essay

On the first full day of class, you will write a free-response question (AP's timed essay) on a prompt. This essay will be your first grade in AP Language & Composition—come prepared.

Email me (amarkowski@epsd.org or annamarkowski@msn.com) if you ever need help or have a question or just want to discuss something.

**FOR ELECTRONIC SUBMISSIONS, JOIN AP LANGUAGE & COMPOSITION COURSE ON SCHOOLOGY
ACCESS CODE: RHVJD-3DDP3**

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.