

AP English Language and Composition Summer Work for Spring 2020

Welcome to AP English Language and Composition! Plato said, "Rhetoric is the art of ruling the minds of men." Learning the art of rhetoric will not only help you get what you want out of life, but it will also help you be more aware when you are being manipulated. There is an offense AND a defense to rhetoric! I love teaching this class—it is exciting for me to see students awoken to rhetorical understanding, and I can't wait to get started! This class does require some summer work. It really will give you a jump-start on all that we will learn during the semester. Please have everything ready when we start class in January!

In addition to this work, which is due when our class starts in January, please read your selected YABA book in preparation for discussion before school starts in August.

If you have any questions, I can be reached through my school email: jprice@lexington1.net

Texts Required

- *Thank You For Arguing* by Jay Heinrichs
(Fully Revised and Updated 3rd Edition—It is a seafoam color)

It is imperative to get this edition, since we will read chapters not read in summer during the semester, and quizzes will be based on this 3rd edition, published in 2017

- Select one book from the list below:
 - *Between the World and Me* by Ta-Nehisi Coates
 - *My Own Words* by Ruth Bader Ginsburg (with contributors)
 - *Dear Friend, from My Life I write to You in Your Life* by Yiyun Li
 - *Born a Crime* by Trevor Noah
 - *Born to Run* by Bruce Springsteen
 - *My Life and Hard Times* by James Thurber
 - *Hillbilly Elegy* by J.D. Vance

Text Recommended

- *AP English Language and Composition Crash Course*

This book is not a requirement, and there are several options available on Amazon—some including online materials, etc. There are also used books available on Amazon. I keep a copy of it on my desk, so if a student would like to look at it before considering purchasing it, he or she can stop by room 225. It averages around \$12.

Tasks

1. Read *Thank You for Arguing*
Just read sections: Introduction, Offense, Defense
*We will read the rest as part of our class
2. For your selected book, keep a dialectical journal as you read. Support documents, including a model, are included in this packet.
3. Select 5 of the essays below (all can be found on the internet for free), print them, and thoroughly annotate them with attention to rhetorical choices. Use your knowledge gained through *Thank You for Arguing* as well as the support documents included in this packet.

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- 1) James Baldwin's *Notes of the Native Son*
- 2) Wendell Berry's *An Entrance to the Woods*
- 3) Eula Bliss's *The Pain Scale*
- 4) Robert Dallek's *The Medical Ordeals of JFK*
- 5) Joan Didion's *Goodbye to All That*
- 6) William Hazlitt's *On the Feeling of Immortality in Youth*
- 7) Jamaica Kincaid's *A Small Place*
- 8) John McPhee's *The Search for Marvin Gardens*
- 9) Naomi Shihab Nye's *This is Not Who We Are*
- 10) Lia Purpura's *Autopsy Report*
- 11) Scott Russell Sanders' *Under the Influence*
- 12) Richard Selzer's *The Knife*
- 13) David Foster Wallace's *Consider the Lobster*
- 14) E.B. White's *Once More to the Lake*
- 15) Virginia Woolf's *Shakespeare's Sister*

Support

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

You will complete a chart like the example below. Please be professional—all information must be typed (12 point font). In addition, you must:

- Include the MLA 4-line header (first page only)
- Title the document with the book title (italicized) Dialectical Journal (not italicized)
- Select 8-10 meaningful passages (the passages can be a sentence or two in a paragraph) that adequately draw from the beginning, middle, and end of the 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. Use the “Prolific Characteristics to Note” support document for ideas about what you can write about. 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.

You will be able to turn this in electronically on the first day of class.

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DIALECTICAL JOURNAL MODEL:

Quotation/Passage from the text w/page number

I played a lot of Monopoly growing up. Like most players of the game, I loved drawing a yellow Community Chest card and discovering a “bank error” that allowed me to collect \$200. It never occurred to me not to take the cash. After all, banks have plenty of money, and if one makes an error in your favor, why argue? I haven’t played Monopoly in twenty years, but I’d still take the \$200 today. And what if a real bank made an error in my favor? That would be a tougher dilemma. Such things do happen. (1)

Paraphrase or Summary

The author is remembering that a common childhood game had a positive moment when a player received “free” cash because a bank made a mistake. This is the way the book begins and sets up the idea of the Cheating Culture.

