

## **Advanced Placement Language and Composition 2019-20 Summer Assignment Packet**

Dear AP Language Student,

We are excited that you have elected to partake in a challenging and rigorous course – Advanced Placement (AP) English Language and Composition. Like other AP courses, this class offers a college-level curriculum. More specifically, this class is equivalent to a freshman level writing course and freshmen level literature course offered by most colleges and universities.

The Advanced Placement English Language and Composition course is designed to allow students the opportunity to read and carefully analyze a broad and challenging range of nonfiction prose selections, which will deepen their awareness of rhetoric and how language works. Students will become skilled readers of prose written in a variety of periods, disciplines, and rhetorical contexts. Writing tasks are designed to give students the practice necessary to make them aware, flexible writers who can compose in a variety of modes for a variety of audiences, developing their own sense of personal style and an ability to analyze and articulate how the resources of language function in any given text.

Writing skills are developmental in nature; thus, writing will be conducted in both formal and informal contexts to allow students to gain authority and to take risks. Imitation exercises, journals, collaborative writings, and in-class writings will be done so that students can become more confident writers and employ techniques they have witnessed being utilized by authors they have read. Additionally, students will reflect in writing on the importance of graphics and visual images. Students will analyze how images relate to written texts, as well as serve as alternative forms of text.

The achievement of the objectives of this particular AP course demands a rigorous schedule of analytical reading, writing, and discussion. In order to help you adjust to the workload of this class, we have prepared this assignment as an introduction to the course. The works of literature and assignments described in this packet will be completed and discussed within the first three weeks of the 2018-2019 school year. Therefore, it is **highly recommended** that you read the works and **complete** the assignments described in this packet since it will ease your transition into the course.

We hope that your summer will be enjoyable, and we look forward to working with you in the fall.

Sincerely,

Mr. Cole  
Mrs. Rodriguez

AP Language and Composition Instructors

### **Objectives for AP Language as stated by the College Board:**

The AP English Language and Composition course is designed to engage students in the careful reading and critical analysis of non-fiction literature. Through the close reading of selected texts, students will develop a thorough knowledge of rhetorical strategies utilized to convey information and ideas. As they read, students should consider a work's structure, style, and theme, as well as, such smaller-scale elements as the use of figurative language, imagery, symbolism, and tone.

### **Course Expectations:**

Students will study the issues of rhetoric by analyzing the rhetoric of effective writers and by implementing effective rhetorical strategies in their own prose. To achieve these skills of analysis and composition, students will read a wide selection of nonfiction texts that connect thematically, think critically about the social, political, and scientific issues raised in fiction and essays, and write clearly about those issues and those texts in argumentative, expository, and rhetorical essays. Course objectives are based on those outlined by the *AP® English Course Description*. At the end of the academic year, students will be able to

- Read astutely, think critically, and write clearly, developing their voice to communicate understanding, discovery, and persuasion;

- Analyze and interpret samples of good writing, identifying, and explaining an author's use of rhetorical strategies and techniques;
- Apply effective rhetorical strategies and techniques in their own writing;
- Write narration, description, and exposition, using effective rhetorical strategies to accomplish a desired purpose for an intended audience;
- Create and sustain arguments based on readings, research, and/or personal experience;
- Produce compositions that introduce a narrative point, a thesis, or a claim and sufficiently develop them with appropriate evidence, cogent commentary, and clear transitions;
- Demonstrate understanding and master standard written English as well as stylistic maturity in their writings, using a variety of sentence structures and effective diction;
- Evaluate and incorporate reference documents into researched papers;
- Demonstrate understanding of the components of parenthetical citations and a bibliography;
- Analyze image(s) (cartoons, graphs, pictures, etc) as text;
- Critique constructively their own writing and that of their peers; and
- Reflect and write thoughtfully about their writing process.

#### Grading:

- 50 % = Writing: take-home essays, position papers, and written responses
- 30 % = Quizzes / Tests / Multiple choice questions in AP exam format / Socratic Seminars / Presentations /Projects
- 20 % = Homework assignments which identify the role of the writer, the purpose of the essay, and the effective rhetorical strategies that advance the purpose (a.k.a. SOAPS and DIALS)

**Texts (it is recommended that you do not purchase in advance, as reading list may change throughout the year):**

- *In Cold Blood* by Truman Capote
- *Into the Wild* by John Krakauer
- *East of Eden* by John Steinbeck\*
- *The Crucible* by Arthur Miller\*
- *The Things They Carried* by Tim O'Brein\*
- *Columbine* by Dave Cullen
- *Freakonomics* by Stephen Dubner
- *Slaughterhouse Five* by Kurt Vonnegut

\*These texts will depend on course instructor.

