

# Welcome to English Language and Composition!

We are so excited for what next year has in store in AP Lang. Contained in this packet is all the information you need to know about your summer reading homework, and what you can expect in August. This course, due to our non-fiction and rhetorical focus, is structured very differently than the English classes you might be used to, but we know you are up for the challenge. Don't get overwhelmed. Most of what's contained here are resources to help you, not the assignments themselves. You got this! It's going to be a great year!

To give you some context, according to College Board, "The AP English Language and Composition course focuses on the development and revision of evidence-based analytic and argumentative writing and the rhetorical analysis of non-fiction texts." Sounds fun, right!? ☺ One of the best ways that we can prepare you for the class over the summer is to make sure we have some common language when it comes to the art of persuasion. That's why **our summer reading selection is chapters 1-18 of *Thank You for Arguing Third Edition* by Jay Heinrichs. (ISBN #: 978-0804189934)**

The book perfectly "front loads" fundamental information essential to understanding the complexities of rhetoric. ***Please make sure you purchase the third edition (Publication Date: 2017).*** This book has been specifically revised with the AP Lang student in mind. Heinrichs consistently uses "pop culture" and engaging entertainment mediums to make rhetoric applicable to students' daily lives. He references historical rhetoric, both old and new, in order to reveal how rhetorical communication shapes the course of history. The reading level is certainly applicable to a high school or early college level, but Heinrichs uses a dry, humorous voice, appealing to his audience. Please note there are several text boxes in each chapter that need to be read in conjunction with the actual text. These important boxes will provide you with insight on specific rhetorical techniques and alert you when Heinrichs is employing them in his own writing!

While there are a few references that may seem a bit controversial (e.g. using seduction as a technique to persuade, a few more mature current event references), these passages are brief and are not meant to be taken literally. Heinrichs is simply saying that language can be used as a tool to entice an audience. If there is any concern about the content of this selection or any of the books on our reading list, please feel free to contact us.

In addition to reading and annotating the chapters, you will also need to complete two separate activities, both of which are outlined in the following pages. There are questions that coincide with the *Thank You for Arguing* chapters, as well as a columnist analysis activity, that are both **due Friday, August 16th**. Please email us if you have any questions. We are really looking forward to meeting you this fall (or having some of you in class for the second time)! Enjoy your summer, and we will see you in class!

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# Annotating Texts

**Annotating *Thank You for Arguing* as you read will help focus your attention and help you retain the information. Instructions are provided here regarding how to do that.**

In this course, we will read a variety of texts—mostly essays and other works of nonfiction. Many of these will be short, but complex, and they will require close reading and analysis to arrive at true understanding. What we are looking at, really, is the use of rhetoric.

RHETORIC is the art of effective writing or speaking and tailoring the words to most effectively reach a specific audience.

Think about the difference in how you speak to your parents vs. how you speak to your friends. Even if you are trying to communicate on the same topic, you choose your words and phrasing differently. This shows your ability to understand rhetoric, even if you didn't know to call it that.

When you ANNOTATE a text, you are really showing that you've recognized the choices an author has made—whether it be the choice of using a specific word with an appropriate connotation or the choice to include a vivid image to have a desired emotional effect—and there are SO many more choices that can be made!

As you read the first 18 chapters of *Thank You for Arguing*, mark it up! Interact with the text. Ask questions, highlight, underline, create symbols for yourself identifying key concepts. While there are many ways to annotate, here are some key components.

## **The Process of Close Reading and Annotating:**

1. Read the text, identifying a purpose and a specific audience. Your audience CANNOT be “general population.” Ask yourself questions such as:
  - a.) Does the audience agree/disagree with this speaker?
  - b.) Does the speaker assume that the audience has specific background knowledge?
  - c.) Is the speaker trying to get the audience to do something? Who would do it?
2. Mark words, phrases, figurative language, etc. that indicate the author doing a good job of talking to THAT audience.
3. Mark words, phrases, figurative language, etc. that indicate the author trying to have an emotional effect on that audience.
4. Mark words, phrases, etc. that indicate the author trying to have a logical effect.
5. Mark words, phrases, etc. that indicate the author trying to prove him/herself as worthy or trustworthy as a speaker with the identified purpose.

