

## AP Language and Composition: 2019-2020 SUMMER ASSIGNMENT

Hello new AP English Language students for 2019-2020! In order to keep up your reading and analyzing skills during the next few months, you have the great fortune of doing a summer assignment! Hot dog! You will need to go into Canvas and make sure that you have access to the summer course. Lemme' know if you can't find it.

Obviously, there are MANY *non-fiction* works available in book stores and libraries; the nature of this course is non-fiction-based, so let's get a head start on it.

**Part 1: Read this book first:** *Thank You For Arguing, Revised and Updated Edition: What Aristotle, Lincoln, And Homer Simpson Can Teach Us About the Art of Persuasion*, by Jay Heinrichs 2017 Edition 3 (ISBN: 978-0804189934). This is a witty, light-hearted (but very informative) look into how to persuade others and how to look past tricks others use to argue something. The examples used range from Eminem to Abraham Lincoln, Homer Simpson to Aristotle; this book will be your best friend in this class (especially second semester). You do not need to read the Appendix portion of the text.

**Assignment Details:** You are expected to participate in a total of three online discussions throughout the summer. These forums/debates/questions will concern what you read in *Thank You for Arguing*. The book, in general, will be divided into three parts. Your posts need to be complete, thoughtful, and **full of a variety** of textual support from the reading section *as well as* your life/experiences. Vague and generalized/generic responses will be hit hard. Prove that you've read the book and have worked to apply it to the world we live in (that you're "about" to join soon). A standard response should be between 350 to 500 words.

In addition, you must reply or respond to your peers' responses a minimum of two times per reading section. Replies, too, should be thoughtful and academic, and should range from 100 to 200 words. If someone's post already has some replies, go to another one to encourage discussion with a wider range of your peers. Keep in mind that posts and responses should be completed in the listed time ranges (or earlier). If you know you're not going to be able to make those windows, you're going to have to contact me WAY BEFORE the due date (not the night before, mind you) to make other arrangements. I don't want loads of excuses a week before school starts.

The questions will be on Canvas under the **Discussions TAB** (and will be visible as soon as school is out, if you want to get this done). Remember, these pages are from the THIRD edition of the text (that matters!).

Part 1: Read Chapters 1-13 and write your post and two replies by: July 14<sup>th</sup>  
Part 2: Read Chapters 14-17 and write your post and two replies by: August 4<sup>th</sup>  
Part 3: Read Chapters 18-28 and write your post and two replies by: August 25<sup>th</sup>

**Part 2: Choose one of the following texts to read. (you'll need to pick this up. Please make sure you're buying the newest editions). If I were you, I'd research these before making your choice.**

**Virtual Unreality (NF)** Today, the Internet allows us to spread information faster and to more people than ever before—never mind whether it's true or not. In *Virtual Unreality*, mathematician, science reporter, and journalist watchdog Charles Seife takes us deep into the information jungle and cuts a path through the trickery, fakery, and cyber skullduggery that the Internet enables. Providing a much-needed toolkit to help separate fact from fiction, Seife, with his trademark wit and skepticism, addresses the problems that face us every time we turn on our computers and Google our most recent medical symptoms, read a politician's tweet, fact-check something on Wikipedia, or start an online relationship. Let the clicker beware.

**Stiff: The Curious Lives of Human Cadavers (NF)** *Stiff* is an oddly compelling, often hilarious exploration of the strange lives of our bodies postmortem. For two thousand years, cadavers—some willingly, some unwittingly—have been involved in science's boldest strides and weirdest undertakings. In this fascinating account, Mary Roach visits the good deeds of cadavers over the centuries and tells the engrossing story of our bodies when we are no longer with them.

