This fall you will be taking AP English Language and Composition. This course, unlike the English courses you have taken so far, **does not focus on literature or fiction**. Instead, we predominantly examine nonfiction: letters, speeches, essays, and so forth. We examine the author’s use of **rhetoric - the ways in which authors use language to influence their audiences**. We also construct our own arguments, employing the tools of rhetoric in order to persuade our audiences. This summer assignment is designed to jump-start your understanding of argument and to provide a foundation for the beginning weeks of the course. Both the book and the assignment will be referenced and used heavily in class during the first weeks of school, so careful and thorough completion of the assignment is essential to your success in the course. A brief course description from the College Board may be found at [https://apstudent.collegeboard.org/apcourse/ap-english-language-and-composition](https://apstudent.collegeboard.org/apcourse/ap-english-language-and-composition).

**Materials to Purchase or Find**

**Text to Purchase for the Summer Assignment:**

- *Thank You for Arguing: What Aristotle, Lincoln, and Homer Simpson Can Teach Us About the Art of Persuasion* by Jay Heinrichs. Be sure to obtain the revised and updated edition, copyright 2017. I would strongly encourage you to purchase the book rather than get it from the library so you can begin to work on the skill of annotation. If this is a problem, please see me in a timely fashion. As of this writing, the book costs $11.55 on Amazon for the print edition.

**Website required for the Summer Assignments:**

- Google Classroom. This is our summer classroom. I will create separate classrooms in the fall for our two sections. You will turn in your work here.
  - Google Classroom Name- AP Language and Composition Summer
  - Google Classroom Join Code: dor41p7
  - Again, assignments MUST be uploaded by 2pm on Friday, August 16
Task 1: Annotating to Build Your Rhetorical Toolbox

As you read *Thank You for Arguing*, you will want to begin collecting argumentative tips, tricks, terms, and techniques (like alliteration!). This is your chance to do that. Read and annotate *Thank You for Arguing*. Though there is not a “right” way to annotate as you read, there are some general principles for good annotating that you should keep in mind. You should write marginal notes in the text that consist of questions and comments—essentially your dialogue with the text itself. A guide of the concepts to pay attention to appears below. Review this guide frequently as you are completing your assigned reading. There are also some links on annotating attached at the end of this assignment.

*Thank You for Arguing*
Annotation Guide

**Chapter 1:** Note what rhetoric is and the role(s) it plays in the real world.

**Chapters 2-4:** Personal and audience goals (purpose), issue/s, and appeals are key components of any piece of rhetoric. Note them and the roles they play in rhetoric.

**Chapters 5-8:** Note the role of *ethos* and the strategies speakers use to appeal to *ethos*.

**Chapters 9-10:** Note the role of *pathos* and the strategies speakers use to appeal to *pathos*.

**Chapters 11-13:** Note the role of *logos* and the strategies speakers use to appeal to *logos*.

**Chapters 14-15:** Heinrichs discusses features of ineffective rhetoric; note his “seven deadly logical sins: and eight “rhetorical fouls”

**Chapters 16-17:** Note methods for evaluating/analyzing a speaker’s ethos (disinterest, virtue, craft)

**Chapter 18:** Note strategies speakers may use to reinforce ethos when challenged by opposition

**Chapters 19-20:** Heinrichs discusses figures (schemes) and offers several examples. Note each type and note the role a few play in helping a speaker manipulate a situation.

**Chapters 21-22:** Note what the identity strategy is and the role it plays in rhetoric. Note ways a speaker can use language to get an audience to identify with him/her. Not how a speaker can utilize irony in identity strategy.

**Chapter 23:** Note recovery strategies a speaker may utilize in an argument.

**Chapter 24-25:** Note the definition of *kairos* and the role it plays in rhetoric. Note the definition of medium and the role it plays in rhetoric.

**Chapter 26:** Note Cicero’s five canons of persuasion and features of each. Note Cicero’s classical outline and features of each part.

**Chapter 27-28:** These chapters are great models to use for building rhetorical analysis skills. Note how Heinrichs

- Identifies various strategies
- Offers example(s) of the strategy
- Explains the strategy’s effect on audience
- Explains the strategy’s role in achieving the overall goal/purpose

**Chapter 29:** Note the ways to bring together different strategies to create effective rhetoric

**Chapter 30:** Note the strategies Heinrichs uses to argue for the value of rhetoric

Assignment adapted from K. Pugmire and B. Scroggins
Task 2: Argument Construction

You will write a short (250-300 word) argument, using the tools found in *Thank You for Arguing*, addressing each of the following five situations. You will be graded on your use of the tools from *Thank You for Arguing* and on your ability to tailor your argument to the audience and situation provided in each scenario. Use of the italicized tools given in each scenario must be evident in your argument to receive full credit. Be warned: you may be asked to present one of these arguments to the class, and/or to write an essay explaining and justifying the tools you chose and how you used them. While I am not sure you will believe me, this assignment should be fun. AP English is a time to put the boring 5 paragraph essay behind you, and to branch out and explore other styles of writing. This assignment is an opportunity to play games with language. You should, or course, take the assignment seriously and tailor your writing to each situation, but don’t be afraid to try something new or interesting. These aren’t essays. In *Thank You for Arguing*, Jay Heinrichs is clearly enjoying himself as he explores and explains the basics of argument. As you construct your arguments, try to enjoy yourself. You’ll probably be more persuasive.