When you ANNOTATE, you mark the text (underline, circle, point to, highlight, etc.), then, in the margins, comment on why you've marked it. DO NOT simply mark the text, then not comment on WHY you marked it.

# ***Thank You for Arguing***

## **Application Questions**

**These are due Friday, August 16<sup>th</sup>, along with your Columnist Analysis Activity.**

**Chapter 1:** Your Rhetorical Day: Write your own rhetorical day in the style of this chapter, taking us through the various persuasions happening around you.

**Chapter 2:** Pick a short argument to make and write it 3 different ways—first just to change your audience’s mood, second to change audience members’ minds, and third, their willingness to act.

**Chapter 4:** What is your ethos? Before you speak, how do people generally perceive you? As you speak, what assumptions do you think people make about you? What do people’s perceptions about you help you to do and hinder you from doing?

**Chapter 6:** : In exactly four sentences, write your personal constitution, a statement of the person you want to be; however, write it strictly in terms of the values you embody. Do not write specifics, such as goals achieved, specific actions, or others’ perceptions of you. Share and compare these personal mission statements with others’. Have others hold you accountable to this by asking if you are speaking or writing arguments in alignment with your mission statement.

**Chapter 9:** Write a brief argument using the simplest language possible. What tone does it create? Go simpler by using only three-word sentences. What tone does this extreme brevity create?

**Chapter 14-15:** Write three clear and enjoyable examples of each fallacy. The best way to catch fallacies is first to create them yourself.

**Chapter 17:** Take an argument that seems obvious (e.g., the sky is blue), respond to it by saying “well, that depends on . . . ,” and complete the sentence to list all the dependencies.

### **General Questions after Reading 1-18 of *Thank You for Arguing*:**

- Make a paragraph that contains no argument whatsoever. Have other students check you to make sure it makes zero arguments. What does this paragraph sound like to you? Where have you encountered speech like this?
- Argue for something “crazy” that 99 percent of people would disagree with and only 1 percent would agree with (e.g., it’s better to never brush your teeth ever again). Be creative and apply the book’s concepts.
- Persuasion is often thought of as deception and manipulation, but when is persuasion necessary for good and ethical outcomes? Is rhetoric good or bad? Why?

# Columnist Analysis Activity

Select a columnist from the list below and read three columns by the same writer, annotating the article and paying specific attention to the rhetorical devices Heinrichs mentions in his book, *Thank You for Arguing*. You may wish to read one sample column from several writers listed below before settling on the columnist who will be central to completing this assignment. This represents a diverse selection of columnists; you should be able to find one that you enjoy, though at times it is much more interesting to select a columnist with whom you disagree. ☺ Please try to make these column selections as recent as possible. **Note:** some news websites have limits on how many free articles you can view per month. Don't wait until the last minute to work on this! You might have a tough time finding columns. I suggest cutting and pasting the columns into Microsoft Word and double-spacing them because it makes them easier to annotate and work with.

## Your annotations should emphasize such things as:

the central idea of the column; identify appeals to logos, pathos, or ethos; by what means does the columnist seek to convince readers of the truth of his central idea?; the chief rhetorical and stylistic devices at work in the column; the tone (or tones) of the column; errors of logic (if any) that appear in the column; the way the author uses sources, the type of sources the author uses; the apparent audience the author is writing for, etc.

**After reading and annotating each of the three columns, you will be constructing a rhetorical précis for each article.** Information on how to write a précis can be found on the following pages. More information about these writers, along with a sample annotated article and rhetorical précis can be found on our website.

