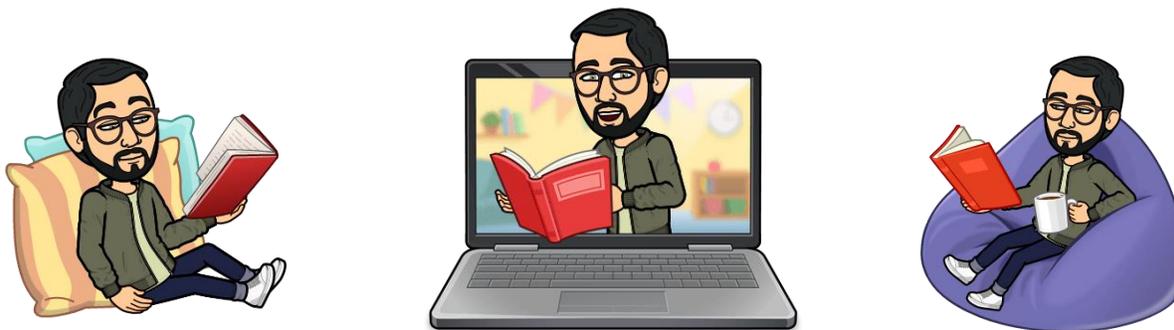


AP English Language Summer Assignment 2023

Welcome to AP English Language and Composition! I am so thrilled to have you in my class for the upcoming school year. We will be exploring both nonfiction and fiction throughout the year to learn how to become stronger and more effective communicators. We will learn to rhetorically analyze writing, craft efficient arguments, and unlock our creative potential! As part of this course, students will complete the following tasks this summer and submit all work by the end of the school day on Monday, September 25th:

1. Read Mortimer Adler’s essay titled “How to Mark a Book,” attached to this packet under Step One. After you read the essay, re-read it and **USE** his techniques to annotate the essay itself. Then use those strategies when reading your nonfiction book. Speaking of...
2. Choose and read a non-fiction text from the provided list! There is a wide range of texts here for you to pick from that cover topics from pop culture to politics. Scroll to the bottom of this document for directions on how to access EBooks from BCPL.
3. As you read, complete the “Non-Fiction Text Analysis” document underneath the summer reading text list.



AP English Language Course Sequence		
Quarter Title	Skills Developed	A Note on Texts
Quarter 1 – Rhetorical Analysis Part One	In this quarter, students will learn about the format of the AP Exam, start developing their rhetorical analysis skills, and practice conciseness in writing.	Students will encounter and analyze various essays, photographs, movies and media analysis, and full-length nonfiction and fiction books in the course. Texts are pulled from a variety of sources and are aligned to AP standards. Student choice and student voice is prioritized in all of our reading and research.
Quarter 2 – Rhetorical Analysis Part Two	In this quarter, students will continue to develop their rhetorical analysis skills and reach toward mastery in textual analysis and in writing goals.	
Quarter 3 – Mastering Argument	In this quarter, students will learn how to argue effectively, comprehensively, and academically.	
Quarter 4 – Exploring Fiction	In this quarter, students will prepare for AP Literature with <i>The Great Gatsby</i> and write their college admissions essays.	

Task One: Mortimer Adler & Annotations

Directions: Please read the essay once through for the simple experience of reading. Then, read it again and take notes/make annotations as **YOU** would have done. Finally, read it again and take notes using the suggestions that Adler gives for annotating a text. You will submit this along with your other summer reading work.

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. However, 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 open the corner to those quotes.
- 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.

