

**AP Language and Composition  
Summer Assignment  
2018-2019**

**Assignment, Part #1**

Summer reading provides an early opportunity to be immersed in the type of texts (mostly nonfiction) with which we will be working throughout the school year. It also gives students a chance to become comfortable with and exercise specific skills required throughout the class.

For the reading portion of the AP Language and Composition summer assignment, students will need to choose **two nonfiction books** to read and annotate. Proof of *annotation* must be clear. If you buy the book, you can write in it. If not, use post-it notes or some other form of note-taking. Scanning and printing pages from it and then annotating would be another acceptable idea. For each text, students will also need to complete a dialectical journal (see below for instructions and example). This work is due on the first day of class and will prove to be beneficial during the first weeks of class as there will be a related writing assignment.

There are a variety of proposed titles below. If you choose books that are not on this list, they must fit the following listed requirements:

1. Each book needs to be at minimum high school reading level or above and should have 150 or more pages of text.
2. The book must consist of mainly text. It may not be a coffee table book, DIY book, self-help book, cook book, or encyclopedia.
3. The book must have been published within the past 15 years. Books from the book list may be an exception to this rule.

You may purchase a book, check it out from the school library or public library, or download it on a digital reader. You will still need to have your copy of the book when school starts.

**Proposed Titles**

**Memoirs/Bios**

Walter Isaacson: *Steve Jobs*

John Howard Griffin: *Black Like Me*

Dave Pelzer: *A Child Called "It"*

Dave Sobel: *Longitude: The True Story of a Lone Genius Who Solved the Greatest Scientific Problem of his Time*

Tobias Wolf: *This Boy's Life*

Charles Shields: *And So It Goes: Kurt Vonnegut: A Life*

Tina Fey: *Bossy Pants*

Alex Haley: *The Autobiography of Malcolm X*

Barack Obama: *Dreams from My Father*

Bob Dylan: *Together Through Life*

Robert Hardy: *A Deeper Blue: The Life and Music of Townes Van Zandt*

Mark Twain: *Autobiography of Mark Twain*  
Angeles Kamara-Umunna: *And Still Peace Did Not Come*  
Rosamond Carr: *Land of a Thousand Hills*  
Jean-Dominique Bauby: *The Diving Bell and the Butterfly*  
Steve Lopez: *The Soloist*  
Greg Grandin: *Fordlandia: The Rise and Fall of Henry Ford's Forgotten Jungle City*  
Dave Eggers: *Zeitoun*  
Jeanette Walls: *Glass Castle*

### **Science/Math/Economics**

Oliver Sacks: *The Man Who Mistook His Wife for a Hat; Musicophilia; Hallucinations*  
Charles Seife: *Zero: The Biography of a Dangerous Idea*  
Joshua Foer: *Moonwalking with Einstein*  
Neil Degross Tyson: *Death by Black Hole*  
Dave Sobel: *Longitude: The True Story of a Lone Genius Who Solved the Greatest Scientific Problem of his Time*  
Sebastian Seung: *Connectome*  
Mario Livio: *The Golden Ratio*  
Siddhartha Mukherjee: *The Emperor of all Maladies: A Biography of Cancer*  
Arika Orkent: *In the Land of Invented Languages*  
John McWhorter: *The Power of Babel: A Natural History of Language*  
Rachel Carson: *Silent Spring*  
William Kamkwamba: *The Boy Who Harnessed the Wind*

### **History**

Howard Zinn: *A People's History*  
S.C. Gwynne: *Empire of the Summer Moon*  
John M. Barry: *The Great Influenza: The Story of the Deadliest Pandemic in History*  
Mark Kurlansky: *Salt: A World History*  
Charles Perkins: *Confessions of an Economic Hitman*  
Dee Alexander Brown: *Bury My Heart at Wounded Knee*  
Daron Acemoglu, James Robinson: *Why Nations Fail*  
Jared Diamond: *Guns, Germs, and Steel*  
Barbara Demick: *Nothing to Envy: Ordinary Lives in North Korea*  
Daniel Walker Howe: *What Hath God Wrought*  
Michael R. Gordon and Bernard E. Trainor: *The End Game*  
Stephen Greenblatt: *The Swerve: How the World Became Modern*  
Joby Warrick: *The Triple Agent: The al-Qaeda Mole who Infiltrated the CIA*  
Tim Weiner: *Legacy of Ashes: The History of the CIA*