Mitch Album – *Detroit Free Press*  
Jarrett Bell – *USA Today*  
Marwan Bishara – *Al Jazera*  
David Brooks - *New York Times*  
Rosa Brooks – *Los Angeles Times*  
Gail Collins - *New York Times*  
E.J. Dionne – *The Washington Post*  
Maureen Dowd - *New York Times*  
Shannon Doyne – *New York Times*  
Jonathan Freedland – *The Guardian*  
Thomas Friedman - *New York Times*

Erica Grieder – *Houston Chronicle*  
Carl Hiaasen – *Miami Herald*  
Arianna Huffington - *The Huffington Post*  
Jeff Jacoby – *Boston Globe*  
Gromer Jeffers Jr – *Dallas Morning News*  
Sally Jenkins – *Washington Post*  
Nicholas Kristof - *New York Times*  
Paul Krugman - *New York Times*  
Steve Lopez – *Los Angeles Times*  
Peggy Noonan - *The Wall Street Journal*  
Alexandra Petri – *Washington Post*

Leonard Pitts, Jr. - *Miami Herald*  
Frank Rich - *New York Times*  
Mary Schmich – *Chicago Tribune*  
Adam Serwer – *The Atlantic*  
Jerome Solomon – *Houston Chronicle*  
Brent Staples - *New York Times*  
Aisha Sulton – *St. Louis Post-Dispatch*  
Chris Tomlinson – *Houston Chronicle*  
Theresa Vargas – *Washington Post*  
George F. Will – *Washington Post*  
Helen Ubinas – *Philly Daily News*

## Verb Bank

Here is a list of verbs you might find helpful in your précis construction. It is by no means a required or exhaustive list, but you should always strive to use the most precise words you can.

*Advances, advises, asserts, begs, beseeches, cajoles, cheers on, chimes in, commands, complains, confides, conveys, counsels, declares, decrees, decries, demands, describes, dictates, discloses, divulges, elucidates, employs, encourages, entreats, exclaims, exhorts, explains, gripes, groans, grouses, grumbles, hails, hints, illustrates, implies, implores, inquires, insinuates, instructs, intimates, invokes, justifies, laments, mandates, mocks, muses, orders, pleads, ponders, pontificates, proclaims, pronounces, proposes, queries, rationalizes, recommends, recounts, relates, reports, requests, reveals, sneers, submits, suggests, summons, wails, whines, wonders.*

**\*\*We know this is a very new writing style. Don't panic! We will work through these the first week of class before the due date to make sure you feel confident with your précis before turning them in.\*\***

# Rhetorical Précis Construction

A rhetorical précis analyzes both the content (the what) and the delivery (the how) of a unit of spoken or written discourse. It is a highly structured four-sentence paragraph blending summary and analysis. Each of the four sentences requires specific information; students are expected to use brief quotations (to convey a sense of the author's style and tone). Practicing this sort of writing fosters precision in both reading and writing, forcing a writer to employ a variety of sentence structures and to develop a discerning eye for connotative shades of meaning.

## Here is a more in-depth breakdown of how a rhetorical précis is structured:

1. **THE FIRST SENTENCE** identifies the essay's author, title, and genre, provides the article's date in parentheses, uses some form of the verb says (claims, asserts, suggests, argues, or other rhetorically accurate verb – see the list of verbs on page 4 of this packet) followed by that, and the essay's thesis (paraphrased or quoted).

BASIC EXAMPLE: In Dave Barry's essay "The Ugly Truth about Beauty" (1998), he satirizes the way that women unnecessarily obsess about their physical appearances.

ADVANCED EXAMPLE: In the essay "The Ugly Truth about Beauty" (1998), Dave Barry, nationally known humorist, argues that "women generally do not think of their looks in the same way that men do" (4) and in the process become unnecessarily and unrealistically concerned with their appearances. (Notice: slight variations in order of title and author information, optional author description, and use of cited text in explaining the thesis.)

2. **THE SECOND SENTENCE** conveys the author's support for the thesis (how the author develops the essay; the trick is to convey a good sense of the breadth of the author's support/examples, usually in chronological order.

BASIC EXAMPLE: Barry develops his ideas by juxtaposing men's perceptions of their looks with women's, contrasting male and female role models and comparing men's interests with women's.