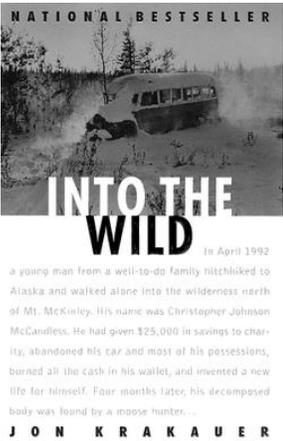
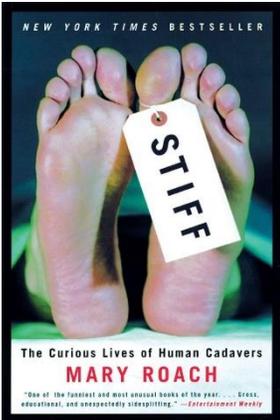
Task Two: Reading a Non-Fiction Text

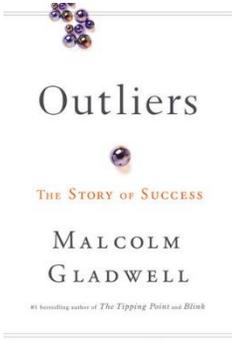
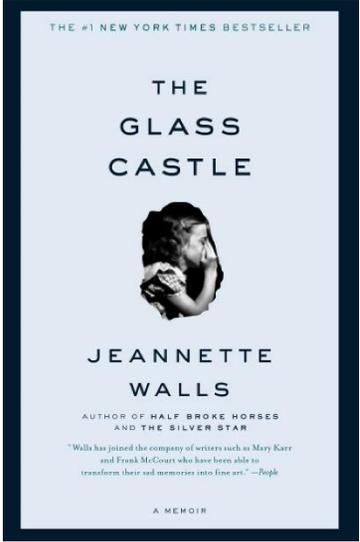
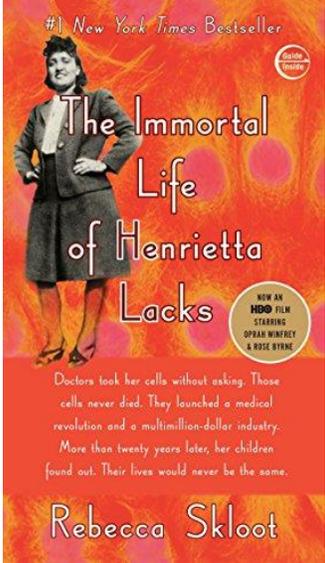
Directions: Please select one of the following books to read over the summer. I encourage you (but do not require you) to buy a copy so that you can mark it up, highlight, underline, write in the margins, etc. This list reflects a focus on non-fiction texts as non-fiction is a primary focus of the course.

IMPORTANT NOTE

Some of the titles below deal with mature and/or controversial subject matter. Parents and students will want to preview their potential book choice prior to reading and discuss if the book is the “right fit” for the student.

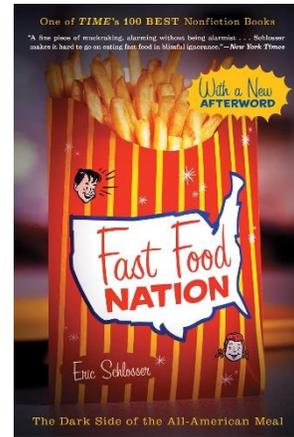
Remember that this is a **COLLEGE COURSE** and so we are reading high school and college appropriate texts on a variety of issues, current events, etc. Students are never required to agree with everything that we read—they simply need to engage with it from an academic perspective.

Nonfiction Summer Reading Choices		
Book Title & Author	Short Summary of Book	
<p><i>Into the Wild</i> by Jon Krakauer</p>	<p>In April 1992 a young man from a well-to-do family hitchhiked to Alaska and walked alone into the wilderness north of Mt. McKinley. Four months later, his decomposed body was found by a moose hunter. This is the unforgettable story of how Christopher Johnson McCandless came to die.</p> <p>"It may be nonfiction, but <i>Into the Wild</i> is a mystery of the highest order."</p>	
<p><i>Stiff: The Curious Lives of Human Cadavers</i> by Mary Roach</p>	<p>For two thousand years, cadavers have been involved in science’s boldest strides and weirdest undertakings. They’ve tested France’s first guillotines, ridden the NASA Space Shuttle, been crucified in a Parisian laboratory to test the authenticity of the Shroud of Turin, and helped solve the mystery of TWA Flight 800. In this fascinating account, Mary Roach explores the many good deeds cadavers have done for the advancement of science and humanity.</p>	