### **Essays**

Susan Sontag: *Against Interpretation; As Consciousness is Harnessed to Flesh*  
Joan Didion: *The Year of Magical Thinking*  
John Updike: *Higher Gossip*  
Gore Vidal: *United States: Essays 1952-1992*  
Milan Kundera: *The Curtain*

Aldo Leopold: *A Sand County Almanac*

**Culture**

Andrew Sullivan's: *Virtually Normal*

Daniel Kahneman: *Thinking Fast and Slow*

Susan Cain: *Quiet: The Power of Introverts in a World That Can't Stop Talking*

Nicholas D. Kristof, Sheryl WuDunn: *Half the Sky*

Elaine Pagels: *Revelations*

Adeline Yen Mah: *Chinese Cinderella- The True Story of an Unwanted Daughter*

Thomas Friedman: *The World is Flat*

Carl Sagan: *The Demon Haunted World*

His Holiness The Dalai Lama: *Beyond Religion*

Irina Ratushinskaya: *Grey is the Color of Hope*

Daniel H. Pink: *Drive*

Mark Pendergast: *Uncommon Grounds: How Coffee Changed the World*

Dian Ravitch: *The Language Police*

Marc Reisner: *Cadillac Desert*

Michael Pollan: *The Omnivore's Dilemma*

Azar Nafisi: *Reading Lolita in Tehran*

Chip and Dan Heath: *Made to Stick: Why Some Ideas Survive and Others Die*

Erik Larson: *The Devil in the White City*

Mary Roach: *Stiff: The Curious Lives of Human Cadavers*

R. Jay Magill Jr.: *Sincerity*

Benjamin Barger: *Jihad v. McWorld*

Stephen King: *On Writing*

Raji Esme Codell: *Educating Esme: Diary of a Teacher's First Year*

Jonathan Mooney: *The Short Bus: A Journey Beyond Normal*

Eric Schlosser: *Fast Food Nation*

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

Malcolm Gladwell: *Outliers: The Story of Success; David and Goliath: Underdogs, Misfits and the Art of Battling Giants*

Jonathon Kozol: *Savage Inequalities*

**Complete the following for both books and bring both books to class on the first day:**

**Dialectical Journal:**

You will complete a series of journal entries for **each** book that demonstrates engagement with the texts, attempts to understand the various arguments presented, and provides a sampling of your best critical thinking.

For **each** book, you will complete a chart like the example below. Please be professional—all information must be typed (12 point font, Times New Roman print). In addition, you must:

- Create a **heading** with your name, the book title, and book author. You only need one heading for each book and you must use proper MLA format.
- Select 9-12 **meaningful passages** that adequately draw from the beginning, middle, and end of each text.

- Write out the **entire passage** to which you will refer and include the **page number** from which it came.
- **Paraphrase or summarize** the passage. It will be helpful to provide the context in which it came. In other words, what is happening before and after this passage appears in the text?
- **Analyze and react** to the passage in full sentences—not notes. **This should NOT just be a personal reaction or summary**; rather, you should attempt to analyze the methods that the writer uses to make his or her argument. This is where you will show your engagement and reflection. Your analysis should be longer than the selected quotation or passage.

**Example set-up:**

Student Name: Abe Smith  
 Book Name: *Cannery Row*  
 Author: John Steinbeck

Quotation/Passage from the text w/page number	Paraphrase or Summary	Analyze and React
<p>“Monterey is a city with a long and brilliant literary tradition. It remembers with pleasure and some glory that Robert Louis Stevenson lived there. Treasure Island certainly has the topography and the coastal plan of Pt. Lobos” (72).</p>	<p>Monterey has been the home of several famous figures in literary history including Josh Billings, a humorist, and Robert Louis Stevenson.</p>	<p>The author included this allusion to Robert Louis Stevenson and his novel <i>Treasure Island</i> to describe how Monterey used to be. He shows how great Monterey was, full of history and excellent literature, to now being a place filled with poor people and little infrastructure. He categorizes Monterey as a place that once was. This is intended to juxtapose the once glorious time with the depressed time. It gives the audience the feeling that Monterey is losing its cultural value and is becoming less and less important as time progresses. The town focusing on its once glorious time only highlights that it is fixated on its great past, knowing that it isn't coming back.</p>

