

**AP English III
Summer Reading**

Dear AP Language and Composition Student:

In order to get started for your course and the AP Language and Composition test, please complete the following assignments over the summer. Throughout your reading, be sure to read actively and annotate your books. Do not simply highlight passages; instead write out brief reactions, observations, questions, and reflections.

1. ***The Things They Carried*** by Tim O'Brien (A digital copy will be made available via Google Classroom).
 - **Soldier's Backpack handout (see attached)**—answer all questions on a separate Google Doc.
 - **Journal Questions**—see below, and answer on a separate Google Doc:

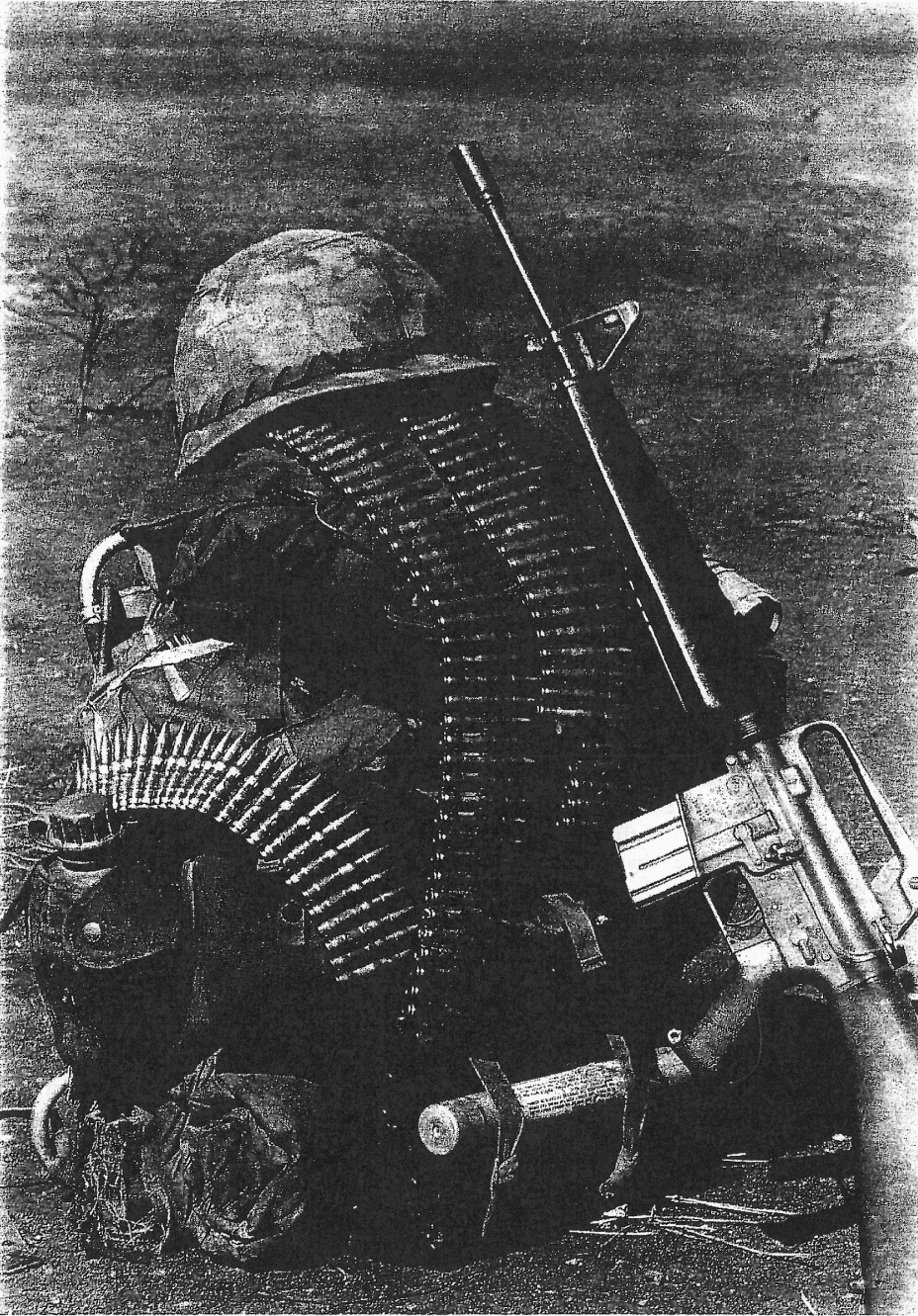
Journal Questions

1. How reliable is Tim O'Brien as a narrator? Explain why his stories can or cannot be considered to be "true." Use specific examples from the novel to support your position.
 2. Tone is the author's attitude expressed in a text. Using specific examples from the text, explain the tone used. Keep in mind that tone can shift and change throughout a text. AVOID the adjectives positive and negative to explain the tone; instead analyze HOW more specifically it may be a positive, negative, or even neutral tone. (For a list of tone words, see the end of the document.)
 3. Imagery is the use of descriptive details that appeal to the reader's senses. Using examples from the text, discuss how the writer uses detailed imagery to explain or emphasize ideas or themes.
 4. **Personal evaluation of the text**—What is your personal reaction to this book? What did you learn? What made this reading either a pleasure or a pain? Be specific.
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2. ***How to Argue with a Cat*** by Jay Heinrichs
 - Complete the attached assignment. Copy and paste your completed responses into a Google Doc.

Procrastination is, hands down, our favorite form of self-sabotage.—Alyce P. Cornyn-Selby

Soldier's Backpack, M16, and Helmet by Kenneth Hoffman, 1969. Photograph.

© Kenneth Hoffman 2002/Viernani \Y/ar i'on tci i.i11.



Questions: Please answer on another sheet of paper

- How does this image, without showing blood or battle, reveal the danger and hard work that a soldier faces?
- What is suggested by the helmet atop this mound of combat equipment? How might the angle of the helmet contribute to the feeling of Hoffman's image?
