

AP Language and Composition
Summer Homework, 2018

Welcome to Mr. Kline's AP Language and Composition! I'm very excited about next year and I'm looking forward to meeting all of you. As with most AP classes, our work begins this summer. If you have any questions, I frequently check my e-mail over the summer. I encourage you to reach out for help!

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A note on e-mail etiquette: Remember that your audience is an English teacher. It is perfectly acceptable to be friendly and funny in your e-mails, but you should always use your best spelling, grammar, and punctuation. Thanks in advance.

Your assignments:

1. Before June 8th, bring a hard copy of your favorite piece of writing from this year to Mr. Kline in B206. This could be any mode or any genre; it could be a piece you've written for class or written for fun; it could be a clean copy or a copy with teacher feedback – I don't care what you give me, I just want to see writing that you're proud of.
2. Relax. Take June off. Don't think about school again until after July 4th.
3. Memorize the definitions of some fancy rhetorical strategies (attached). **Expect a quiz within the first week of class.**
4. Read "How to Mark a Book" (attached).
5. Read a good book. It doesn't matter whether its fiction or non-fiction, as long as it is a book you're interested in. As you read, practice the skills described in "How to Mark a Book." If you really dig it, feel free to send me an e-mail about it. Be ready to share your reading experience on the first day of school.
6. Read the excerpt from "The Age of the Essay" (attached).
Maintain a "Curiosity Journal": a journal of events, ideas, or observations that surprise you, that catch your eye, that make you curious. In the past, I have required AP Lang and Comp students to monitor the news over the summer. This will not be a requirement this summer, though attention to the news might provide interesting material for your journal. I don't care what form your journal takes, but I will be looking at it when we return to school. **This journal will be due on the first day of class.**
7. Craft an essay that provides your personal answer to the question "What is justice?" You may base your answer on your personal reading as well as events in the news and in your own life. You may consider other questions, such as who deserves justice? Who abdicates their right to justice? Who decides who deserves justice?.

This paper is the foundation of this course, and will be revised several times over the year. Please word-process your paper, following MLA format. **This paper is due on the first day of class. The library is not open on the first day of school, so you will need to arrive with a hard copy.** Late work is not accepted in AP Lang.

If you have any questions or difficulties, do not hesitate to contact me via e-mail. My job is to be your advisor, not your obstacle.

Happy Summer!

Kline

Handy reminder:

This document will be posted to my AP Lang blog:

<http://aplang-o-rama.blogspot.com>

If anything interesting happens over the summer, I'll post it there.

Before the school year begins, be sure you understand the definition of all of the following terms. Many of the terms are defined on the website *The Virtual Salt*:

<http://www.virtualsalt.com/rhetoric.htm>

Flash cards are not required, but they make an excellent study aid.

Rhetorical Appeals		
<i>Ethos</i> One's credibility as a speaker and writer.	<i>Logos</i> The intellectual power of one's speech or writing.	<i>Pathos</i> The emotional power of one's speech or writing.
<i>Style</i> : Artful expression of ideas: detail, <i>diction</i> , figures of speech (see below), imagery, syntax, <i>tone</i>		

Figures of Speech	
<i>Figures of Speech: Tropes</i> Artful deviation from ordinary or principal <u>signification</u> of a word.	<i>Figures of Speech: Schemes</i> Artful deviation from the ordinary <u>arrangement</u> of words.
Reference to one thing as another <ul style="list-style-type: none"> • Metaphor • Simile • Allusion • Synecdoche • Metonymy Word play/puns <ul style="list-style-type: none"> • Personification • Zeugma • Onomatopoeia Overstatement/understatement <ul style="list-style-type: none"> • Hyperbole • Litotes Semantic Inversions <ul style="list-style-type: none"> • Rhetorical question • Hypophora • Irony • Oxymoron • Paradox 	Structures of balance <ul style="list-style-type: none"> • Parallelism • Antithesis • Inverted syntax Omission <ul style="list-style-type: none"> • Ellipsis • Asyndeton Repetition <ul style="list-style-type: none"> • Alliteration • Assonance • Anaphora • Epistrophe • Anadiplosis • Epanalepsis • Polysyndeton

How to Mark a Book

By Mortimer J. Adler, Ph.D.

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.

Surprise

So what's interesting? For me, interesting means surprise. Interfaces, as Geoffrey James has said, should follow the principle of least astonishment. A button that looks like it will make a machine stop should make it stop, not speed up. Essays should do the opposite. Essays should aim for maximum surprise.

I was afraid of flying for a long time and could only travel vicariously. When friends came back from faraway places, it wasn't just out of politeness that I asked what they saw. I really wanted to know. And I found the best way to get information out of them was to ask what surprised them. How was the place different from what they expected? This is an extremely useful question. You can ask it of the most unobservant people, and it will extract information they didn't even know they were recording.

Surprises are things that you not only didn't know, but that contradict things you thought you knew. And so they're the most valuable sort of fact you can get. They're like a food that's not merely healthy, but counteracts the unhealthy effects of things you've already eaten.

How do you find surprises? Well, therein lies half the work of essay writing. (The other half is expressing yourself well.) The trick is to use yourself as a proxy for the reader. You should only write about things you've thought about a lot. And anything you come across that surprises you, who've thought about the topic a lot, will probably surprise most readers.