#### Summer Assignments:

1. **Read "How to Mark a Book" by Mortimer J. Adler, Ph.D. (attached).**  
We are requiring you to practice his suggestions on the two required summer selections. 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.
2. **Read and annotate *In Cold Blood* by Truman Capote and *Into the Wild* by Jon Krakauer.**  
Use the strategies highlighted in "How to Mark a Book" for your annotations. Be prepared for quizzes on each selection on the first day of school.
3. **Complete SOAPS for Novels for *In Cold Blood* and *Into the Wild*.** Must be completed in a Google Doc and be ready to submit to Google Classroom and TurnItIn.com.

#### AP Language & Composition Summer Assignment

#### SOAPS for Novels

Directions: For each novel read, please follow the format below.

- S.O.A.P.S. – determine each / no need for quotes – (1 entry)
  - Speaker
  - Occasion
  - Audience
  - Purpose
  - Subject
  
- T.D.D.I.S.P.E.L. – (32 entries)
  1. Locate four quotes for each device or appeal that demonstrates the author’s use of this device:
    - a. **Tone**
    - b. **Diction**
    - c. **Detail**
    - d. **Imagery**
    - e. **Syntax**
    - f. **Pathos**
    - g. **Ethos**
    - h. **Logos**
  
  2. Analyze how the author’s use of this element contributes to the overall purpose. Here is an example of how to format this part:

**Imagery**

“quote 1” (author’s last name and page number) - analysis

“quote 2” (author’s last name and page number) - analysis

“quote 3” (author’s last name and page number) - analysis

“quote 4” (author’s last name and page number) - analysis

Total: 33 entries per novel = 330 points

Due dates:

*Into the Wild*: Tuesday, September 4<sup>th</sup>

*In Cold Blood*: Wednesday, September 11<sup>th</sup>

**Rhetorical Language**

***The Five Rhetorical Strategies = Diction, Imagery, Detail, Syntax, and Tone***

Examples of words to describe the type of diction, imagery, detail, or syntax:

jargon  
vulgar

pedantic  
euphemistic

poetic  
moralistic

scholarly  
insipid  
precise  
esoteric  
connotative  
plain  
literal  
colloquial  
artificial  
detached  
emotional

pretentious  
sensuous  
exact  
learned  
symbolic  
simple  
figurative  
bombastic  
abstruse  
grotesque  
concrete

slang  
idiomatic  
concrete  
cultured  
picturesque  
homespun  
provincial  
trite  
obscure  
precise  
exact

Examples of words to describe the tone:

angry  
sharp  
upset  
silly  
boring  
afraid  
happy  
hollow  
joyful  
allusive  
sweet  
vexed  
tired  
bitter  
dreamy  
restrained  
proud  
dramatic

sad  
cold  
urgent  
joking  
poignant  
detached  
confused  
childish  
peaceful  
mocking  
objective  
vibrant  
frivolous  
audacious  
shocking  
somber  
giddy  
provocative

sentimental  
fanciful  
complimentary  
condescending  
sympathetic  
contemptuous  
apologetic  
humorous  
horrific  
sarcastic  
nostalgic  
zealous  
irreverent  
benevolent  
seductive  
candid  
pitiful

**A General Summary of Aristotle's Appeals . . .**

The goal of argumentative writing is to persuade your audience that your ideas are valid, or more valid than someone else's. The **Greek philosopher Aristotle** divided the means of persuasion, appeals, into three categories-

**-Ethos, Pathos, Logos.**

**Ethos (Credibility)**, or **ethical appeal**, means convincing by the character of the author. We tend to believe people whom we respect. One of the central problems of argumentation is to project an impression to the reader that you are someone worth listening to, in other words making yourself as author into an authority on the subject of the paper, as well as someone who is likable and worthy of respect.

**Pathos (Emotional)** means persuading by appealing to the reader's emotions. We can look at texts ranging from classic essays to contemporary advertisements to see how pathos, emotional appeals, are used to persuade.

**Language choice** affects the audience's emotional response, and emotional appeal can effectively be used to enhance an argument.

**Logos (Logical)** means persuading by the use of reasoning. **This will be the most important technique we will study, and Aristotle's favorite.** We'll look at deductive and inductive reasoning, and discuss what makes an effective, persuasive reason to back up your claims. Giving reasons is the heart of argumentation, and cannot be emphasized enough. We'll study the types of support you can use to substantiate your thesis, and look at some of the common logical fallacies, in order to avoid them in your writing.

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### **Ethos, Pathos, and Logos.**

**Logos (Greek for 'word')** refers to the **internal consistency of the message**--the clarity of the claim, the logic of its reasons, and the effectiveness of its supporting evidence. The impact of logos on an audience is sometimes called the argument's logical appeal.