1. Your parents forbid you from attending a party. They then saw photos on Instagram proving that you lied to them and attended the party anyway. Using the tools presented in Chapters 2 and 3, minimize your culpability and the punishment which you receive (in other words, make it less your fault and try for as small a punishment as possible). You will need to consider mood, mind, and willingness of your audience, and you will need to move the argument from blame to choice.

2. You would like to have a pet, but your parents are reluctant to entrust you with this responsibility. Using Chapters 5 and 6, construct an ethos-based argument that will persuade your parents to give you a pet. You will need to consider how to build proper decorum for your audience, and ensure that you build your virtue in their eyes.

3. You are volunteering for a hamster rescue which takes in unwanted or abused hamsters, or hamsters which have been victims of hamster trafficking, and finds loving homes for them. Using the tools in Chapter 9, construct a pathos-based argument that will effectively solicit donations from your classmates. Consider which emotions will most effectively persuade your audience to act, then choose the appropriate tools to create them.

4. You have borrowed your parents’ car to take a date to a movie. On the way back, your date asks to test-drive the car, and , wanting to please them, you switch seats. Your date immediately jumps a curb and hits a mailbox damaging the car. Your parents are furious. Using the tools in Chapter 10, calm them down and get both of you out of trouble. Don’t overplay your hand- too much humor or the wrong use of the passive voice or the wrong backfire might land you in even worse trouble.

Assignment adapted from K. Pugmire and B. Scroggins
5. A good friend lends you $50, with the expectation that you will pay back the loan with money from your summer job. However, you never get the job and have no money to pay him back. Your friend completely refuses to budge and demands the money. Using the tools of Chapters 11 and 12, identify a commonplace shared with your friend, then redefine the issue and/or terms in such a way that your friend will be persuaded to no longer wish to be repaid. You AREN’T convincing your friend that you don’t owe him money you’re convincing him that he doesn’t want to be paid back.

Task 3: Application of Thank You for Arguing
A large part of your success in AP Language and Composition is based on your understanding of the world we live in. A practiced student of rhetoric is also able to read between the lines to analyze how an author is using the tools of rhetoric to persuade the reader or listener. This summer, you will apply your skills in rhetoric by participating in the New York Times Summer Reading Contest. This assignment will also encourage you to keep up with the current events and latest trends in culture and entertainment. This contest runs from June 14 to August 23. Students will be required to submit four entries that can be confirmed through emails from the New York Times. Students have the option of picking any article published on NYTimes.com and answering the question posed weekly, “What interested you most in The Times this week? Why?”

Attached is more information regarding the contest rules and there are also frequently asked questions (and answers) on the website that you can easily access if you google the contest title. I also suggest you read through the contest page, as there are links to previous winners and responses that might help generate ideas for your own response.


Typically there is a five article per month limit on the New York Times website, however, if students use articles linked through The Learning Network Posts, a division of NYtimes.com, there will be 25 recent articles linked for students to access and choose from.

https://www.nytimes.com/section/learning

When submitting a response, please be sure to check the box that asks if you would like to be be emailed. When you receive your response from the NY Times, you can forward it to me at fparisi@tivertonschools.org. I will be checking my email periodically (not daily though!) throughout the summer and I will log your responses as I receive them. Remember I am looking for your to participate at least FOUR times so I should see four forwarded emails from you throughout the summer. Posts clumped together will not be accepted. Space you posts throughout the summer. The NY Times only allows you one

Assignment adapted from K. Pugmire and B. Scroggins
post per week so you really need to plan ahead. Your posts should be thoughtful and insightful. Your posts must be grammatically correct. This post will be published and should be publication ready.

Some Teacher Advice:
● Remember, each argument in Task 2 is to be submitted through Google Classroom. Please number the responses and keep to the 250-300 word limit.
● This is a lengthy assignment. Doing it the week before it is due will not only be difficult and stressful for you, but it will also drastically lower the quality of your work. I can always spot last-minute work. It lacks quality and attention to detail that comes from spending time on the assignment. Is this really the first impression you want to make? Read or write a little bit every week, and you will produce much better work.
● REVISE. Your first draft is just that- a **first** draft. It is not and should never be your finished product. Put your work aside for a few days, then return to it with fresh eyes and look for places that could be improved.

Annotating a Text
Annotation helps you engage in, have a conversation with, and better understand what you read. The following articles discuss how to annotate and take notes effectively. YouTube also has a number of great videos on how to annotate. Find an annotation style that works for you and stick to it.

