**AP English Language Summer Reading Assignment 2024**

**Palm Harbor University High School**

**Medical & University**

Dear Incoming AP Students,

Welcome to AP Language and Composition! You have chosen to spend a year working hard to become a better reader, writer, and thinker. Registering to take an AP course in high school proves that you are a dedicated learner and eager for a challenge. Because AP classes are designed to simulate college-level courses, the expectations and workload are heavier than in traditional English classes you have experienced so far. Diligence and hard work in this course will lead you toward earning college credit on the AP exam in May.

Your summer reading assignment will begin to build a foundation for your learning. These concepts will be referenced all year long; therefore, completion of the summer reading is imperative. Start early and give yourself enough time. Should you have any questions about the summer assignment, please contact Mrs. Andrea Weaver at [weavera@pcsb.org](mailto:weavera@pcsb.org)

**Please be aware that students will be held responsible for the assignments on the first week of fall semester. If a student chooses to change the level of course or class or program over the summer, the student will be held responsible for the summer assignments for the courses reflected on the schedule for the first week of school. If you have questions regarding which course you are enrolled in for the fall, please contact your guidance counselor or view your course requests in Focus.**

***This is a two-part assignment. Please read all the information in the document and complete BOTH pieces of the assignment.***

A book cover with a carrot from a string

Description automatically generated**Part 1:**

* Read and annotate the book Thank You for Arguing by Jay Heinrichs, Fourth Edition
* It is strongly suggested that you purchase your own copy of the book. If you borrow from a library, you can annotate with sticky notes\*\*
* For **each chapter** pick **one** question/activity from the packet below and answer in complete sentences. You may list responses if the questions ask you to do so. Responses should be **typed, double-spaced, 12 point Times New Roman MLA format.**

**Information on 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 several great videos on how to annotate. Find an annotation style that works for you and stick to it.

* “How to Mark a Book,” by Mortimer J. Adler, Ph.D. at <http://tnellen.com/cybereng/adler.html>
* 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>

**Thank You for Arguing Question Options**

\*Remember – you must answer **one** for each chapter.