**Ethos (Greek for 'character')** refers to the **trustworthiness or credibility of the writer or speaker.** Ethos is often **conveyed through tone and style** of the message and through the way the writer or speaker refers to differing views. It can also be affected by the writer's reputation as it exists independently from the message--his or her expertise in the field, his or her previous record or integrity, and so forth. The impact of ethos is often called the argument's 'ethical appeal' or the 'appeal from credibility.'

**[P]athos (Greek for 'suffering' or 'experience')** is often associated with emotional appeal. But a better equivalent might be **'appeal to the audience's sympathies and imagination.'** An appeal to pathos causes an audience not just to respond emotionally but to identify with the writer's point of view--**to feel what the writer feels.** In this sense, pathos evokes a meaning implicit in the **verb 'to suffer'--to feel pain imaginatively....**

Perhaps the most common way of conveying a pathetic appeal is through narrative or story, which can turn the abstractions of logic into something palpable and present. **The values, beliefs, and understandings of the writer are implicit in the story and conveyed imaginatively to the reader.** Pathos thus refers to both the **emotional and the imaginative impact of the message on an audience,** the power with which the writer's message moves the audience to decision or action.

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### **Or The Shorthand Version:**

**Ethos:** the source's credibility, the speaker's/author's authority

**Logos:** the logic used to support a claim (induction and deduction); can also be the facts and statistics used to help support the argument.

**Pathos:** the emotional or motivational appeals; vivid language, emotional language and numerous sensory details.

### SOAPS for Aristotle's "The Aim of Man"

Speaker: Aristotle, a Greek philosopher who studied under Plato

Occasion: Aristotle was spurred by intellectual curiosity.

Audience: Aristotle's followers, perhaps Alexander the Great and the Macedons

Purpose: Aristotle's trying to find the ultimate final purpose for man

Subject: Aristotle talks about mainly happiness, along with other aspects of life like reason and virtue.

- **Tone/Attitude:** "Men of superior refinement and active disposition, on the other hand, identify happiness with honor, this being more or less the aim of a statesman's life." The tone of the piece is mostly formal and sophisticated. Although he doesn't offer any scientific backing or explanation for his warrants,

Aristotle does provide historical evidence and logic in order to assert his claims. He provides definitions and makes distinctions between things—which goes to show his mastery in the art of rhetoric and logic.

- Diction: “To be sure, some limit has to be set to such relationships, for if they are extended to embrace ancestors, descendants, and friends of friends, we should go on *ad infinitum*.” Aristotle uses the Greek phrase “ad infinitum” which was kept Greek by the translator and translated. This is significant because it expresses the idea of infinity in more concrete terms, and makes the tone seem like it’s really Aristotle that’s writing this in English.
- Detail: ““Conscious actions,” we take, of course, as belonging to the soul.” Aristotle, as indicated here, believes in the concept of the “soul”. This is significant because it shows how a master logician—believes in something illogical with no empirical basis to support it. This destroys his credibility as a logician.
- Syntax: “Both the carpenter and the geometer investigate the right angle, but in different ways: the one wants only such an approximation to it that it will serve his work; the other, being concerned with truth, seeks to determine its essence or essential attributes.” The author often inserts colons and semi-colons within the text in order to organize and articulate logical syllogisms and sequences more clearly to the reader. The syntax can be described as long, periodic sentences with a touch of sophistication.
- Imagery: “For one swallow does not make a spring, nor does one fine day; and similarly one day or brief period of happiness does not make a man happy or blessed.” Aristotle uses a metaphor in order to generate imagery in this excerpt. He analogizes temporary happiness to a single gulp of water in order to demonstrate how single instances of happiness do not characterize an individual as happy.
- Ethos: “Are we, then, to call no one happy while he lives? Must we, as Solon advises, wait to see his end? And if we accept this verdict, are we to interpret it as meaning that a man actually becomes happy only after he is dead?” Aristotle increases his credibility by making a reference to “Solon”. This is significant because it shows his knowledge of Greek history and provides readers evidence for all the claims he’s proposing.
- Pathos: “‘The mass of men’ reveal their utter slavishness by preferring a life fit only for cattle; yet their views have a certain plausibility from the fact that many of those in high places share the tastes of Sardanapalus.” The author doesn’t intentionally use emotional appeal in this piece, but he does make an analogy that would probably provoke anger in “commoners” or non-high ranking officials. He states that the uneducated are inferior, and that nobility—even though they’re more intelligent—they still have extravagant tastes which destroys their character.
- Logos: “As for the life of money-making, it is something unnatural. Wealth is clearly not the good that we are seeking, it is merely useful as a means to something else.” The author understands the inherent value of money as being a means for an end. He analogizes wealth with virtue, reason, and pleasure—with the product being happiness. This shows his mastery for articulating complex ideas and shows that his arguments are logical.

**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.

