



Greetings, Class of 2027!

Wow, it's hard to believe that you will be taking your first "real" AP English class next year. We applaud you for accepting the challenge of a more rigorous course. Next year will be like no other, not just because it's your first official year of AP English, but because it is a year full of nonfiction and argumentation. For much of the year, you will see a focus on the author's argument in non-fiction, a departure from the traditional focus on fiction. The type of writing and thinking that we will challenge you to do is the type that will transcend any English class and better prepare you for college and beyond. Our goal is to make you analytical readers who scrutinize, probe, and question texts; more polished writers who articulate with insight and flair; and, most importantly, global citizens who can think critically in almost any situation. Yes, next year will be challenging, but it will prepare you well for life after high school.

To be prepared for the year, we recommend that you do three things over the summer and throughout the year. First, read, read, read. The district stresses the importance of reading – it is a district initiative for success. We recognize reading is a skill, and as with any skill, the only way to improve is to consistently practice. Just like you practice an instrument or a sport, we encourage you to "practice" reading and encourage you to read what you enjoy. Typically speaking, good readers are good writers. Second, read editorial writing. As we will focus on argumentation, editorials are a good source to see argumentation strategies at work. Finally, watch the news. Part of our class will require you to provide examples to support your arguments. The more you know about the world – past and present – and how one action affects another, the more insightful and intricate your discussion will be.

As a preview, one of the first things we will read and analyze is opinion editorials (op-eds) from reliable and credible news sources. If you would like to get ahead, you can begin this assignment over the summer; this assignment will be due no later than 9/3/24. We encourage you to print a copy of your opinion editorial articles (4-5 articles that are about two weeks apart) so that you can annotate them; however, if you do not have access to a printer outside of school, you may access a PDF of the article text and annotate online. As you read, annotate the main points/claims the author makes and the evidence he/she uses to support those claims (facts/data, anecdotal evidence, etc.). Brush off your rhetorical analysis and argument knowledge from the last six weeks of your sophomore year (context, exigence, speaker, audience, subject, purpose), and annotate for those things as well. Although we do want you to annotate, please don't get bogged down in the annotations. Read to gain knowledge, and annotate to expand that knowledge. After reading and annotating, you will:

- provide a correctly formatted APA citation for the article.
- create a chart to identify and explain 4 - 5 rhetorical choices/strategies the writer used to achieve his/her purpose. Remember to provide strong rhetorical verbs to identify the choices/strategies.
- write a paragraph analyzing a key abstract idea that is clearly connected to the topic of the op-ed.
- explain how the topic discussed in the opinion editorial relates to the abstract idea.
- state the writer's position and what that suggests about the state of the world in relation to the abstract idea. ***(Note: we have included an example of the chart and the paragraph, a list of rhetorical verbs, and a list of abstract ideas below to help you.)***

If you have questions about the summer assignment or the class, please do not hesitate to email us. Have a fantastic summer; we look forward to a great year!

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OPINION EDITORIAL RHETORICAL ANALYSIS CHART AND ABSTRACT IDEA PARAGRAPH EXAMPLE
(NOTE: YOU WILL COMPLETE A CHART AND PARAGRAPH JUST LIKE THE EXAMPLE BELOW FOR EACH OF THE
4-5 ARTICLES YOU SELECT, SO YOU WILL HAVE A TOTAL OF 4-5 RHETORICAL ANALYSIS CHARTS AND 4-5
ABSTRACT IDEA PARAGRAPHS WHEN YOU HAVE COMPLETED THE ASSIGNMENT.)

Granderson, L. (2023, August 4). Granderson: The writers' strike has brought studios to the bargaining table. The outcome matters for us all. *Los Angeles Times*.

<http://www.latimes.com/opinion/story/2023-08-04/writers-strike-talks-studio-representatives>

| Rhetorical Choices/Strategies | Evidence | Explanation |
|---|---|--|
| The author <u>describes</u> his time frequenting used record stores | "I frequented them in high school, worked in one in college and view them as neighborhood museums wherever in the world I travel. Technology has made access to recordings more convenient, and for that I'm grateful. But I don't go to record stores for access to recordings. I go to connect with humanity." | Granderson starts the article by reminiscing on his time in high school and sharing his view of them as museums and a way to connect with humanity, establishing an atmosphere that surrounds the idea of humanity and comfort. |
| The author <u>presents</u> the current plans between the Writers Guild of America and major studio representatives to meet. | "When representatives from the major studios meet with the Writers Guild of America on Friday — the first time the two parties will do so since the strike began three months ago — I hope film executives remember the "humanity" part in their negotiations. Technology can connect us with other humans. But it cannot connect us to ourselves. That's what being a creative — actor, writer, musician — is all about: exploring what it means to be human." | Granderson goes on to mention the meeting between the WGA and studio executives, retaining the previous sentiment of humanity in creative mediums. He goes on to connect humanity with the process of film throughout all stages of its production. |
| The author <u>likens</u> the human aspect of film to that of used record stores. | "Used record stores are an excellent reminder. I don't shop at those places to find specific recordings. I want to know what people in the area listen to. I want to feel the rush of stumbling across a gem or making eye contact with someone who loves John Coltrane more than I do. I want to feel alive, a state of being that isn't easily monetized by corporate media." | Granderson compares the importance of human creativity in films to that of used record stores. Instead of searching for something specific, he goes to used record stores to find what people love and connect with them. Similarly, it is human ingenuity that brings a film to life. |

| | | |
|---|---|--|
| <p>The author <u>clarifies</u> the true risk throughout the power struggles between the strikers and companies is human connection.</p> | <p>“There’s money on the line for the screenwriters and actors, yes, but also the connective tissue that shapes culture and society.”</p> | <p>Granderson acknowledges that money is a factor at risk for the screenwriters and actors striking, however, there is also the human connection in culture and society that, currently not getting that human creativity, suffers throughout the time the strike goes on.</p> |
|---|---|--|

