

## AP English Language and Composition 2019 Summer Assignment

Welcome to Advanced Placement English Language and Composition. AP Language is, at its core, the study and application of words functioning on a more profound level; we aim to master this study through three core writing styles: synthesis, analysis, and argument. The required preparatory reading and writing is to provide you with a stronger framework upon entering this course in September.

### Submission Parameters:

- All assignments are **due on the first day of class in September**.
  - There are **no exceptions**. Failure to hand in the assignments consequences a 0.
- All assignments are to be completed in a single subject spiral, or marble, notebook.
- All assignments are to be handwritten in dark blue or black ink pen.
  - Annotating may be color coded/highlighted.
  - Illegible assignments will result in “no credit”.

### Part One: Introduction to Language Study

**Obtain a copy of *How to Write a Sentence and How to Read One* by Stanley Fish** (ISBN-13: 978-0061840531, published: August 2012). Used copies are available from Amazon as well as several other booksellers, including the Montclair Book Center; Fish’s text is also readily available in both town libraries.

As you read, **take notes in your notebook by chapter**. Focus on Fish’s discussion on the function and relevance of a sentence and all of its parts. Consider his primary claim(s), examples, and advice for reading as well as constructing exemplary prose. The structure and means of your notetaking is entirely your prerogative; please ensure legibility regardless of structure and/or organization.

---

### Part Two: Application of Language Study

**Select one of the nonfiction texts** listed below to read and annotate liberally. Then, using the material gleaned from Fish’s text as well as your own insightful observations, **select seven to ten meaningful, or impactful, sentences\*** to analytically annotate.

*\* A sentence can be up to, but no more than, 3 sentences for this activity.  
You must complete a minimum of 7, and maximum of 10, annotated entries.*

#### The Process:

- Handwrite the selected sentence in the middle of a clean page in your notebook.
- At the top, handwritten the formal, advanced 8th edition MLA citation; this should include the page number. For proper citation instructions, please visit The Owl Purdue Writing Lab website and scroll to the heading “location”.
- Extensively annotate (handwrite) the sentence recorded. These annotations should be in direct reference to Fish’s discussions and your own analysis/interpretation of the diction and syntax. Try to analytically comment on all aspects of the sentence(s) in a meaningful and legible way.

**Choice of nonfiction texts (select ONE):**

*When They Call You a Terrorist* by Asha Bandele and Patrisse Cullors

*Galileo's Middle Finger* by Alice Dreger

*American Survival Math* by Mitchell S. Jackson

*This Changes Everything* by Naomi Klein

*Half the Sky* by Nicholas Kristof & Sheryl WuDunn

*A Deadly Wandering* by Matt Richtel

*The 57 Bus* by Dashka Slater

*Just Mercy* by Bryan Stevenson

*Educated* by Tara Westover

*Born to Kvetch* by Michael Wex

---

**Part Three: Exploration of Language Study**

**Select three podcasts from *The Allusionist*** to listen to and record notes on; you may select any three from the 100+ choices. Each set of notes should begin on a clean sheet in your notebook. At the top of the page, please indicate the title and episode number of your selection. Your notes can be in the style of your choosing (outline, sketch notes, mind map, or in the graphic organizer attached to this packet), but need to be handwritten and legible (and stapled into your notebook if using the organizer). Your notes should demonstrate critical listening and thinking skills.

**Podcast Episodes can be found at:** <https://www.theallusionist.org/>

*The Allusionist* can also be found on Spotify, iTunes, Stitcher, and SoundCloud.

---

**Part Four: Synthesizing Language Study**

Compose a thoughtful, well developed, and stylistically relevant response as well as subsequent argument to the following prompt:

In French, there is no difference between "conscience" and "consciousness." In Japanese, there is a word that specifically refers to the splittable wooden chopsticks you get at restaurants. The German word "fremdschämen" encapsulates the feeling you get when you're embarrassed on behalf of someone else. All of these require explanation in order to properly communicate their meaning, and are, to varying degrees, untranslatable. Choose a word, tell me what it means, and then explain why it cannot (or should not) be translated from its original language.

*Inspired by Emily Driscoll, Class of 2018 University of Chicago*

**Note:** This is a personal response; it should not be something that requires research, the internet, or a dictionary. To simply chose a foreign word would negate the integrity of the task.