## Assignment, Part #2

For each of the following words, make a flashcard that has the word on one side and the definition on the other side. Use the large note cards and leave room to add examples to your cards as the year progresses. We will be adding to this vocabulary list throughout the semester.

**alliteration:** The repetition of the same sound or letter at the beginning of consecutive words or syllables.

**allusion:** An indirect reference, often to another text or an historic event.

**analogy:** An extended comparison between two seemingly dissimilar things.

**anaphora:** The repetition of words at the beginning of successive clauses.

**anecdote:** A short account of an interesting event.

**annotation:** Explanatory or critical notes added to a text.

**antecedent:** The noun to which a later pronoun refers.

**antimetabole:** The repetition of words in an inverted order to sharpen a contrast.

**antithesis:** Parallel structure that juxtaposes contrasting ideas.

**aphorism:** A short, astute statement of a general truth.

**appositive:** A word or phrase that renames a nearby noun or pronoun.

**archaic diction:** The use of words common to an earlier time period; antiquated language.

**argument:** A statement put forth and supported by evidence.

**aristotelian triangle:** A diagram that represents a rhetorical situation as the relationship among the speaker, the subject, and the audience (see rhetorical triangle).

**assertion:** An emphatic statement; declaration. An assertion supported by evidence becomes an argument.

**assumption:** A belief or statement taken for granted without proof.

**asyndeton:** Leaving out conjunctions between words, phrases, clauses.

**attitude:** The speaker's position on a subject as revealed through his or her tone.

**audience:** One's listener or readership; those to whom a speech or piece of writing is addressed.

**authority:** A reliable, respected source—someone with knowledge.

**bias:** Prejudice or predisposition toward one side of a subject or issue.

**cite:** Identifying a part of a piece of writing as being derived from a source.

**claim:** An assertion, usually supported by evidence.

**close reading:** A careful reading that is attentive to organization, figurative language, sentence structure, vocabulary, and other literary and structural elements of a text.

**colloquial/ism:** An informal or conversational use of language.

**common ground:** Shared beliefs, values, or positions.

**complex sentence:** A sentence that includes one independent clause and at least one dependent clause.

**concession:** A reluctant acknowledgment or yielding.

**connotation:** That which is implied by a word, as opposed to the word's literal meaning (see denotation).

**context:** Words, events, or circumstances that help determine meaning.

**coordination:** Grammatical equivalence between parts of a sentence, often through a coordinating conjunction such as "and" or "but."

**counterargument:** A challenge to a position; an opposing argument.

**declarative sentence:** A sentence that makes a statement.

**deduction:** Reasoning from general to specific.

**denotation:** The literal meaning of a word; its dictionary definition.

**diction:** Word choice.

**documentation:** Bibliographic information about the sources used in a piece of writing.

**elegiac:** Mournful over what has passed or been lost; often used to describe tone.

**epigram:** A brief, witty statement.

**ethos:** A Greek term referring to the character of a person; one of Aristotle's three rhetorical appeals (see logos and pathos).

**figurative language:** The use of tropes or figures of speech; going beyond literal meaning to achieve literary effect.

**figure of speech:** An expression that strives for literary effect rather than conveying a literal meaning.

**hyperbole:** Exaggeration for the purpose of emphasis.

**imagery:** Vivid use of language that evokes a reader's senses (sight, smell, taste, touch, hearing).

**imperative sentence:** A sentence that requests or commands.

**induction:** Reasoning from specific to general.

**inversion:** A sentence in which the verb precedes the subject.

**irony:** A contradiction between what is said and what is meant; incongruity between action and result.

**juxtaposition:** Placement of two things side by side for emphasis.

**logos:** A Greek term that means "word"; an appeal to logic; one of Aristotle's three rhetorical appeals (see ethos and pathos).

