

AP English Language & Composition

Summer Reading Assignment

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Welcome to AP English Language and Composition! I look forward to meeting and working with you in August. The class will be fast-paced and hopefully enjoyable as you learn to refine your writing and reading skills. In order to introduce you to the kind of reading we'll be doing, you are **required to read 2 summer reading assignments (one book and one essay)** that I hope you will find challenging and enjoyable. You must purchase your own copy of the book, or check out from a local library or find a PDF online, but having your own book will allow you to practice the close and active reading strategies outlined by the enclosed Mortimer Adler essay. If you are borrowing the book from our school or local public library or using the PDF attached, you will still use Adler's techniques for annotating but can either use post it notes to record your ideas or convert the PDF into a word document and use the annotation text boxes.

Your Summer Reading has five components outlined in A-E:

- A. **Read** ["How to Mark a Book"](#) by Mortimer Adler (also attached at the end of this document). I am requiring you to practice his suggestions on the required summer memoir. 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. Write a summary on the back-end pages and the thematic issues on the front-end pages. Read actively.

****If you would like to choose a text outside of the provided list, please contact me so that we can conference about your selection choice (arousha.shahandeh@gmail.com).**

B. Read ONLY ONE Text from this list:

1. *The Other Wes Moore: One Name, Two Fates* by Wes Moore
https://cl2hart.weebly.com/uploads/5/9/4/4/59447175/the_other_wes_moore_1_.pdf
2. *Freakonomics: A Rogue Economist Explores the Hidden Side of Everything* by Steven D. Levitt and Steven J. Dubner
<https://yes-pdf.com/book/760/read>
3. *Outliers: The Story of Success* by Malcolm Gladwell
<https://docs.google.com/viewer?a=v&pid=sites&srcid=ZGVmYXVsdGRvbWFpbnxhaHNicml0bmlicmVhbWVfGd4OjJhY2JkNTEwMjkwM2RjMzM>
4. *The Color of Water* by James McBride
<https://d-pdf.com/book/4128/read>
5. *The Last Lecture* by Randy Pausch
<file:///C:/Users/P00035596/Downloads/9780340978504.pdf>
6. *The Distance Between Us: A Memoir* by Rayna Grande

7. *A Dream Called Home: A Memoir* by Rayna Grande

C. **Dialectical Journal for either *The Distance Between Us: A Memoir* or *A Dream Called Home: A Memoir* or *The Other Wes Moore: One Name, Two Fates*.**

“Dialectical” means “conversational”—so a dialectical journal is a conversation, between you and the text. The dialectical journal has two key components: 1) **passage (should include direct text evidence but may also include summarization) with correct MLA citation** and 2) **the reader’s commentary on the passage**. The primary purpose of a dialectical journal is to identify significant pieces of text and explain the significance. It is another form of highlighting/annotating text and should be used to think about, ***digest, summarize, question, clarify, critique, and remember*** what is read. It is a way to take notes on what is read using the actual text, so that when you are asked to write an essay about or utilize the information from the text you do not have to re-read the entire piece. Instead, you can search your notes for direct quotes to use as supporting evidence for your opinions. A dialectical journal is also an effective way to assess your comprehension.

There are multiple purposes to this assignment: it shows the teacher (that’s me) your own thoughts and ideas while you read it over the summer, it helps keep your informal writing in practice, it helps you review for your in-class essay, and it helps you prepare for any discussion that we’ll have. Use this to your advantage (but don’t just rewrite the book).

Feel free to play with the topics for your dialectical journals; you may pull out passages you have questions about, passages on specific subjects or characters, passages on specific symbols or repeated ideas, passages which build themes or claims, or passages that demonstrate the style of the specific author. Feel free to comment on diction, tone, style, voice, etc. The important point is that you have **something to say** about the passage. Your comments should be developed and demonstrate higher-level thinking that goes well beyond plot summary. Please AVOID plot summaries. I am looking for evidence that you are thinking as you are reading. This summer, practice *close reading*. The dialectic journals will provide an organized way for you to record your thoughts. I challenge you TO THINK. There are no wrong answers. Avoid using Spark notes during your reading; instead, use YOUR BRAIN!

Sample Dialectical Journal Entry

Passage	My Brilliant Thoughts
"Give me liberty or give me death!"(Henry 2).	Well, Patrick Henry sure was an extremist. Healso creates an "either, or" logical fallacy here, making it seem like there are only two options. Then again, that also adds a certain amount of drama and flair to his work. Did he really feel this passionately about it, or was he trying to just ignite the colonists? Why "liberty" and not "freedom"?

Journal Ideas:

- Write down passages that catch your attention and identify why it catches your attention.
- Make connections to your own life ("Give me coffee or give me Death!"- you will understand when you meet me).
- Ask questions about the text.
- Try agreeing/arguing with the writer—write down those ideas.
- Consider his statements from other people's perspectives: The Church, Christianity, othercultures, etc.
- Consider the author's purpose or agenda in certain passages.