**I Find Your Lack of Faith Disturbing (NF)** In *I Find Your Lack of Faith Disturbing*, A. D. Jameson takes geeks and non-geeks alike on a surprising and insightful journey through the science fiction, fantasy, and superhero franchises that now dominate pop culture. Walking us through the rise of geekdom from its underground origins to the top of the box office and bestseller lists, Jameson takes in franchises like *The Lord of the Rings*, *Guardians of the Galaxy*, *Harry Potter*, *Star Trek*, and, in particular, *Star Wars*—as well as phenomena like fan fiction, cosplay, and YouTube parodies. Along the way, he blasts through the clichés surrounding geek culture: that its fans are mindless consumers who will embrace all things *Spider-*

*Man or Batman*, regardless of quality; or that the popularity and financial success of *Star Wars* led to the death of ambitious filmmaking.

A lifelong geek, Jameson shines a new light on beloved classics, explaining the enormous love (and hate) they are capable of inspiring in fan and non-fan alike, while exploding misconceptions as to how and why they were made. *I Find Your Lack of Faith Disturbing* tells the story of how the geeks have inherited the earth.

**Geek Girls Don't Cry (NF)** What does it mean for a woman to be strong—especially in a world where our conception of a “hero” is still so heavily influenced by male characters like Batman, Spider-Man, and Superman? *Geek Girls Don't Cry* explores the subject, offering advice tailor-made for fans of any age. Andrea Towers, who works in public relations at Marvel Entertainment and has written about superheroines for outlets such as *Entertainment Weekly*, outlines some of the primary traits heroic women can call upon, like resilience, self-acceptance, and bravery, pulling in stories from real-life women as well as figures from the pop-culture pantheon. She also interviews the creators of our favorite fictional heroines, who discuss how they drew from their own experiences to develop these protagonists and how, conversely, their own creations continue to inspire them.

**Understanding Comics: The Invisible Art (NF)** A comic book about comic books. McCloud, in an incredibly accessible style, explains the details of how comics work: how they're composed, read and understood. More than just a book about comics, this gets to the heart of how we deal with visual languages in general. "The potential of comics is limitless and exciting!" writes McCloud. This should be required reading for every school teacher. Pulitzer Prize-winner Art Spiegelman says, "The most intelligent comics I've seen in a long time."

**Life 3.0: Being Human in the Age of Artificial Intelligence (NF)** How can we grow our prosperity through automation without leaving people lacking income or purpose? What career advice should we give today's kids? How can we make future AI systems more robust, so that they do what we want without crashing, malfunctioning or getting hacked? Should we fear an arms race in lethal autonomous weapons? Will machines eventually outsmart us at all tasks, replacing humans on the job market and perhaps altogether? Will AI help life flourish like never before or give us more power than we can handle?

What sort of future do *you* want? This book empowers you to join what may be the most important conversation of our time. It doesn't shy away from the full range of viewpoints or from the most controversial issues—from superintelligence to meaning, consciousness and the ultimate physical limits on life in the cosmos.

**The Truth About Stories (NF)** "Stories are wondrous things. And they are dangerous." In *The Truth About Stories*, Native novelist and scholar Thomas King explores how stories shape who we are and how we understand and interact with other people. From creation stories to personal experiences, historical anecdotes to social injustices, racist propaganda to works of contemporary Native literature, King probes Native culture's deep ties to storytelling. With wry humor, King deftly weaves events from his own life as a child in California, an academic in Canada, and a Native North American with a wide-ranging discussion of stories told by and about Indians. So many stories have been told about Indians, King comments, that "there is no reason for the Indian to be real. The Indian simply has to exist in our imaginations." That imaginative Indian that North Americans hold dear has been challenged by Native writers - N. Scott Momaday, Leslie Marmon Silko, Louis Owens, Robert Alexie, and others - who provide alternative narratives of the Native experience that question, create a present, and imagine a future. King reminds the reader, Native and non-Native, that storytelling carries with it social and moral responsibilities. "Don't say in the years to come that you would have lived your life differently if only you had heard this story. You've heard it now."

**Assignment Details: Complete a 4-part analysis of whatever book you chose to read from the list (not *Thank You for Arguing*) Submit your analysis to Canvas. 60 points. Due September 8<sup>th</sup>.** Each letter below is a detailed analysis that must include multiple indirect references and direct references (quotes) for support. There are multiple parts to each letter, but make sure it's in paragraph form and flows; these are often more than one paragraph, especially when you quote to prove your claim. When answering ALL of these, do not forget the context of this piece and the purpose of this book!