Analyze and React

By beginning with a reference to a childhood game, the author reminds the audience of something that most people probably remember—not just the game, but the excitement of a “bank error” card. He also issues the question that “banks have plenty of money” so “why argue?” This really mimics what most people would probably say in real life to justify why they should keep money that isn’t rightfully theirs. He moves from this game topic to a suggestion that it could really happen (which he will explain later) and suggests that it would be a “tougher dilemma.” It almost seems like this could be a sarcastic remark. I think many people would just take the money. We tend to view banks as huge institutions that they will not miss a few rogue dollars here and there. This idea that Wall Street continues to pay out bonuses while the “little guy” is barely getting by or may not even have a job is especially prevalent now. By this question, the author seems to be trying to get us to ask if we can even justify that type of thinking. Is this the right decision to make?

Prolific Characteristics to Note

1) **Reader Response:** Be able to trace your reactions, to ask questions in class, to remind yourself when you find answers to earlier questions. This should help note the writer’s effectiveness.

MAKE NOTE OF:

- Your reactions/emotional responses (humor, surprise, sadness, anger, frustration, tension, criticism, confusion, etc.)
- Your questions or lack of understanding or doubts (ask “Why?”)
- Your revelations (when “things” become clear to you, when you create links between ideas)
- Similarities to other works (This reminds me of...)
- Wonderful writing—passages that strike you artistically/aesthetically and why

2) **Speaker:** Think about who the writer is and what he or she NEEDS to communicate. This should help you determine the author’s credibility.

MAKE NOTE OF:

- Introductory facts (author backgrounds and relationship to the topic, bias, etc.)
- Ethos—how does the author establish credibility and character on the given topic?
- Note words and language that indicate the author’s attitude or tone and where it shifts
- Note when the author directly or indirectly states how he or she feels
- Observe key lines that stand out as crucial to the author’s argument

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3) **Occasion:** Think about what caused the author to write about this topic and whether or not it is a valid reason.

MAKE NOTE OF:

- The author's reasons for writing—what is the motivation?
- Historical, political, and social issues surrounding the topic
- The author's personal reasons as well as the greater world influences for the piece
- Evidence of views characteristic of the time period and culture surrounding the work
- Descriptions of class judgments, racism, gender biases, stereotypes, etc.

4) **Audience:** Think about what kind of person or people the author intended to view the piece. Is the author able to connect with that audience effectively?

MAKE NOTE OF:

- Evidence of who the author is trying to reach
- Where the author directly or indirectly addresses a specific audience
- Any "call to action" that the author is issuing to the reader
- Pathos—does the author appeal to your sense emotion through anecdotes and figurative language

5) **Purpose:** Think about the author's purpose in writing this book and whether or not he or she is effective in that purpose.

MAKE NOTE OF:

- Specific reasons for writing (informing, persuading, arguing, refuting, exemplifying)
- Logos—the author's appeal to reason. Examine how the author makes the reader believe in that purpose.

6) **Subject:** Think about what the book is discussing and whether or not the author shows why this subject matter is important.

MAKE NOTE OF:

- Elements related to the problem or issue
- How the author develops or deepens the aspects of the problem or issue
- How the author shows the complications related to the subject and the implication of it to you, the nation, the world, etc.

7) **Authorial Devices and Structures in the Argument:** Think about the author's techniques in delivery and how effective the author's methods are for rhetorical purposes.

MAKE NOTE OF:

- Changes in point of view/emphasis
- Crucial language/vocabulary (not just a word that you don't understand, but one that seems crucial to understanding the argument)
- Stylistic techniques (irony, satire, humor, exaggeration, repetition/patterns, possible symbols, significant metaphors and other notable literary and rhetorical devices)
- How the author's structure of the argument/book influence the reader and relate to the subject, audience, and purpose

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Annotating Text: Annotating text is another way to demonstrate interaction with the text. When you annotate, you mark up the text with underlining, arrows, circles, boxes, etc., then write NOTES in the margins or between the lines that indicate why you've marked that text—Did you notice something? Did you ask a question? Please **do not use highlighters** when annotating. Refer to the **Prolific Characters to Note and to Thank You for Arguing** for help with what needs to be annotated. An example of annotation is below:

there, and what an excess of positive ions does, in the simplest terms, is make people unhappy. One cannot get much more mechanistic than that.