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| **Chapter 1** | 1. Write your own rhetoric day in the style of this chapter, taking us through the various persuasions happening around you. |
| **Chapter 2** | 1. What are some of your most common personal goals in the arguments you are currently having? What are your goals generally in most of your arguments? Which goals are specific to circumstance? 2. Pick a short argument to make and write it three different ways—first just to change your audience’s mood, second to change audience members’ minds, and third, their willingness to act 3. Practice introducing a topic by opening with a concession to the other side. Write out a concession without writing the rest of the argument (e.g., I know you don’t want to listen to me talk, so I’ll approach this concisely and through pictures). |
| **Chapter 3** | 1. Choose a question or argument and list all the possible issues contained in it. Of these, which are the most salient? 2. Go out and find several arguments that are clearly focused on a “core issue of blame.” Do the same for arguments whose core issue is about values and also for arguments about choice. 3. Take an argument about one issue and turn it into an argument about another. For any topic, practice making arguments into each of the three core issues. |
| **Chapter 4** | 1. Write a short argument using as much ethos, pathos, and logos as you can. Then mark each instance of ethos in red, pathos in blude, and logos in black. 2. Who is your ethos role model? Why did you pick this person? What do they do to establish their ethos? How do they create their character effectively through their language and argument? Why is this person’s ethos effective for their particular audience and situation? |
| **Chapter 5** | 1. Choose a specific argument scenario and write out its rules of decorum. Specifically, write out all the things the audience expects the ideal rhetor to do in that scenario. Include both what should be done and what should be avoided. 2. What is Heinrichs’s ethos to you? What specifically did he do to get you to think that way about him? |
| **Chapter 6 - 8** | 1. For each of the bolded words in these chapters, create a few example sentences that illustrate the concept. State the argument scenario and audience for which each example sentence works. Also find an example of someone doing this concept in your life, in a text, or in a recording. 2. Select a speaking scenario and list the ways you can display each “C” in Heinrichs’s “3C.” 3. 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. |
| **Chapter 9 - 10** | 1. Pathos Elements: For each of the bolded words in these chapters, create a few example sentences that illustrate the concept. State the argument scenario and audience for which each example sentence works. Also find an example of someone doing the concept in your life, in a text, or in a recording 2. Story Pathos: Tell us a short story. In it, clearly apply the pathos concepts from Chs.9–10 and let the class guess which concepts you used. 3. Simple Speech: 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? Play with sentences’ length and simplicity. 4. Emulation: Select someone who has a distinct style and make an argument by imitating them the best you can |
| **Chapter 11** | 1. Commonplaces: Select a topic (e.g., high school) and list all the commonplaces about it. 2. Refutation by Commonplaces: Select a topic and argue against it using only common places rather than specifics of the argument. This will sensitize your ear for when people do this. |
| **Chapter 12** | 1. Stance Theory (Analysis): Pick a simple debate topic (e.g., are print books better than e-books?). Without advocating one side or the other, list all of your topic’s questions of fact (e.g., which are selling more?). Then list the topic’s questions of definition (e.g., what is meant by “better”?). Then questions of quality (e.g., is each better for certain situations?), and lastly the questions of relevance (e.g., for whom and for what purpose are we asking this question 2. Stance Theory (Applied): Pick a simple debate topic (e.g., I am the coolest person in the room) and defend this position. Proceed through stance theory, first arguing from facts only (e.g., I have the newest Nikes), then from definition only (e.g., coolness is about visible style), then from quality (e.g., my visible style is the most visible), and lastly from relevance (e.g., I’m so cool I don’t even care how irrelevant this debate is). 3. Framing Technique: Select a topic to argue in one paragraph or so. Apply the framing techniques listed on p.134. 4. Techniques for Labeling: Select a common debate topic and re-approach it using each of the techniques on pp.133–134—term-changing, redefinition, definition jujitsu, and definition judo. Make simple, clear examples that illustrate each of these concepts. |
| **Chapter 13** | 1. Induction and Deduction: Generate your own examples of each. 2. Syllogism: Generate your own examples using sound logic. Then generate syllogisms using untrue statements, pictures, and made-up words, such as: all A are squizoo, my friend is squizoo, and therefore, my friend is A. 3. Types of Example: Make a simple claim and make up some examples to support it. Use all three kinds of example: fact, comparison, and story. Your examples do not have to be true or even believable as long as they fit 4. Enthymemes: Find enthymemes from different sources and explain their “logical sandwich.” What is each enthymeme’s unsaid assumption? How are they being used to rhetorical advantage? |
| **Chapter 14 - 15** | 1. Fallacy Making: Write three clear and enjoyable examples of each fallacy. The best way to catch fallacies is first to create them yourself. 2. Fallacy Catching: Search the Internet for examples of people making fallacies and identify which ones they make. Fallacies are everywhere. |
| **Chapter 16** | 1. Needs and Extremes Tests (Analysis): Select an argument where you know who the speaker/ author is. Apply the needs and extremes tests to them. Describe the ways in which they are interested/disinterested and extreme/middle-of-the-road. 2. Needs and Extremes Tests (Applied): Make a short argument that exemplifies your application of the needs and extremes tests. In it, clarify the ways you are interested/ disinterested and extreme/middle-of-the-road. |
