

## AP Language Summer Assignment

Hi, awesome AP students! Although I know that summer work is nobody's favorite activity, the following assignments will be extremely beneficial to you and will help you find success in class when we return in the fall. If you have any questions, you are always free to contact me either through Teams chat or email (kscheihing@perryhallchristian.org). I do not mind at all hearing from students over the summer!

Assignment 1: Read the attached essay by Mortimer Adler entitled, "How to Mark a Book."

Assignment 2: Obtain a copy of Thank You for Arguing by Jay Heinrichs. Read and annotate the first 14 chapters of the book according to the instructions from Adler's essay. Then do the following:

Part 1: Select at least 10 specific techniques for effective argument that you learned about or can now honestly say you understand better because of having read this book. Describe each technique in a separate paragraph. The paragraph should provide enough details, including examples (real or imagined) to illustrate your understanding of the technique.

Part 2: Recall an argument from your past that you "lost." (This could be an argument with a friend, a sibling, a teacher, a parent, etc.) Briefly rewrite the argument in dialogue form— like the script of a play. First, show how the argument went originally. Then rewrite it to show how the argument could have ended differently, had you known some of the techniques or skills that you have read about in TYFA. Label the techniques/skills you use in the rewritten version in the margin.

Bring the book and the 2 parts of this assignment with you on the first day of school.

## Assignment 3: Vocabulary

Make flashcards for the following 38 vocab words.

**DUE DATE:** Bring them on the First Day of School; use them every spare moment you have to learn them all summer long. The purpose of making flashcards is for you to develop a strong familiarity with the language of rhetoric. The flashcards can help you do this if you spend time memorizing the meanings/definitions of each of the terms so that you know them like you know the back of your own hand. **USE** your flashcards. Take them with you on your adventures. Review them every single day, and you will be rewarded with impressive knowledge of what **RHETORIC** is all about.

Your flashcards should be 3" x 5". Write the term neatly in big, bold lettering on the front. Write the definition of the term on the back. Do NOT attempt to Cut and paste the definitions from this handout onto your cards because such a ploy would defeat the purpose of learning the vernacular.

You will be quizzed on these words the first week of school. Come prepared!

The words you are expected to know the first day you walk into class are as follow:

1. *Absolute*—a word free from limitations or qualifications ("best," "all", "unique," "perfect").
2. *Ad hominem argument*—an argument attacking an individual's character rather than his or her position on an issue.
3. *Allusion*—a reference to something literary, mythological, or historical that the author assumes the reader will recognize.
4. *Analogy*—a comparison of two different things that are similar in some way.
5. *Anaphora*—repetition of the same word or group of words at the beginning of successive clauses (Example from the great Richard D. Bury: "In books I find the dead as if they were alive; in books I foresee things to come; in books warlike affairs are set forth; from books come forth the laws of peace. ")
6. *Anecdote*—a brief narrative that focuses on a particular incident or event
7. *Antithesis*—a statement in which two opposing ideas are balanced
8. *Aphorism*—a concise, statement that expresses succinctly a general truth or idea, often using rhyme or balance
9. *Chiasmus*—a statement consisting of two parallel parts in which the second part is structurally reversed ("Susan walked in, and out rushed Mary.")
10. *Cliché*—an expression that has been overused to the extent that its freshness has worn off ("the time of my life", "at the droop of a hat", etc.)
11. *Colloquialism*—informal words or expressions not usually acceptable in formal writing
12. *Deductive reasoning*—reasoning in which a conclusion is reached by stating a general principle and then applying that principle to a specific case (The sun rises every morning; therefore, the sun will rise on Tuesday morning.)
13. *Dialect*—a variety of speech characterized by its own particular grammar or pronunciation, often associated with a particular geographical region ("Y'all" = Southern dialect)
14. *Diction*—the word choices made by a writer (diction can be described as formal, semi-formal, ornate, informal, technical, etc.)

15. Ethos—the persuasive appeal of one's character, or credibility
16. Euphemism—an indirect, less offensive way of saying something that is considered unpleasant
17. Figurative language—language employing one or more figures of speech (simile, metaphor, imagery, etc.)
18. Hyperbole—intentional exaggeration to create an
19. Implication—a suggestion an author or speaker makes (implies) without stating it directly.  
NOTE: the author/speaker implies; the reader/audience infers.
20. Invective—an intensely vehement, highly emotional verbal attack
21. Jargon—the specialized language or vocabulary of a particular group or profession
22. Juxtaposition—placing two elements side by side to present a comparison or contrast
23. Litotes—a type of understatement in which an idea is expressed by negating its opposite (describing a particularly horrific scene by saying, "It was not a pretty picture.")
24. Logos—appeal to reason or logic
25. Malapropism—the mistaken substitution of one word for another word that sounds similar ("The doctor wrote a subscription
26. Non sequitur—an inference that does not follow logically from the premises (literally, "does not follow")
27. Parody—a humorous imitation of a serious work (Weird Al Yankovich's songs, and the Scary Movie series are examples)
28. Pathos—the quality in a work that prompts the reader to feel pity
29. Rhetoric—the art of presenting ideas in a clear, effective, and persuasive manner
30. Rhetorical question—a question asked merely for rhetorical effect and not requiring an answer
31. Rhetorical devices—literary techniques used to heighten the effectiveness of expression
32. Sarcasm—harsh, cutting language or tone intended to ridicule
33. Satire—the use of humor to emphasize human weaknesses or imperfections in social institutions (Jonathan Swift's Gulliver's Travels, The Simpsons, etc.)
34. Style—the choices a writer makes; the combination of distinctive features of a literary work (when analyzing style, one may consider diction, figurative language, sentence structure, etc.)
35. Syntax—the manner in which words are arranged into sentences 81 . Theme—a central idea of a work

36. *Tone*—the attitude of a writer, usually implied, toward the subject or audience

37. *Understatement*—the deliberate representation of something as lesser in magnitude than it

38. *Vernacular*—the everyday speech of a particular country or region, often involving nonstandard usage

## 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 wood pulp and ink, not books.) The second has a great many books — a few of them read through, most

of them dipped into, but all of them as clean and shiny as the day they were bought. (This person would probably like to make books his own, but is restrained by a false respect for their physical appearance.) The third has a few books or many — every one of them dog-eared and dilapidated, shaken and loosened by continual use, marked and scribbled in from front to back. (This man owns books.)

Is it false respect, you may ask, to preserve intact and unblemished a beautifully printed book, an elegantly bound edition? Of course not. I'd no more scribble all over a first edition of 'Paradise Lost' than I'd give my baby a set of crayons and an original Rembrandt. I wouldn't mark up a painting or a statue. Its soul, so to speak, is inseparable from its body. And the beauty of a rare edition or of a richly manufactured volume is like that of a painting or a statue.

But the soul of a book "can" be 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 endpapers, 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, 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 endpapers at the back of the book to make a personal index of the author's points in the order of their appearance.

The front endpapers 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 endpapers, 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-bookmarker, you may object that the margins, the space between the lines, and the endpapers 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.