ADVANCED EXAMPLE: Barry illuminates this discrepancy by juxtaposing men's perceptions of their looks ("average-looking") with women's ("not good enough"), by contrasting male role models (He-Man, Buzz-Off) with female role models (Barbie, Cindy Crawford), and by comparing men's interests (the Super Bowl, lawn care) with women's (manicures). (Notice: more sophisticated vocabulary and use of both direct and indirect citations of text support the ideas.)

3. **THE THIRD SENTENCE** analyzes the author's purpose using an in order to statement:

BASIC EXAMPLE: Using examples from popular culture, he exaggerates and stereotypes these differences in order to poke fun at a social norm and encourage women to rethink their acceptance of these social expectations.

ADVANCED EXAMPLE: Using examples from popular culture (the Oprah Show, Brad Pitt), he exaggerates and stereotypes these differences in order to prevent women from so eagerly accepting society's expectations of them; in fact, Barry claims that men who want women to "look like Cindy Crawford" are "idiots" (10). (Notice: fuller analysis of author's purpose, direct citation of text, and compound-complex sentence structure.)

**4. THE FOURTH SENTENCE** describes the essay’s target audience and characterizes the author’s relationship with that audience – and addresses the essay’s tone.

**BASIC EXAMPLE:** Barry opens and closes the essay by directly addressing men (“If you’re a man...”) and offering to give them advice, but his actual audience is both men and women, whom he addresses with a warm but mocking tone.

**ADVANCED EXAMPLE:** Barry ostensible audience is men because he opens and closes the essay by directly addressing men (“If you’re a man...”) and offering to give them “advice” in a mockingly conspiratorial tone; however, by using humor to poke fun at both men and women’s perceptions of themselves, Barry makes his essay palatable to both genders and hopes to convince women to stop obsessively “thinking they need to look like Barbie” (8).

### **Put it all together, and it looks darn smart!**

**BASIC EXAMPLE** In Dave Barry’s essay “The Ugly Truth about Beauty” (1998), he satirizes the way that women unnecessarily obsess about their physical appearances. Barry develops his ideas by juxtaposing men’s perceptions of their looks with women’s, contrasting male and female role models and comparing men’s interests with women’s. Using examples from popular culture, he exaggerates and stereotypes these differences in order to poke fun at a social norm and encourage women to rethink their acceptance of these social expectations. Barry opens and closes the essay by directly addressing men (“If you’re a man...”) and offering to give them advice, but his actual audience is both men and women, whom he addresses with a warm but mocking tone. Word Count: 116

**ADVANCED EXAMPLE** In the essay “The Ugly Truth about Beauty” (1998), Dave Barry, nationally known humorist, argues that “women generally do not think of their looks in the same way that men do” (4) and in the process become unnecessarily and unrealistically concerned with their appearances. Barry illuminates this discrepancy by juxtaposing men’s perceptions of their looks (“average-looking”) with women’s (“not good enough”), by contrasting male role models (He-Man, Buzz-Off) with female role models (Barbie, Cindy Crawford), and by comparing men’s interests (the Super Bowl, lawn care) with women’s (manicures). Using examples from popular culture (the Oprah Show, Brad Pitt), he exaggerates and stereotypes these differences in order to prevent women from so eagerly accepting society’s expectations of them; in fact, Barry claims that men who want women to “look like Cindy Crawford” are “idiots” (10). Barry ostensible audience is men because he opens and closes the essay by directly addressing men (“If you’re a man...”) and offering to give them “advice” in a mockingly conspiratorial tone; however, by using humor to poke fun at both men and women’s perceptions of themselves, Barry makes his essay palatable to both genders and hopes to convince women to stop obsessively “thinking they need to look like Barbie” (8). Word Count: 205

Barry, Dave. “The Ugly Truth about Beauty.” *Mirror on America: Short Essays and Images from Popular*

*Culture*. 2 nd ed. Eds. Joan T. Mims and Elizabeth M. Nollen. NY: Bedford, 2003. 109-112.

**Check our websites for more resources regarding these summer assignments, and feel free to email us if you have questions. We will do our best to get back to you as soon as possible. Thanks! See you in August!**