

William & Reed Academy Summer Reading 2022
AP Language & Composition



Dear Students,

Congratulations on being amongst the amazing students at William & Reed Academy, and we look forward to an exciting year in AP English Language and Composition. We hope you are as excited as we are to embark on this fantastic journey. Your year will be full of considering enlightened thoughts, creating complex arguments, and learning to interpret the world around you. In twelve months, you will no longer simply be a William & Reed Academy student – you will be a William & Reed Academy AP scholar & ready to take on the world.

Note: It is expected that you complete your summer assignments individually. Although you may struggle, put forth your best effort and make sure that you complete all of what is detailed below. Coming in with incomplete work and claiming, “I didn’t get it,” is unacceptable. This is the first impression that I will have of you as a student -- make it excellent!

Directions: Complete Parts 1-4 & bring on the first day of school.

Please read this entire document carefully, so you understand all aspects of the assignment. Complete these items in the order listed. Get comfortable writing in black pen! I’ll tell you why on the first day of class.

Anywhere below where it states annotate, treat these items as valuable resources that should expand your knowledge. Don’t annotate for me. Annotate for you. These texts will make you a better writer, & they will help you pass the exam in May.

Join our Google Classroom with your W&R email address.

- Classroom Code: zwd2bds

Part 1: Print & read the attached article (pg.6) titled: Close Reading for AP Lang & Comp Overview

- THIS IS ONE OF THE MOST IMPORTANT READS OF THIS COURSE!
- A digital copy is available in Google classroom. Apply what you learn to Part 2 & Part 4 of the summer reading assignment.

Part 2: Read & annotate the preface through pg. 159 of *Thank You for Arguing* (preface thru Chapter 14)

- **Minor Assessment grade**

Please purchase this edition:

- Heinrichs, Jay. *Thank You for Arguing, Fourth Edition (Revised and Updated): What Aristotle, Lincoln, and Homer Simpson Can Teach Us About the Art of Persuasion* Paperback – April 21, 2020, 4th edition

As you read complete the following:

- at least 20 thoughtful annotations, see attached annotation rubric on pg. 4 of this packet.
- the chapter summary boxes (the last pages of this document): Provide a brief (2-3 sentence or bulleted) summary of each chapter in the spaces. You must write out your summaries by hand in **black ink**. (**There is a method to my madness :) which I will explain on the first day.)

Part 3: Terms to Know

- **Minor Assessment grade**

Please define the following words (from the index found in the back of your *TYFA* book)

- (1) ad hominem, (2) antithesis, (3) begging the question, (4) concession, (5) ethos, (6) idiom, (7) kairos, (8) logos, (9) non sequitur, (10) paradox, (11) pathos, (12) post hoc, (13) Red herring, (14) rhetoric, (15) slippery slope, & (16) straw man fallacy
 - Use 3x5 index cards; I recommend writing in pen on these, so they don't fade.
 - You will be quizzed periodically throughout the year on these words & on others that will be added.
 - You will submit these on the first day of school.

Part 4: Written Assignment

- **Major Assessment grade (averaged with a graded activity during the first week of school)**

For the written portion, you will be relating what Heinrichs discusses throughout his text with real-life examples of rhetorical concepts. After you read & annotate the book, choose TWO speeches from numbers 6-50 of American Rhetoric's best speeches: [Top 100 Speeches of the 20th Century by Rank - American Rhetoric](#). Write a paragraph applying a DIFFERENT technique from the book to each speech. You must type these in a Google doc using 12 font, Times New Roman. Please keep in mind that this is an AP class; therefore, I expect well-developed responses.

Directions:

- Begin with a proper MLA citation of the speech:
(I strongly suggest using the following websites to help you with your formatting:
[Purdue OWL: General Format](#), <https://owl.english.purdue.edu/owl/resource/747/09>: Other (Speeches, Interviews)
- Then explain Heinrich's technique.
- Give an example from the speech wherein the orator uses the technique.
- Explain how the example utilizes the technique.
- Part 4 will be graded using the AP Lang scoring guide: [AP English Language and Composition 2020 Free-Response Scoring Guidelines Applied to the 2019 Exam Questions](#)
 - Thesis/Claim 1 point, Evidence & Commentary 4 points, Sophistication 1 point (6 total points)
- See example on pg. 3., and you will submit this to Google Classroom on the first day of school.