- “How to Mark a Book” at SlowReads.com at [http://slowreads.com/ResourcesHowToMarkABook-Outline.htm](http://slowreads.com/ResourcesHowToMarkABook-Outline.htm)
- Dustin Wax’s “Advice for Students: Taking Notes that Work” at [https://www.lifehack.org/articles/featured/advice-for-students-taking-notes-that-work.html](https://www.lifehack.org/articles/featured/advice-for-students-taking-notes-that-work.html)

Assignment adapted from K. Pugmire and B. Scroggins
The 10th Annual New York Times Summer Reading Contest:
June 14 to Aug. 23

Every year since 2010 The Learning Network has invited teenagers around the world to add The New York Times to their summer reading lists and, so far, nearly 50,000 have.

At a time when teachers are looking for ways to offer students more “voice and choice,” we hope our open-ended contest can help: Every week, we ask participants to choose something in The Times that has sparked their interest, then tell us why. At the end of the week, judges from the Times newsroom pick favorite responses, and we publish them. It’s as simple as that.

Though our goals include some on many educators’ lists — helping students become more aware of the world and their place in it, learning how to navigate sophisticated nonfiction, and practicing writing for a real audience — we also just hope that students will realize that reading the newspaper can be fun.

As you’ll see in the guidelines below, they can choose literally anything they like that was published on NYTimes.com in 2019. We don’t care if they pick a piece about politics or pythons, golf or Game of Thrones, Qatar or the Kardashians, robots, racing, recipes or the royal baby; we just care about why they chose it.

Interested? Here are the key details, but please visit the contest announcement on our site for more information.

- **Every Friday beginning June 14**, we will publish a post on our site, here, asking the questions, “What interested you most in The Times this week? Why?” Students can always find the right link at the top of our contest announcement.
- **Teenagers can post an answer any week until Friday, Aug. 23**, and contestants can choose from any Times article, essay, video, interactive, podcast or photograph published in 2019, on any topic they like.
- **Every Tuesday starting July 2** we will announce winners from a previous week and publish their writing.
- Students can choose from anything published in the print paper or on NYTimes.com in 2019, including videos, graphics, slide shows and podcasts.
- **Students can participate any week or every week**, but we allow only one submission per person per week.
- Participants in the U.S., Canada and the United Kingdom must be between 13 to 19 years old to participate. However, if you are submitting from anywhere else in the world, you must be between 16 to 19 years old.

Assignment adapted from K. Pugmire and B. Scroggins
Rubric for the *NY Times* Summer Reading Contest Comments

A Level Postings:
★ Are made in a timely fashion and spread out over the summer.
★ Are thoughtful and analyze the content or question asked.
★ Make connections to the content and/or other experiences.
★ Present a creative approach to the topic.
★ Are grammatically correct and are fluidly written. The post shows evidence of thought and insight.
★ The post is between 250-300 words.

B Level Postings
★ Are made in a timely fashion and mostly spread out over the summer.
★ Are mostly thoughtful and analyze the content or question asked.
★ Make connections to the content and/or other experiences, but connections are unclear, not firmly established or are not obvious.
★ Contain novel ideas, connections, and/or real-world application but lack depth, detail and/or explanation.
★ For the most part, the word count is met.
★ For the most part, the posts are grammatically correct but lack a certain fluidity in writing. The post mostly shows evidence of thought and insight.

C Level Postings
★ Are usually, but not always, made in timely fashion.
★ Are generally accurate, but the information delivered is limited.
★ Make vague or incomplete connections between the content and other areas.
★ Summarize the article and contain few novel ideas.
★ Show marginal effort in grammar, mechanics.
★ The post falls short of the word count.

D Level Postings
★ Are not made in a timely fashion, if at all.
★ Are superficial, lacking in analysis or critique.
★ Contribute few novel ideas, connections, or applications.
★ May veer off topic.
★ Show little effort in producing a publishable product.

F Level Postings
★ Participant failed to meet the basic criteria for the “D Discussion” or no posts were submitted.

Assignment adapted from K. Pugmire and B. Scroggins
Rubric for the Argument Construction Responses

A Level Postings:
★ Are thoughtful in the application of the skills
★ Argument is superbly tailored for the audience and situation provided in each scenario
★ Present a creative approach to the topic.
★ Are grammatically correct and are fluidly written. The post shows evidence of thought and insight.
★ The post is between 250-300 words.

B Level Postings
★ Are mostly thoughtful in the application of the skills
★ Argument is mostly tailored for the audience and situation provided in each scenario
★ Contain novel ideas, connections, and/or real-world application but lack depth, detail and/or explanation.
★ For the most part, the word count is met.
★ For the most part, the posts are grammatically correct but lack a certain fluidity in writing. The post mostly shows evidence of thought and insight.

C Level Postings
★ Are generally accurate, but may be limited in the application of the skills
★ Argument vaguely or or incompletely tailored to audience and situation provided in each scenario
★ Summarize the article and contain few novel ideas.
★ Show marginal effort in grammar, mechanics.
★ The post falls short of the word count.

D Level Postings
★ Are superficial and lacking in application of the skills
★ Little acknowledgement of the audience or situation provided in each scenario
★ May veer off topic.
★ Show little effort in producing a publishable product.

F Level Postings
★ Participant failed to meet the basic criteria for the “D Discussion” or no responses were submitted.

Assignment adapted from K. Pugmire and B. Scroggins