

AP English Language and Composition: Summer Reading Assignment 2015-16

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Welcome to Advanced Placement English Language and Composition. AP English Language is a college-level course with a stimulating curriculum that will get you thinking critically. The assigned summer reading will help you prepare for success in this class by introducing you to some of the essential skills for close reading.

Your summer assignment includes four parts **worth a total of 110 points**. Please read the requirements carefully and complete each section thoroughly.

- All four parts are due on the first day of class.
- No late work will be accepted.

Part One: "How to Mark A Book"

Read the following article by Mortimer J. Adler. This will give you guidelines for how to read the book you select in Part Two. As you read, you must make **at least ten (10)** annotations in the article. **The annotations are worth 10 points.**

(from pages 268 - 272)

HOW TO MARK A BOOK¹

by Mortimer J. Adler

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, at less than a dollar.

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 bloodstream 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 wood-pulp 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 separated 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 C-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 wide 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 and bottom, as 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 your 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:

1. *Underlining*: of major points, of important or forceful statements.

2. *Vertical lines at the margin*: to emphasize a statement already underlined.

3. *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.)

4. *Numbers in the margin*: to indicate the sequence of points the author makes in developing a single argument.

5. *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.

6. *Circling of key words or phrases*.

7. *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 a kind of 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.

¹From *The Saturday Review of Literature*, July 6, 1941. By permission of the author.

From the book *Modern English Readings*
Edited by Roger Sherman Loomis and Donald Lemen Clark
Farrar & Rinehart, Inc. 1942, fourth printing - hardcover

Part Two: Select and read one book from the following list.

Select your book carefully; this is one of the few times you will have an opportunity to select your own book. Not all books are for every reader. Some books may have language, sexuality, or mature themes that you may not appreciate. For reviews of these books we suggest the following websites as Amazon.com or Goodreads do not always provide enough information about the content in a novel:

- <https://www.commonensemedia.org/book-reviews>
- <http://ratedreads.com/>
- <http://www.compassbookratings.com/>
- <http://novelbookratings.com/>

If you have another non-fiction book you'd like to read, email me by August 1 to get approval. Then read with awareness, using Adler's suggestions from the article. (Note: All books can be found either in the library or the bookstore, but the later is strongly suggested since it allows you the opportunity to annotate as you read—make notes in the margins, highlight passages, etc.)

102 Minutes: The Untold Story of the Fight to Survive Inside the Twin Towers by Jim Dwyer

The Abolition of Man by C. S. Lewis

Angela's Ashes by Frank McCourt

Animal, Vegetable, Miracle: A Year of Food Life by Barbara Kingsolver

Beautiful Boy by David Sheff

Black Hawk Down by Mark Bowden

Blink by Malcolm Gladwell

Catch Me If You Can by Frank Abagnale

The Center Cannot Hold: My Journey Through Madness by Elyn R. Saks

Change Your Brain, Change Your Life by Daniel G. Amen

China Shakes the World by James Kyng

The Death and Life of the Great American School System by Diane Ravitch

The Devil in the White City by Erik Larson

Dress Your Family in Corduroy and Denim by David Sedaris

Electroboy by Andy Behrman

Escape by Carolyn Jessup

Fast Food Nation by Eric Schlosser

Freakonomics by Steven D. Levitt and Stephen J. Dubner

The Gatekeepers: Inside the Admissions Process of a Premier College by Steinberg

The Great Influenza: The Epic Story of the Deadliest Plague in History by John M. Barry

The Glass Castle by Jeannette Walls

A Hope in the Unseen by Ron Suskind

The House of Sky by Ivan Doig

How Starbucks Saved My Life by Michael Gates Gill

In Cold Blood by Truman Capote

The Innocent Man by John Grisham

Into Thin Air: A Personal Account of the Mt. Everest Disaster by Jon Krakauer

John Adams by David McCullough

Kabul Beauty School by Deborah Rodriguez

Legacy of Ashes: The History of the CIA by Tim Weiner

Lies the Government Told You by Andrew P. Napolitano

The Looming Tower: Al-Qaeda and the Road to 9/11 by Lawrence Wright

A Long Way Gone: Memoirs of a Boy Soldier by Ishmael Beah

The Lost: A Search for Six of Six Million by Daniel Mendelsohn

Lucky by Alice Sebold

Not on Our Watch: The Mission to End Genocide in Darfur and Beyond by Don Cheadle