- Could this photograph work equally well for a pro-war movement and anti-war movement?
- What idea do you think Hoffman intended to communicate with this picture?
- How might you connect this photo with the title and the content of *The Things They Carried*?

Focusing on Background

About the Photographer Hoffman had his own life-defining experience when he served in Vietnam, covering the war with his camera for the U.S. Army. There was a time, however, before the war, when the future photographer had not found his visual sense.

When Hoffman landed in Vietnam in 1969, he was assigned as a lieutenant in charge of a photography detachment. He oversaw combat photographers and lab technicians as a supervisor in Pleiku. Despite his responsibilities, he continued to record the war through his own lens, and these pictures that he took are archived in the Library of Congress. But Hoffman did more than document the war for the Army. Often, he brought a poetic bent to his dangerous work, shooting to achieve succinct

emotion rather than objective news gathering. As he developed an interest in the culture of Vietnam, he began taking shots of the Vietnamese people. The resulting portfolio, warm and empathetic, often finds the overlooked pain of war, such as in his shot of displaced Vietnamese boys in a resettlement camp in Pleiku.

About the Art "Check out the backpack, ammo, and weapon; I once carried a home like that on my back," Larry Ash, a Vietnam War veteran, said about this photograph. Hoffman's composed image, deadpan but poignant, instantly evokes that awful home away from home for many of the approximately 8.75 million men and women who served in Vietnam. The black-and-white shot also seems to have acquired an iconic status. In a shorthand way, it appears to stand for the more than 58,000 members of the armed forces who lost their lives while fighting an increasingly unpopular war.

Beyond the idea of the unknown fallen soldier, Hoffman captures the desolation of war without showing a drop of blood. The background is dusty, barren earth—the only growth is a weak sapling that looks quite dead; an M-16 rifle, a combat helmet, and ammunition belts are prominent in the foreground. This imagery of death poetically suggests the idea that war goes against nature.