- a. Speaker/Persona—What do you discover from the text about his/her character, beliefs, or worldview? Do you find him/her honorable or credible? (I am NOT looking for biographical details, other than what is necessary for us to know in order to appreciate the purpose for writing). Finish each of the following statements: “this is a man/woman who believes...”; “this is a man/woman who is motivated by ...”; “this is a man/woman who seeks to ....”; “This speaker is credible because....”
- b. Audience—at whom is this book aimed? Who was supposed to read/hear this piece? Who was this meant to help or teach? Who was this meant to offend or challenge? Who would get the most out of reading this? Hint....it isn't just you because you read it for this class.
- c. Method/style—elements such as diction (word choice), syntax (sentence styles), figures of speech, hyperbole, understatement, clichés, and tone that you find interesting or apt. Basically, what makes this text different than

any other text? Similarities with other authors? Be specific (quotes and paraphrases) with your support. Why is such a style needed for *this* book in particular?

- d. Purpose—why did the author write this book? What is he/she trying to do? When the book is finished, what should the reader glean from it? What did the speaker want the audience to think or do as a result of reading his/her text? What was supposed to change or be addressed with this piece?

**Part 3: You need to purchase a copy of Barron's SAT and ACT Grammar Workbook 4<sup>th</sup> edition (1438008732) a book that will help with the foundational grammar problems that have been core issues for my students (and all English speakers) year after year after year. This will help with your easing into our early grammar lessons, and be a great reminder of what you really do already know. Also, Junior year is when you'll be taking these tests. Thank me later.**

**Assignment Details: Grammar reading quiz (Located under the Quizzes Tab). 25 points.** At some point (the date range will be open all summer for this, closing September 8<sup>th</sup>), read chapter one and become proficient in your understanding of the parts of speech. You should be able to identify the part of speech of a word within a sentence. These are the basics of grammar that we need to be comfortable with before we can move on and discuss the syntactical structures of a sentence. In a class devoted to cleaning up language and improving as a writer, we can't get to the deeper stuff without an intimate knowledge with the basics. Once you've read and taken any practice quizzes the book offers, take the quizzes online. I don't care if you use your book to take these, but the test is timed will be timed. You can take each one twice, but you won't see the answers. Your best score will be the grade that you earn.

Questions? Please feel free to contact me: [Jennifer.English@sno.wednet.edu](mailto:Jennifer.English@sno.wednet.edu). **You can message me on Canvas, too.**

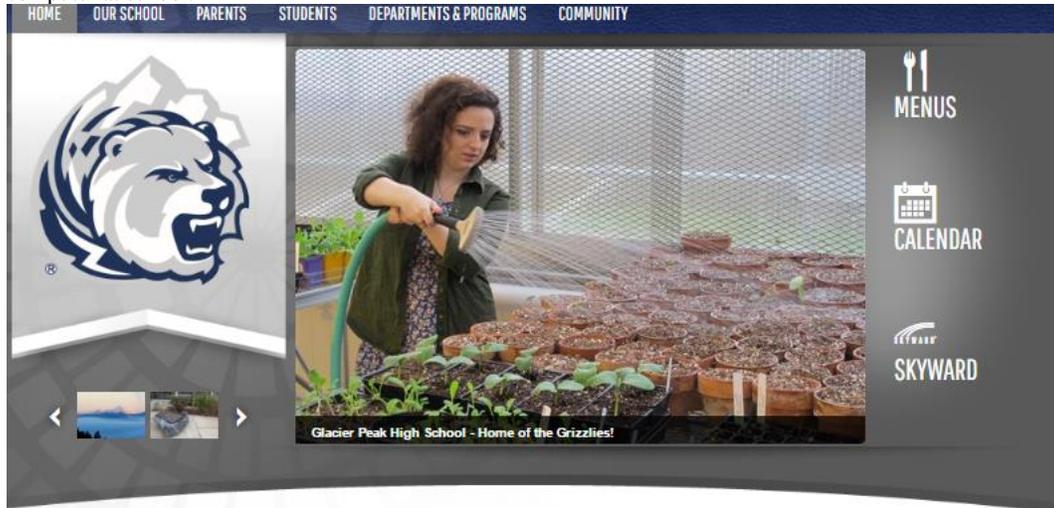
Note that what goes on Canvas goes into Turnitin.com, a plagiarism website; therefore, your work should be your own. Plagiarized work will receive a 0. Also, please note that if you fail to do this assignment, you are putting yourself into a VERY DEEP hole. Not only will the skills taken from these texts be helpful with assignments throughout the year, this assignment is worth 130 points. Start the year off on an awesome foot by crushing this summer assignment. I will be referencing this assignment all year. More importantly, we *think like this all year*, so this is where you mark the beginning of your growth!