Abstract Idea Paragraph:

The abstract idea explored in this article is experience. The article is introduced with the author’s own experiences of nostalgia and love for used record stores, feeding down into the risk of losing that sense of the human experience that puts films together as the Writers Guild of America and SAG-AFTRA strikes go on. The author’s stance as a journalist and supporter of fellow creatives is that major studio executives must remember the human element of their industry as negotiations are made. While it is their job to make as much profit with as little loss and cost as possible, cutting out the human work, experience, and flair that brings their movies such novelty will only kill the industry, furthermore killing the popular culture and society built upon human connection and empathy. As executives crunch more and more on creatives, the more the creative work loses life, a factor that consumers can see with half-lived plots and development. The human experience and the ability to empathize and share with one another is the very foundation of the film industry, and consumers notice when quality goes down from overwork or striking, and they very well know the priorities of those in charge disregard it for a shallow chance at profit.

Rhetorical Verbs

Words to Give “Uses” and “Is” a Break



| Methods of Development | Classical Argument Structure (Classical) | Other Verbs of Merit |
|--|---|---|
| Narration 1. Narrates 2. Chronicles 3. Recounts Description 4. Describes 5. Depicts 6. Details Exemplification 7. Exemplifies 8. Provides Compare and Contrast 9. Compares 10. Contrasts 11. Juxtaposes 12. Likens Classification and Division 13. Divides 14. Classifies 15. Categorizes 16. Characterizes Definition 17. Defines Process Analysis 18. Initiates 19. Provides 20. Analyzes Cause and Effect 21. Causes 22. Affects 23. Influences 24. Instigates | Exordium & Background 1. Creates 2. Initiates 3. Introduces 4. Illustrates Partition 5. Presents 6. Develops 7. Claims 8. Segues Confirmation 9. Confirms 10. Supports 11. Rationalizes 12. Legitimizes Refutation 13. Challenges 14. Refutes 15. Defends 16. Retorts So What? 17. Pleads 18. Instigates 19. Clarifies 20. Implies 21. Posits 22. Calls to Action 23. Questions 24. Considers 25. Concludes | 1. Reasons 2. Evokes 3. Elicits 4. Implies 5. Addresses 6. Provides 7. Distinguishes 8. Demonstrates 9. Provokes 10. Maintains 11. Repeats 12. Avoids 13. Excludes 14. Focuses 15. Incites 16. Inspires 17. Ridicules 18. Opposes 19. Assumes 20. Speculates 21. Sympathizes 22. Alludes 23. Exposes 24. Reveals |
|  |  |  |

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ABSTRACT IDEAS

| Human Behavior | Society | Ethics | Identity | Politics | Nature | Pop-Culture |
|-----------------------|----------------|----------------|-----------------|-----------------|----------------|--------------------|
| Arrogance | Art | Abuse | Adolescence | Authority | Adaptation | American Dream |
| Benevolence | Commercialism | Arrogance | Alienation | Capitalism | Adventure | Fame |
| Citizenship | Community | Compassion | Belonging | Colonialism | Adversity | Luxury |
| Civility | Diversity | Complacency | Certainty | Control | Beauty | Prestige |
| Consumerism | Dominance | Consequence | Creativity | Democracy | Change | Prosperity |
| Convenience | Economics | Deception | Doubt | Efficiency | Conservation | Social Trends |
| Courage | Education | Discrimination | Experience | Globalism | Energy | Success |
| Delinquency | Equality | Dominance | Failure | Government | Environment | Technology |
| Empathy | History | Faith | Gratefulness | Leadership | Health | |
| Enthusiasm | Industry | Greed | Guilt | Liberty | Physiology | |
| Hypocrisy | Innovation | Honor | Humor | Patriotism | Survival | |
| Independence | Labor | Hope | Imagination | Peace | Sustainability | |
| Materialism | Life | Integrity | Individuality | Power | | |
| Obedience | Modernization | Joy | Maturity | Regulation | | |
| Ownership | Opportunity | Judgment | Metacognition | Socialism | | |
| Pacifism | Poverty | Justice | Nostalgia | Tyranny | | |
| Protest | Privilege | Love | Purpose | War | | |
| Rebellion | Progress | Patience | Shame | | | |
| Religion | Property | Perseverance | Stress | | | |
| Risk | Race (Racism) | Productivity | | | | |
| Sympathy | Reality | Responsibility | | | | |
| Tradition | Truth | Sacrifice | | | | |
| Violence | Victory | Safety | | | | |
| Weakness | | | | | | |
| Wonder | | | | | | |
| Zeal | | | | | | |

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