Hoffman has said, "Photography doesn't lie. It captures what people are thinking through their behavior." As *Soldier's Backpack and Weapon* shows, photography can also reveal truths when people are notably absent.

How to Argue With a Cat by Jay Heinrichs

Below you will find several questions and tasks that will assess, and improve, your understanding of Jay Heinrichs' book, *How to Argue with a Cat*. You will work on these questions individually or with a partner. If the question asks for an individualized response, you must each answer the question individually. Label the response with your name.

For questions two and three, you can add a venn diagram on a separate sheet of paper.

Chapters 1 and 2 (Some words in question 1 are defined later in the book.)

1. Define the following terms and identify where in the text Heinrichs discusses the term and its role in regard to argument. Add the definition and quotation as you come across it in the text

Word	Definition	Passage (and page number) where Heinrich discusses the term and its role in regard to argument.
Deliberate argument		
Kairos		
Decorum		
Ingratiation		
Enthymeme		
Logical fallacy		
Facade word		

Trope		
Synecdoche		

2. Compare fighting and argument. How are they the same? How are they different? You can create a venn diagram here to help you answer this question.

3. Compare argumentation and persuasion. How are they the same? How are they different? You can create a venn diagram here to help you answer this question.

4. According to Heinrichs, what are the three goals of persuasion?

1.
2.
3.

5. According to Heinrichs, what are the three mediums, or "media," used to persuade? How do their purposes differ?

Media/Medium	Purpose

Chapter 3

6. According to Heinrichs, what are the three different topics for argument?

Topic	Explanation/quotation from the text

Chapter 4

7. What claims does Heinrichs make about grammar? Provide evidence from the text to support your answer.

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Chapter 5

8. According to Heinrichs, what are the three elements of ethos? Define and provide textual evidence for each of the three elements.

Element of ethos	Definition (this can be a quotation)	Example from the text

Chapter 6

9. According to Heinrichs, "rhetoric is not always true." Provide a contemporary example of false rhetoric. PROVIDE YOUR SOURCE (tell me where you got this information). Summarize and evaluate the situation surrounding the false rhetoric. In other words, why do you consider it to be false? Include the claim being made by the writer/speaker in your response.

Example of False Rhetoric	Explanation

10. What is the basic structure of an enthymeme? What example does Heinrichs provide?

Basic structure	Example

a. Create four examples of enthymemes.

1.
2.
3.
4.

b. Find enthymemes from different sources and explain how each enthymeme works. Consider searching for "memes" online, which often have enthymemes. Please print and attach the examples. Explain each enthymeme's unsaid assumption. How are they being used to rhetorical advantage?

Enthymeme (provide image if possible)	Assumption	Rhetorical advantage

Chapter 7

11. What words does Heinrichs suggest are facade words? Why? Provide as many examples from the text as possible?

Facade words	How the word functions as a facade

12. In *How to Argue with a Cat*, Heinrichs lists several logical fallacies. List and define each of these fallacies.

Logical Fallacy	Definition (can be a quotation)

Fallacies, continued.	
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Chapter 8

13. How do the rules of verbal argument support the rules of written argument? You can answer this question with a bulleted list, a graphic organizer, or with a well-developed paragraph. It is up to you.

Chapter 9

14. According to Heinrichs, what is a "lure" and what is a "ramp"? What is the relationship between these two terms? What does Heinrichs say was/is Aristotle's "ramp"?