<p><i>Outliers: The Story of Success</i> by Malcolm Gladwell</p>	<p>Gladwell takes us on an intellectual journey through the world of “outliers” – the best and the brightest, the most famous and the most successful. He asks the question: what makes high-achievers different? Along the way he explains the secrets of software billionaires, what it takes to be a great soccer player, why Asians are good at math, and what made the Beatles the greatest rock band.</p>	
<p><i>The Glass Castle: A Memoir</i> by Jeannette Walls</p> <p>*** Available to be checked out from our Bookroom before Summer Break begins! ***</p>	<p>Jeannette Walls’ father Rex was a charismatic, brilliant man who, when sober, captured his children's imagination, teaching them physics, geology, and above all, how to embrace life fearlessly. Rose Mary, her mother, who painted and wrote and couldn't stand the responsibility of providing for her family, called herself an "excitement addict." As the dysfunction of the family escalated, Jeannette and her brother and sisters had to fend for themselves, supporting one another as they weathered their parents' betrayals and, finally, found the resources and will to leave home. Hers is a story of triumph against all odds, but also a tender, moving tale of unconditional love in a family that despite its profound flaws gave her the fiery determination to carve out a successful life on her own terms.</p>	
<p><i>The Immortal Life of Henrietta Lacks</i> by Rebecca Skloot</p> <p>*** Available to be checked out from our Bookroom before Summer Break begins! ***</p>	<p>Her name was Henrietta Lacks, but scientists know her as HeLa. She was a poor black tobacco farmer whose cells—taken without her knowledge in 1951—became one of the most important tools in medicine, vital for developing the polio vaccine, cloning, gene mapping, and more. Henrietta's cells have been bought and sold by the billions, yet she remains virtually unknown, and her family can't afford health insurance. This phenomenal New York Times bestseller tells a riveting story of the collision between ethics, race, and medicine; of scientific discovery and faith healing; and of a daughter consumed with questions about the mother she never knew.</p>	

Fast Food Nation: The Dark Side of the American Meal by Eric Schlosser

This fascinating study reveals how the fast food industry has altered the landscape of America, widened the gap between rich and poor, fueled an epidemic of obesity, and transformed food production throughout the world. Eric Schlosser inspires readers to look beneath the surface of our food system, consider its impact on society and, most of all, think for themselves. This book has changed the way millions of people think about what they eat and helped to launch today's food movement.

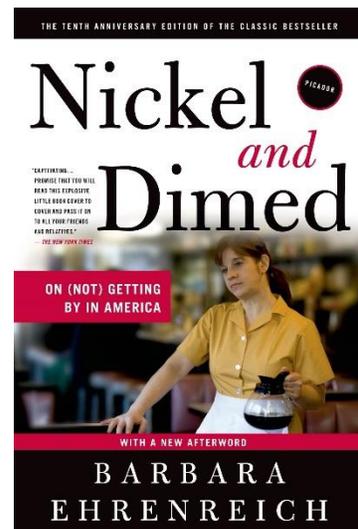


Nickel and Dimed: On (Not) Getting by in America by Barbara Ehrenreich

***** Available to be checked out from our Bookroom before Summer Break begins! *****

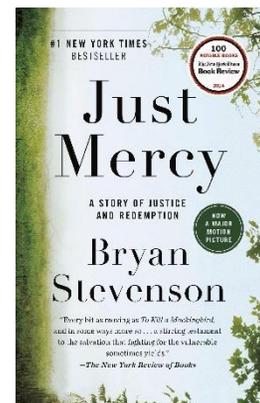
Millions of Americans work full time, year round, for poverty-level wages. In 1998, Barbara Ehrenreich decided to join them. She was inspired in part by the rhetoric surrounding welfare reform, which promised that a job—any job—can be the ticket to a better life. But how does anyone survive, let alone prosper, on \$6 an hour?