Annotation

One technique you can use is **annotation**. Annotating a text requires reading with a pen or pencil in hand. If you are not allowed to write in your book, write on Post-it notes. As you read, circle words you don't know, or write them on the Post-it notes. Identify main ideas — **thesis statements, topic sentences** — and also words, phrases, or sentences that appeal to you or that you don't understand. Look for figures of speech, or tropes, such as metaphors, similes, and personification — as well as **imagery** and detail. If you don't know the technical term for something, just describe it. For example, if you come across an adjective-and-noun combination that seems contradictory, such as "meager abundance," and you don't know that the term for it is **oxymoron**, you might still note the juxtaposition of two words that have opposite meanings. Use the margins or Post-it notes to ask questions or to comment on what you have read. In short, as you read, listen to the voice in your head, and write down what that voice is saying. Following is an annotated version of the Didion passage:

There is something uneasy in the Los Angeles air this afternoon, some unnatural stillness, some tension. What it means is that tonight a Santa Ana will begin to blow, a hot wind from the northeast whining down through the Cajon and San Gorgonio Passes, blowing up sand storms out along Route 66, drying the hills and the nerves to flash point. For a few days now we will see smoke back in the canyons, and hear sirens in the night. I have neither heard nor read that a Santa Ana is due, but I know it, and almost everyone I have seen today knows it too. We know it because we feel it. The baby frets. The maid sulks. I rekindle a waning argument with the telephone company, then cut my losses and lie down, given over to whatever it is in the air. To live with the Santa Ana is to accept, consciously or unconsciously, a deeply mechanistic view of human behavior.

I recall being told, when I first moved to Los Angeles and was living on an isolated beach, that the Indians would throw themselves into the sea when the bad wind blew. I could see why. The Pacific turned ominously glossy during a Santa Ana

period, and one woke in the night troubled not only by the peacocks screaming in the olive trees but by the eerie absence of surf. The heat was surreal. The sky had a yellow cast, the kind of light sometimes called "earthquake weather." My only neighbor would not come out of her house for days, and there were no lights at night, and her husband roamed the place with a machete. One day he would tell me that he had heard a frespasser, the next a rattlesnake.

"On nights like that," Raymond Chandler once wrote about the Santa Ana, "every booze party ends in a fight. Meek little wives feel the edge of the carving knife and study their husbands' necks. Anything can happen." That was the kind of wind it was. I did not know then that there was any basis for the effect it had on all of us, but it turns out to be another of those cases in which science bears out folk wisdom. The Santa Ana, which is named for one of the canyons it rushes through, is a foehn wind, like the foehn of Austria and Switzerland and the hamsin of Israel. There are a number of persistent malevolent winds, perhaps the best known of which are the mistral of France and the Mediterranean sirocco, but a foehn wind has distinct characteristics: it occurs on the leeward slope of a mountain range and, although the air begins as a cold mass, it is warmed as it comes down the mountain and appears finally as a hot dry wind. Whenever and wherever foehn blows, doctors hear about headaches and nausea and allergies, about "nervousness," about "depression." In Los Angeles some teachers do not attempt to conduct formal classes during a Santa Ana, because the children become unmanageable. In Switzerland the suicide rate goes up during the foehn, and in the courts of some Swiss cantons the wind is considered a mitigating circumstance for crime. Surgeons are said to watch the wind, because blood does not clot normally during a foehn. A few years ago an Israeli physicist discovered that not only during such winds, but for the ten or twelve hours which precede them, the air carries an unusually high ratio of positive to negative ions. No one seems to know exactly why that should

Long sentence

Related words
(Anxiety, foreboding)

Appeal to senses

Short sentences

Look up word

Folklore?

Echo of foreboding in opening

Visual images

More anxiety words

Personal anecdote

Look up name

Seemingly contradictory sources of information

Good description

At least 7 scientific facts

Why in quotes?