Chapter 10

15. Simplify Heinrichs "cat" persuasion checklist. In other words, what should humans do to persuade?

Tone Vocabulary List

Positive Tone/Attitude Words

Amiable	Consoling	Friendly	Playful
Amused	Content	Happy	Pleasant
Appreciative	Dreamy	Hopeful	Proud
Authoritative	Ecstatic	Impassioned	Relaxed
Benevolent	Elated	Jovial	Reverent
Brave	Elevated	Joyful	Romantic
Calm	Encouraging	Jubilant	Soothing
Cheerful	Energetic	Lighthearted	Surprised
Cheery	Enthusiastic	Loving	Sweet
Compassionate	Excited	Optimistic	Sympathetic
Complimentary	Exuberant	Passionate	Vibrant
Confident	Fanciful	Peaceful	Whimsical

Negative Tone/Attitude Words

Accusing	Choleric	Furious	Quarrelsome
Aggravated	Coarse	Harsh	Shameful
Agitated	Cold	Haughty	Smooth
Angry	Condemnatory	Hateful	Snooty
Apathetic	Condescending	Hurtful	Superficial
Arrogant	Contradictory	Indignant	Surly
Artificial	Critical	Inflammatory	Testy
Audacious	Desperate	Insulting	Threatening
Belligerent	Disappointed	Irritated	Tired
Bitter	Disgruntled	Manipulative	Uninterested
Boring	Disgusted	Obnoxious	Wrathful
Brash	Disinterested	Outraged	
Childish	Facetious	Passive	

Humor-Irony-Sarcasm Tone/Attitude Words

Amused	Droll	Mock-heroic	Sardonic
Bantering	Facetious	Mocking	Satiric
Bitter	Flippant	Mock-serious	Scornful
Caustic	Giddy	Patronizing	Sharp
Comical	Humorous	Pompous	Silly
Condescending	Insolent	Quizzical	Taunting
Contemptuous	Ironic	Ribald	Teasing
Critical	Irreverent	Ridiculing	Whimsical
Cynical	Joking	Sad	Wry
Disdainful	Malicious	Sarcastic	

Sorrow-Fear-Worry Tone/Attitude Words

Aggravated	Embarrassed	Morose	Resigned
Agitated	Fearful	Mournful	Sad
Anxious	Foreboding	Nervous	Serious
Apologetic	Gloomy	Numb	Sober
Apprehensive	Grave	Ominous	Solemn
Concerned	Hollow	Paranoid	Somber
Confused	Hopeless	Pessimistic	Staid
Dejected	Horrific	Pitiful	Upset
Depressed	Horror	Poignant	
Despairing	Melancholy	Regretful	
Disturbed	Miserable	Remorseful	

Neutral Tone/Attitude Words

Admonitory	Dramatic	Intimate	Questioning
Allusive (not <i>illusiv</i> e)	Earnest	Judgmental	Reflective
Apathetic	Expectant	Learned	Reminiscent
Authoritative	Factual	Loud	Resigned
Baffled	Fervent	Lyrical	Restrained
Callous	Formal	Matter-of-fact	Seductive
Candid	Forthright	Meditative	Sentimental
Ceremonial	Frivolous	Nostalgic	Serious
Clinical	Haughty	Objective	Shocking
Consoling	Histrionic	Obsequious	Sincere
Contemplative	Humble	Patriotic	Unemotional
Conventional	Incredulous	Persuasive	Urgent
Detached	Informative	Pleading	Vexed
Didactic	Inquisitive	Pretentious	Wistful
Disbelieving	Instructive	Provocative	Zealous

Try combining words to get a more precise description of tone as in these examples:

cautious speculation	dramatic revelation	philosophical resignation
weary resignation	unqualified endorsement	apologetic approval
analytic objectivity	tolerant acceptance	grudging admiration
unalloyed suspicion	gentle mockery	lofty indifference
excited enthusiasm	indulgent tolerance	fascinated curiosity
cautious skepticism	disapproving dismissal	politically offensive
delightfully sentimental	morally admirable	carelessly irrelevant
deep despair	pretended indifference	casual indifference
calm assurance	apprehensive resolve	excited expectation
unqualified appreciation	fundamental dissatisfaction	apathetic acceptance
violent indignation	apologetic regret	self-righteous pomposity
awe-struck fascination	affectionate delight	momentary doubt
solemn apprehension	flippant sarcasm	skeptical suspicion
aloof disinterest	sentimental regret	disguised irony