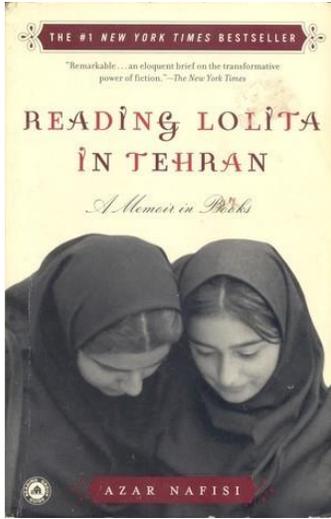
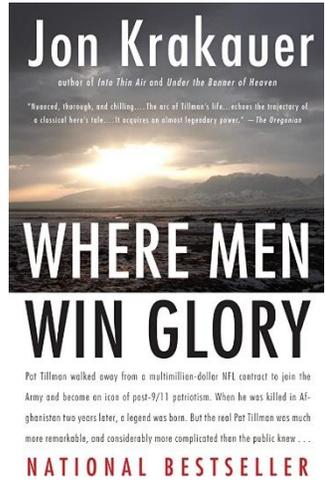
To find out, Ehrenreich left her home, took the cheapest lodgings she could find, and accepted whatever jobs she was offered. Moving from Florida to Maine to Minnesota, she worked as a waitress, a hotel maid, a cleaning woman, a nursing-home aide, and a Wal-Mart sales clerk. She lived in trailer parks and crumbling residential motels. Very quickly, she discovered that no job is truly "unskilled," that even the lowliest occupations require exhausting mental and muscular effort. She also learned that one job is not enough; you need at least two if you intend to live indoors.



Just Mercy: A Story of Justice and Redemption by Bryan Stevenson

Bryan Stevenson was a young lawyer when he founded the Equal Justice Initiative, a legal practice dedicated to defending those most desperate and in need: the poor, the wrongly condemned, and women and children trapped in the farthest reaches of our criminal justice system. One of his first cases was that of Walter McMillian, a young man who was sentenced to die for a notorious murder he insisted he didn't commit. The case drew Bryan into a tangle of conspiracy, political machination, and legal brinkmanship—and



	<p>transformed his understanding of mercy and justice forever.</p> <p><i>Just Mercy</i> is at once an unforgettable account of an idealistic, gifted young lawyer's coming of age, a moving window into the lives of those he has defended, and an inspiring argument for compassion in the pursuit of true justice.</p>	
<p><i>Reading Lolita in Tehran: A Memoir in Books</i> by Azar Nafisi</p>	<p>Nafisi describes growing up in the Islamic Republic of Iran and the group of young women who came together at her home in secret every Thursday to read and discuss great books of Western literature, explaining the influence of <i>Lolita</i>, <i>The Great Gatsby</i>, <i>Pride and Prejudice</i>, and other works on their lives and goals.</p>	
<p><i>Where Men Win Glory: The Odyssey of Pat Tillman</i> by Jon Krakauer</p>	<p>Pat Tillman walked away from a multimillion-dollar NFL contract to join the Army and became an icon of post-9/11 patriotism. When he was killed in Afghanistan two years later, a legend was born. But the real Pat Tillman was much more remarkable, and considerably more complicated than the public knew...</p> <p>A stunning account of a remarkable young man's heroic life and death, from the bestselling author of <i>Into the Wild</i>, <i>Into Thin Air</i>, and <i>Under the Banner of Heaven</i>.</p>	