Let's try this: do your best. Plan well. Start the year off right. Make your teacher happy. Set a good first impression. Don't make excuses. Challenge yourself, and push yourself, and kick butt, and start this AP thing off right!



We're using the wonderful tool of Canvas this summer (as most colleges do throughout the nation), to act as our medium for conversations and debate, exploration and questioning. Follow the directions below to make sure you get into the class. If you do not, you are in a world of hurt. Using **Google Chrome** to access Canvas will also make for less headaches (it's free... and superior in every way to the poopoo pile that is Internet Explorer). Here are your directions!

- 1) Go to your school website. (ex: yourschool.sno.wednet.edu)
- 2) Click on the **Students** (Teachers click here too) tab at the top of the page and then choose Canvas from the list. It will take you to the authentication page. You can also go straight to the quick links (see below).
- 3) Use your entire district e-mail ([username@studentssd.org](mailto:username@studentssd.org)) as your user name. Type in the password you use when you log onto a computer at school.



### Grizzly Announcements

**The SBA Math Assessment is May 23 - 24 (juniors only).** Testing begins at 7:30 a.m. so please be prompt. Testing locations will be posted outside the main office. On these days, all students will be on a modified schedule:

- **May 23**, students attend periods 1-3.
- **May 24**, students attend periods 4-6.

The start time for non-testing students is 9:55 a.m. **Buses will run on normal schedule.** Non-testing students that arrive at normal start time will report to the Commons.

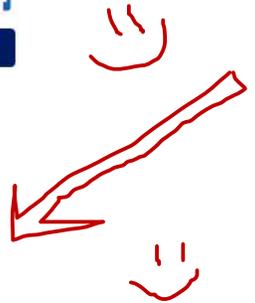
#### Sports physical opportunity for 7th through 12th graders

Sports physicals are being offered from 4-7 p.m. on Tuesday, June 6, at Glacier Peak High School for incoming 7th-12th grade Snohomish School District athletes for the 2017-2018 school year. The cost is \$25/person. Participants should pay at the time of physical with cash

CONNECT WITH US  

### Grizzly Quick Links

- ▶ Athletics
- ▶ Attendance
- ▶ Check Your Email
- ▶ Daily Bulletin
- ▶ Map & Directions
- ▶ Newsletter Sign-Up (listserve)
- ▶ **Online Resources (Library, Canvas, Lynda, Office 365, Skyward, Overdrive)**



Once you've authenticated your account with the district to use one program, you'll be able to go back to your school website to log onto the other. This will only work if you are working in the same session and haven't closed the windows or logged off the computer.

4. Once you open up Canvas, accept the course invitation. (This will not work on the phone app)
5. On the left-hand side, locate the tab that says "Courses" and click on it. Select "All Courses." Locate the "AP Lang Summer Course" and highlight the star on the left. This will add the course to your dashboard.
6. You will be submitting your work through the "assignments" tab; taking the grammar quizzes using the "quizzes" tab; and posting your discussions/responses under the "discussions" tab.