| **Chapter 17** | 1. That Depends: 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. |
| **Chapter 18** | **No questions** |
| **Chapter 19** | 1. Tropes and Figures: Create your own examples of each of the bolded words in this chapter in order to show you understand and can illustrate each concept. Optional: State the argument scenario and audience for which each example trope/figure works. Also find an example of someone doing it in your life, in a text, or in a recording. 2. Invent a Word That Currently Does Not Exist: What does your new word mean? More important, what does your new word enable you to do that you couldn’t do before? You can make this word do something that is currently unavailable to do, shrink something complex down, make a verb out of a noun, make a noun out of a verb, and so on. 3. Invent a Euphemism: Explain how it softens a tricky situation. |
| **Chapters 20-22** | 1. 60-Second Pitches: Apply concepts from Chs.18–20 to an exercise of selling a specific thing to a specific group (e.g., paper clips to nuns). Pretend you are a CEO pitching your product to this demographic in 60 seconds. Use logos to think of arguments for them, use code grooming to speak their language, use their commonplaces, and so on. |
| **Chapter 23** | 1. The Steps: Select a situation where you would need to apologize. Apply Heinrichs’s steps by writing out a narrative of what you would do and say to respond to your error. |
| **Chapter 24** | 1. Kairos Elements: List all the elements of kairos in your current speaking circumstance (time of day, current events, relations among audience members, shared ideas, etc.). Consider what is special about today, your country, the room, the clothes, the weather, the mood, the shared knowledge, inside jokes, relationships, use of space, follies, coincidences, ambiguities, and distractions. To focus the exercise, pick a topic and then see what different kairos elements become relevant.) 2. Current Events: Articulate the relationships between a given topic and a current event going on. |
| **Chapter 25** | 1. ArguMedia (Analysis): Find and discuss how arguments are made through various media: audio only, video, in person live or recorded to a mass audience, and so forth. Also consider how arguments are made through images, music, and other media. Bring in examples and explain. 2. Sentencizing: Summarize a book, film, or argument in one sentence. 3. Twitterizing: Read an argumentative text and rewrite the whole text as a Twitter (X) post in 140 characters or less. 4. SMS Arguments: Write a text message exchange between two characters arguing. Both characters should be arguing their side skillfully and demonstrating Thank You for Arguing’s concepts in action. 5. How Does the Medium Affect the Argument? List the different kinds of places where public argument occurs (e.g., TV news, newspaper op-ed, books, YouTube comments). For each, describe how the conversation is influenced by aspects of its medium. 6. News Sources: Select one recent news event. Analyze how three different news outlets from three different countries cover the event differently. Do the same to also learn how news outlets differently express the same story across video, webtext, and print. |
| **Chapter 26** | **No questions** |
| **Chapter 27** | 1. Cicero’s Techniques: Create your own examples of each of the bolded concepts in this chapter to show you understand and can illustrate each concept. State the argument scenario and audience for which each of your example sentences works. Also, find examples of someone else doing each of these concepts in your life, in a text, or in a recording. |
| **Chapter 28** | 1. Imitation: Select an author and imitate their style. Craft a paragraph of what your author would say about something your audience is involved in (e.g. Shakespeare commenting on the Internet, Cookie Monster describing the school cafeteria, etc.). 2. Your Hooks: List the “hooks” you have about your life and what subject matters they could help you talk about |
| **Chapter 29** | 1. The Big 5: Emulate the chapter’s examples by finding examples of an argument (oral, written, advertisement, etc.) and listing the ways it approaches its goals, ethos, pathos, logos, and kairos. |
| **Chapter 30** | 1. The Rhetorical Society: As Heinrichs does here, describe your vision of an ideal rhetorical society. Explain the role of argument, who argues, how people argue, what it is like to live there, the mood of arguments, the skills people have, the problems that are solved, the new problems created, and so on. 2. The Rhetorical Environment: As Heinrichs’s kids do on p.372, argue back to an advertisement. Rip it to shreds with every counterargument you can think of. Do the same to a news segment, speech, text, and any source of argument. |

**Part 2:**

Pick **ONE** of the following **three** non-fiction options to read and then answer the questions. Responses should be **typed, double-spaced, 12 point Times New Roman MLA format.**

**Questions:**

1. Who is the speaker and is the speaker credible? How do you know?
2. Why did the author write the book? What impact or outcome did he want to have? How do you know?
3. Who is the audience? What does the author understand about his target audience? How do you know?
4. What is the time and place of the novel? Do circumstances change that cause these to shift and if so, how does it impact the novel’s message?
5. What inspired the author to write the novel? How do you know from the text of the novel (not from using Google to look it up)?
6. How do the author’s choices of diction impact the message? How do the author’s choices of syntax impact the message? How do the author’s choices of sentence structures impact the message?

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| **Option 2:** Tuesdays with Morrieby Mitch Albom |
| **Option 3:** In the Sanctuary of Outcasts by Neil White |
| **Option 4:** Failing Up by Leslie Odom. Jr. |