**metaphor:** A figure of speech or trope through which one thing is spoken of as though it were something else, thus making an implicit comparison.

**metonymy:** Use of an aspect of something to represent the whole.

**oxymoron:** A figure of speech that combines two contradictory terms.

**paradox:** A statement that seems contradictory but is actually true.

**parallelism:** The repetition of similar grammatical or syntactical patterns.

**parody:** A piece that imitates and exaggerates the prominent features of another; used for comic effect or ridicule.

**pathos:** A Greek term that refers to suffering but has come to be associated with broader appeals to emotion; one of Aristotle's three rhetorical appeals (see ethos and logos).

**persona:** The speaker, voice, or character assumed by the author of a piece of writing.

**personification:** Assigning lifelike characteristics to inanimate objects.

**polemic:** An argument against an idea, usually regarding philosophy, politics, or religion.

**polysyndeton:** The deliberate use of a series of conjunctions.

**premise (major, minor):** two parts of a syllogism. The concluding sentence of a syllogism takes its predicate from the major premise and its subject from the minor premise.

**major premise:** All mammals are warm-blooded.

**minor premise:** All horses are mammals.

**conclusion:** All horses are warm-blooded (see syllogism).

**propaganda:** A negative term for writing designed to sway opinion rather than present information.

**purpose:** One's intention or objective in a speech or piece of writing.

**refute:** To discredit an argument, particularly a counterargument.

**rhetoric:** The art of speaking or writing effectively.

**rhetorical modes:** Patterns of organization developed to achieve a specific purpose; modes include but are not limited to narration, description, comparison and contrast, cause and effect, definition, exemplification, classification and division, process analysis, and argumentation.

**rhetorical question:** A question asked more to produce an effect than to summon an answer.

**rhetorical triangle:** A diagram that represents a rhetorical situation as the relationship among the speaker, the subject, and the audience (see Aristotelian triangle).

**satire:** An ironic, sarcastic, or witty composition that claims to argue for something, but actually argues against it.

**sentence patterns:** The arrangement of independent and dependent clauses into known sentence constructions—such as simple, compound, complex, or compound-complex.

**sentence variety:** Using a variety of sentence patterns to create a desired effect.

**simile:** A figure of speech that uses "like" or "as" to compare two things.

**simple sentence:** A statement containing a subject and predicate; an independent clause.

**source:** A book, article, person, or other resource consulted for information.

**speaker:** A term used for the author, speaker, or the person whose perspective (real or imagined) is being advanced in a speech or piece of writing.

**straw man:** A logical fallacy that involves the creation of an easily refutable position; misrepresenting, then attacking an opponent's position.

**style:** The distinctive quality of speech or writing created by the selection and arrangement of words and figures of speech.

**subject:** In rhetoric, the topic addressed in a piece of writing.

**subordinate clause:** A clause that modifies an independent clause, created by a subordinating conjunction.

**subordination:** The dependence of one syntactical element on another in a sentence.

**syllogism:** A form of deductive reasoning in which the conclusion is supported by a major and minor premise (see premise; major, and minor).

**syntax:** Sentence structure.

**synthesize:** Combining or bringing together two or more elements to produce something more complex.

**thesis:** The central idea in a work to which all parts of the work refer.

**thesis statement:** A statement of the central idea in a work, may be explicit or implicit.

**tone:** The speaker's attitude toward the subject or audience.

**topic sentence:** A sentence, most often appearing at the beginning of a paragraph that announces the paragraph's idea and often unites it with the work's thesis.

**trope:** Artful diction; the use of language in a nonliteral way; also called a figure of speech.

**understatement:** Lack of emphasis in a statement or point; restraint in language often used for ironic effect.

**voice:** In grammar, a term for the relationship between a verb and a noun (active or passive voice). In rhetoric, a distinctive quality in the style and tone of writing.

**zeugma:** A construction in which one word (usually a verb) modifies or governs—often in different, sometimes incongruent ways—two or more words in a sentence.