Nonfiction Text Analysis for Summer Reading

<p>Title:</p> <p>Author:</p> <p>Date of Publication:</p> <p>Genre:</p>	<p>Author Information:</p> <p><i>Directions: Answer the following questions in at least a paragraph. (1 or more sentences for each question).</i></p>
<p>Information About the Person or Subject/Content's Place in History:</p> <p><i>Directions: In at least one paragraph, explain why this person or subject is worthy of a book. Use at least TWO quotes from the book to support your line of reasoning.</i></p>	<ul style="list-style-type: none">• <i>Who is the author?</i>• <i>What are the author's qualifications for writing on this subject?</i>• <i>Is the author an authority in the subject area?</i>• <i>How does the author present the subject and his/her/their expertise?</i>• <i>[If applicable] Do the citations and bibliography indicate thoughtful research in creating the book?</i>

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Quotations

*Directions: Choose 15 quotes from the **ENTIRETY** of the book. They should be **SIGNIFICANT** to the message and **REPRESENTATIVE** of a wide variety of diction, syntax, and style on the author's behalf. Include page numbers, the quote, and a sentence that explains the significance of the quote. Please place them in chronological order.*

Page #	Quotation	Significance to Overall Argument of the Text

Structure & Style

Writing Style:

Directions: Choose two of the following questions to answer in at least a paragraph. (1 or more sentences for each question). In another paragraph, discuss the effectiveness/ineffectiveness of the writer's diction, syntax, tone, and narrative structure. Use at least TWO quotes from the text for support.

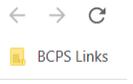
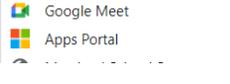
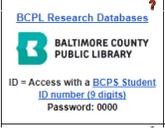
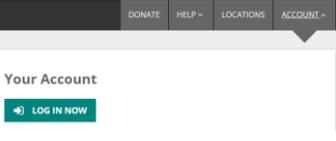
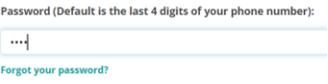
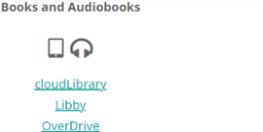
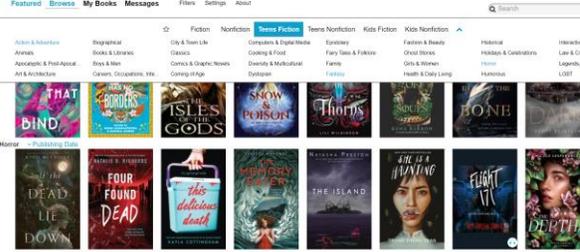
- Is there clarity to the author's chosen style of writing?
- Is the material fairly easy to follow and understand? If not, why?
- Does the author avoid stereotypes and generalizations? Are there any other logical fallacies in the work?
- Does the author avoid condescending language or tone? If not, provide an example from the text.

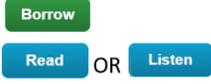
Possible Themes: Purpose

Directions: In at least TWO paragraphs, answer the following questions. Use at least THREE quotes from the text in your response.

- *Explain the author's purpose in telling this story. Why is he/she telling it?*
- *Is there a greater unspoken motive to the text? If so, what is it and how do you know?*
- *What is a reader supposed to get out of this work? Was this accomplished effectively?*
- *What is the overall theme(s) developed in this work?*

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<p>8. Click on Cloud Library (you may need to login again with your Student ID and Password: 000)</p>	
<p>9. Click on Browse > Teen Fiction or Teen Nonfiction Click on the different genres so that they will appear below, or you can use the Search Box to search by title, author, subject. (If there are headphones on the cover, that means it is an audiobook.)</p>	

<p>10. Click on Filters to limit to just eBooks or Audiobooks and Availability.</p>	
<p>11. Select a book, click Borrow, and then Read or Listen.</p> <p><i>If you click Borrow, it will reserve the book for you for 21 days.</i></p>	
<p>12. Virtually checked out books can be found under My Books.</p>	