For example, in a recent essay I pointed out that because you can only judge computer programmers by working with them, no one knows who the best programmers are overall. I didn't realize this when I began that essay, and even now I find it kind of weird. That's what you're looking for.

So if you want to write essays, you need two ingredients: a few topics you've thought about a lot, and some ability to ferret out the unexpected.

What should you think about? My guess is that it doesn't matter-- that anything can be interesting if you get deeply enough into it. One possible exception might be things that have deliberately had all the variation sucked out of them, like working in fast food. In retrospect, was there anything interesting about working at Baskin-Robbins? Well, it was interesting how important color was to the customers. Kids a certain age would point into the case and say that they wanted yellow. Did they want French Vanilla or Lemon? They would just look at you blankly. They wanted yellow. And then there was the mystery of why the perennial favorite Pralines 'n' Cream was so appealing. (I think now it was the salt.) And the difference in the way fathers and mothers bought ice cream for their kids: the fathers like benevolent kings bestowing largesse, the mothers harried, giving in to pressure. So, yes, there does seem to be some material even in fast food.

I didn't notice those things at the time, though. At sixteen I was about as observant as a lump of rock. I can see more now in the fragments of memory I preserve of that age than I could see at the time from having it all happening live, right in front of me.

Observation

So the ability to ferret out the unexpected must not merely be an inborn one. It

must be something you can learn. How do you learn it?

To some extent it's like learning history. When you first read history, it's just a whirl of names and dates. Nothing seems to stick. But the more you learn, the more hooks you have for new facts to stick onto-- which means you accumulate knowledge at what's colloquially called an exponential rate. Once you remember that Normans conquered England in 1066, it will catch your attention when you hear that other Normans conquered southern Italy at about the same time. Which will make you wonder about Normandy, and take note when a third book mentions that Normans were not, like most of what is now called France, tribes that flowed in as the Roman empire collapsed, but Vikings (norman = north man) who arrived four centuries later in 911. Which makes it easier to remember that Dublin was also established by Vikings in the 840s. Etc, etc squared.

Collecting surprises is a similar process. The more anomalies you've seen, the more easily you'll notice new ones. Which means, oddly enough, that as you grow older, life should become more and more surprising. When I was a kid, I used to think adults had it all figured out. I had it backwards. Kids are the ones who have it all figured out. They're just mistaken.

When it comes to surprises, the rich get richer. But (as with wealth) there may be habits of mind that will help the process along. It's good to have a habit of asking questions, especially questions beginning with Why. But not in the random way that three year olds ask why. There are an infinite number of questions. How do you find the fruitful ones?

I find it especially useful to ask why about things that seem wrong. For example, why should there be a connection between humor and misfortune? Why do we find it funny when a character, even one we like, slips on a banana peel? There's a whole essay's worth of surprises there for sure.

If you want to notice things that seem wrong, you'll find a degree of skepticism helpful. I take it as an axiom that we're only achieving 1% of what we could. This helps counteract the rule that gets beaten into our heads as children: that things are the way they are because that is how things have to be. For example, everyone I've talked to while writing this essay felt the same about English classes-- that the whole process seemed pointless. But none of us had the balls at the time to hypothesize that it was, in fact, all a mistake. We all thought there was just something we weren't getting.

I have a hunch you want to pay attention not just to things that seem wrong, but things that seem wrong in a humorous way. I'm always pleased when I see someone laugh as they read a draft of an essay. But why should I be? I'm aiming for good ideas. Why should good ideas be funny? The connection may be surprise. Surprises make us laugh, and surprises are what one wants to deliver.

I write down things that surprise me in notebooks. I never actually get around to reading them and using what I've written, but I do tend to reproduce the same thoughts later. So the main value of notebooks may be what writing things down leaves in your head.

People trying to be cool will find themselves at a disadvantage when collecting surprises. To be surprised is to be mistaken. And the essence of cool, as any fourteen year old could tell you, is *nil admirari*. When you're mistaken, don't dwell on it; just act like nothing's wrong and maybe no one will notice.

One of the keys to coolness is to avoid situations where inexperience may make you look foolish. If you want to find surprises you should do the opposite. Study lots of different things, because some of the most interesting surprises are unexpected connections between different fields. For example, jam, bacon, pickles, and cheese, which are among the most pleasing of foods, were all originally intended as methods of preservation. And so were books and paintings.

Whatever you study, include history-- but social and economic history, not political history. History seems to me so important that it's misleading to treat it as a mere field of study. Another way to describe it is *all the data we have so far*.

Among other things, studying history gives one confidence that there are good ideas waiting to be discovered right under our noses. Swords evolved during the Bronze Age out of daggers, which (like their flint predecessors) had a hilt separate from the blade. Because swords are longer the hilts kept breaking off. But it took five hundred years before someone thought of casting hilt and blade as one piece.

Disobedience

Above all, make a habit of paying attention to things you're not supposed to, either because they're "inappropriate," or not important, or not what you're supposed to be working on. If you're curious about something, trust your instincts. Follow the threads that attract your attention. If there's something you're really interested in, you'll find they have an uncanny way of leading back to it anyway, just as the conversation of people who are especially proud of something always tends to lead back to it.