This assignment must be typed. Make sure you include detailed, meaningful passages. Use thoughtful commentary, write ideas about diction, imagery, syntax, make personal connections, and fully cover the text. You will be using these notes in your in-class essay. You are required to **submit at least 10 journal entries for your book**.

D. Define the term and the definition. Then you will need to **find examples of at least 20 terms in the book**; add that example (quote or summarize it) with page number following your definition. This will be a document you will add to throughout the school year.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. Although you might be tempted to all “share” one person’s work, I encourage you not to do so. You will be asked to pledge all your summer reading tasks; do not start the semester off by copying someone else’s work.

AP Language & Composition terms

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

E. In -Class Essay: Within the first full week of class, you will write a free-response question (AP’s timed essay) on a prompt. You will need your annotated book and your Dialectical Journal. This essay will be your first grade in AP Language & Composition—come prepared, angels.

Rubric for Dialectic Journal

<i>Strong</i> 20 pts	<i>Above Average</i> 18 pts	<i>Good</i> 16 pts	<i>Average</i> 14 pts	<i>Poor</i> 8-10pts		<i>This student's Dialectical Journal:</i>
						Selects meaningful passages and quote selections from the text.
						Includes <i>thoughtful</i> comments about a wide variety of interpretive issues and literary elements, as well as HOW these elements contribute to the meaning of the text.
						Shows evidence that the student has applied Mortimer J. Adler's ideas to an analytical reading of the novel; clear evidence that student has read the article.
						Covers the text consistently; has entries from the beginning, middle and end of the novel.
						The document is readable, properly formatted and has the appropriate number of entries (min. of 20).

Essay

How to Mark a Book

By Mortimer J. Adler, Ph.D.

from [The Radical Academy](#)

[Belorussian translation](#) to

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 to 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.

Adopted from Shupert Summer 2018-2019

What AP Stands For:

Thousands of Advanced Placement teachers have contributed to the principles articulated here. These principles are not new; they are, rather, a reminder of how AP already works in classrooms nationwide. The following principles are designed to ensure that teachers' expertise is respected, required course content is understood, and that students are academically challenged and free to make up their own minds.

What AP Stands For:

1. **AP stands for clarity and transparency.** Teachers and students deserve clear expectations. The Advanced Placement Program makes public its course frameworks and sample assessments. Confusion about what is permitted in the classroom disrupts teachers and students as they navigate demanding work.
2. **AP is an unflinching encounter with evidence.** AP courses enable students to develop as independent thinkers and to draw their own conclusions. Evidence and the scientific method are the starting place for conversations in AP courses.
3. **AP opposes censorship.** AP is animated by a deep respect for the intellectual freedom of teachers and students alike. If a school bans required topics from their AP courses, the AP Program removes the AP designation from that course and its inclusion in the AP Course Ledger provided to colleges and universities. For example, the concepts of evolution are at the heart of college biology, and a course that neglects such concepts does not pass muster as AP Biology.
4. **AP opposes indoctrination.** AP students are expected to analyze different perspectives from their own, and no points on an AP Exam are awarded for agreement with a viewpoint. AP students are not required to feel certain ways about themselves or the course content. AP courses instead develop students' abilities to assess the credibility of sources, draw conclusions, and make up their own minds.
As the AP English Literature course description states: "AP students are not expected or asked to subscribe to any one specific set of cultural or political values but are expected to have the maturity to analyze perspectives different from their own and to question the meaning, purpose, or effect of such content within the literary work as a whole."
5. **AP courses foster an open-minded approach to the histories and cultures of different peoples.** The study of different nationalities, cultures, religions, races, and ethnicities is essential within a variety of academic disciplines. AP courses ground such studies in primary sources so that students can evaluate experiences and evidence for themselves.
6. **Every AP student who engages with evidence is listened to and respected.** Students are encouraged to evaluate arguments but not one another. AP classrooms respect diversity in backgrounds, experiences, and viewpoints. The perspectives and contributions of the full range of AP students are sought and considered. Respectful debate of ideas is cultivated and protected; personal attacks have no place in AP.
7. **AP is a choice for parents and students.** Parents and students freely choose to enroll in AP courses. Course descriptions are available online for parents and students to inform their choice.

Parents do not define which college-level topics are suitable within AP courses; AP course and exam materials are crafted by committees of professors and other expert educators in each field. AP courses and exams are then further validated by the American Council on Education and studies that confirm the use of AP scores for college credits by thousands of colleges and universities nationwide.

The AP Program encourages educators to review these principles with parents and students, so they know what to expect in an AP course. Advanced Placement is always a choice, and it should be an informed one. AP teachers should be given the confidence and clarity that once parents have enrolled their child in an AP course, they have agreed to a classroom experience that embodies these principles.

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