Midnight in the Garden of Good and Evil by John Berendt
Mere Christianity by C. S. Lewis
Mount Pleasant by Steve Poizner
The Omnivore's Dilemma by Michael Pollan
Outliers by Malcolm Gladwell
The Perfect Storm: A True Story of Men Against the Sea by Sebastian Junger
The Perks of Being a Wallflower by Stephen Chbosky
In Pharaoh's Army: Memories of the Lost War by Tobias Wolff
Prozac Nation by Elizabeth Wurtzel
Reading Lolita in Tehran by Azar Nafisi
The Rest is Noise: Listening to the Twentieth Century by Alex Ross
Running with Scissors by Augusten Burroughs
Seabiscuit: An American Legend by Laura Hillenbrand
Selected Essays by T. S. Eliot
She Said Yes by Misty Bernal
Stones into Schools by Greg Mortenson
Teacher Man by Frank McCourt
Three Case Histories by Sigmund Freud
Three Cups of Tea: One Man's Mission to Promote Peace by Greg Mortenson
The Things They Carried by Tim O'Brien
The Tipping Point by Malcolm Gladwell
The Trouble with Diversity by Walter Benn Michaels
Voyage by Alfred Lansing
Walden: Life in the Woods by Henry David Thoreau
The World is Flat by Thomas Friedman
The World without Us by Alan Weisman
The Zookeeper's Wife by Diane Ackerman

Part Three: Interpretive Questions and Critique Paragraph (Due the first day of class)

Make a list of at least **six (6)** important *interpretive* questions/topics about the book. An interpretive question does not have **just** one correct answer. For interpretive questions, "correct answers" are any answers that you can support with evidence from the text. The best interpretive questions, ones that generate the most engaging discussions, are those with several different "correct answers."

Examples of Interpretive Questions:

1. Why does the character.....?
2. How does this event (or character, etc.) change the course of the book or change the author's life, etc.?
3. Explain the quotation: "....."

Do not include any literal questions. Literal questions generally begin with "who, what when, where." The questions you select or the topics you address will mostly likely begin with the words, "why, how, explain, describe, compare and contrast, analyze", etc.

After thoughtfully forming an interpretive question, answer each question in one or two paragraphs (typed, double-spaced). Because you are asking and answering interpretive questions, there might be several possible correct answers or no specific answer. Your interpretations are fine so long as you support your answers with **specific examples from the book**.

Then write a one paragraph (5-7 sentences) critique of the book. What did you like and why? What did you dislike and why? Did the book change you or your way of thinking? Explain. Critique the author's writing style. When possible, give specific examples to support your statements.

This part of the assignment must be completed in MLA formatting. If you are unsure of what means consult the following PowerPoint presentation from the OWL at Purdue website:

<http://owl.english.purdue.edu/owl/resource/747/15/>. Feel free to browse other parts of the site for additional help.

This portion of the assignment is your pretest on MLA. If you don't want to do a lot of in-class review, show me you can do it correctly.

This portion of the assignment is worth 80 points.

- 6 questions and answers = 60 points
- Critique paragraph = 10 points
- MLA format = 10 points

Part Four: Presentation (Due the first day of class)

Prepare a 3-5 minute overview of your book to share with the class. Your presentation must:

- Identify title and author
- Summarize the book (not more than 1 minute)
- Identify author's purpose and tone
- Comment on author's writing style
- Demonstrate acceptable speaking skills

I will randomly assign the order of who will present, so you must be ready the first day of class.

This portion of the assignment is worth 20 points (4 points per required element).

If you have ANY questions regarding these assignments, please contact me via email alaina.stone@canyonsdistrict.org. I can't guarantee a same day response over the summer, but I will certainly do my best to get back to you as soon as I am able.