Example: Written Assignment

(Make yours look EXACTLY like this example)

Speech used: (proper MLA citation required)

- King, Martin Luther. "I Have a Dream by Martin Luther King, Jr; August 28, 1963." *AmericanRhetoric*. Web. 12 June 2020.
- Technique from *Thank you for Arguing* with author & page #: Establish decorum (Heinrichs 38).
- Paragraph:

One chapter in Jay Heinrich's book *Thank You for Arguing* is titled "Make Them Like You: Eminem's Rule of Decorum." Heinrich explains that decorum involves not only fitting in with the audience but also acting the way they expect you to act. He emphasizes this doesn't mean 40-year-olds should dress like teenagers, but adults should be able to relate to teens and understand their feelings if they hope to persuade the younger generation. Dr. Martin Luther King Jr. made use of this technique in his "I Have A Dream" speech. Although he begins with a formal tone, he shifts to a more colloquial tone when he refers to The Constitution as a "promissory note" for rights. His audience would relate to his terminology when he says that "America has given the Negro people a bad check." He continues to establish decorum with his audience by continually reminding them that he is one of them. King's speech leaves his audience fully believing Heinrich's assertion that establishing decorum persuades the audience to think as the speaker thinks AND to do as the speaker does.

W&R Annotations Rubric
Each of the 20 thoughtful annotations must be numbered.

Grade Range: 100-90

The student **included at least 20 thoughtful annotations**. He or she made annotations **throughout** the text. The student has included some of the following:

- written commentary;
- responded to lines, words, and/or phrases in the text;
- shared a personal connection or shared a connection to other texts;
- commented on the voice (*narration*) of the text;
- analyzed the author's motives;
- analyzed the structure of the text;
- asked questions about the author or text;
- wrestled with confusing aspects of or challenging words in the text; and/or
- made connections to BIG ideas

Grade Range: 89-80

The student **proficiently** annotated the text. He or she made consistent markings **throughout** the text. The student has included some of the following:

- written commentary;
- responded to lines, words, and/or phrases in the text;
- shared a personal connection or shared a connection to other texts;
- commented on the voice (*narration*) of the text;
- analyzed the author's motives;
- asked questions about the author or text;
- wrestled with confusing aspects of or challenging words in the text; and/or
- made connections to BIG ideas

Grade Range: 75-70

The student **somewhat** annotated the text. He or she made somewhat consistent markings **throughout** the text. The student has included some of the following:

- written commentary;
- responded to lines, words, and/or phrases in the text;
- shared a personal connection or shared a connection to other texts;
- commented on the voice (*narration*) of the text;
- analyzed the author's motives;
- analyzed the structure of the text;
- asked questions about the author or text;
- wrestled with confusing aspects of or challenging words in the text; and/or
- made connections to BIG ideas

Grading Range: 50-0

The student made **little to no effort** on his or her annotations.

Words of Wisdom from the Ghosts of AP Langers Past...

- Do not wait to complete this work, or you will be overwhelmed. Break it down into chunks!
- Be prepared to have your minds blown week after week.
- Relax and enjoy the ride.
- You'll hate it and love it. Yuhas prepares you immensely for the exam, and you will go in confident!
- It's all worth it!
- Study to remember, not to memorize. This isn't a course in which you take a test and move on. Everything you will do builds upon what comes before it.
- Take the class and the learning environment seriously; don't worry about the numerical grade. Worry about what you actually LEARN from the class.
- Don't save long-term assignments for the night before! It's very stressful ;/.
- Be ready to think. This class is more than just an English writing class; you will really develop your thoughts and learn a lot about your identity as a thinker.
No matter how great you did last year, accept and submit to the colossal booty-kicking AP could put you through, and always put forth your best efforts even though it's tough.
- Even though you will want to fall asleep sometimes or scream at the wall while writing a paper, pull it together because it's worth that qualifying score.
- This class will be more difficult than any other English class before it, but it is worth all your blood, sweat, and tears; put one hundred percent of your effort into this class, as it will help you grow as a rational, thinking individual as well as a writer and student. Don't shirk work.
- Don't stress—Do your work—Take notes—Ask questions. Don't be afraid. Be bold.
- Pay attention. Do your homework. Work hard. Have fun.

**It would definitely be in your best interest to start applying what you read to everyday life -- pay attention to the world around you -- (advertisements, movies, current events, podcasts, etc...). You'll thank me later. Happy Reading & Writing!

If you have any questions, you may contact Mrs. Yuhas: kyuhas@williamandreed.com.

Overview

Of all the skills on the two AP English exams (Lang and Lit), the art of close reading is the toughest to master for students who tend to think very literally or concretely. The concept that words and ideas can have deeper meanings or implications beyond the surface is a difficult idea to master for some students.

The following provides specific focus for students or classes who struggle with the notion of close reading. This page focuses specifically on skills such as reading for tone, diction, syntax, etc.

What is Close Reading?

Close reading is the fine art of asking the following questions:

- **Why THIS word?** Of all the words in the English language from which an author could have chosen, why did she choose THAT SPECIFIC ONE and no other? For example, consider the difference between these two statements: *He is prone to making a fool of himself* versus *He is apt to make a fool of himself*. In the first example, the word *prone* suggests passivity, supinity, someone lying on the ground going "AAAAHH, UUUHH, I CAN'T HELLLLLP IIIIT." In the second example, our protagonist takes more bold and assertive action: He knows the edge of the cliff is there and boldly proceeds toward it undeterred. Word choice matters.
- **Why THIS order?** Commonly, word order in English proceeds in a subject-verb-object order: *The gargoyle did relish the taste of unwary unicorns*. However, *Relish the taste of unwary unicorns did the gargoyle* is grammatically correct -- but it feels very different, seeming to have a stilted, almost medieval quality to it. If your significant other were to say, "I love my car and you," you would be wise to question your actual value to this person and relationship. After all, reassure yourself though you might with the idea that s/he was saving the best for last, the inescapable fact is that s/he said, "I love my car," leaving the "and you" like a tacked-on afterthought.
- **Why THIS figure of speech?** Imagine this sentence: *Estelle slithered into the conversation without a second thought*. The tacit comparison here links Estelle to a serpent. Without saying much beyond this, we have the sense that our hapless Estelle might be more than just a schemer -- she might be seriously destructive or poisonous (metaphorically speaking, perhaps).
- **Why THIS tone?** Remember that great authors rarely indulge in the expected or the ordinary. A woman may look at the struggle of a dying moth with little more than detached, scientific interest. A man may watch his own mother's cremation with a sense of joy. A poet may be presented with a perfect red rose from a loved one and feel utter boredom and disappointment. In short, great literature DOESN'T give you what you expect, and for some readers, this can be very frustrating. ("After all," they argue, "you're not SUPPOSED to feel that way.") However, tone is crucial to understanding the author's purpose and meaning, just as it would be crucial to know whether my statement, "You look nice today" is said sincerely or sarcastically.
- **Why THIS tool?** What rhetorical tool(s) of ethos, pathos, or logos are being used? What appeals to altruism, selfishness, morality, convention, tradition, or patriotism are being offered up for your consumption here? Why THOSE TOOLS and no other?

TYFA Chapter Summaries:

Student Name: _____

1. "Open Your Eyes"

2. "Set Your Goals"

3. "Control the Tense"

4. "Soften Them Up"

5. "Get Them to Like You"

6. "Make Them Listen"

7. "Use Your Craft"

8. "Show You Care"

9. "Control the Mood"

10. "Turn the Volume Down"

11. "Gain the Higher Ground"

12. "Persuade on Your Terms"

13. "Control The Argument"

14. "Make a Connection"