AP English Language & Composition (Grade 11) Summer Reading 2023

Welcome to AP English Language and Composition. AP English Language is a **college-level writing course** with an emphasis on critical reading of non-fiction prose infused with discussion of politics, history, social sciences, and current events. This class will ask you to analyze writing, develop sound reasoning and argumentation, as well as examine the power of language. Students in AP English Language and Composition must complete the major reading and writing assignments, as well as supplemental readings and writings during summer vacation. This work is particularly intense to ensure students' commitment to the challenge and rigor of the course. It is also designed to demonstrate that students possess the prerequisite reading and writing skills for success in the course.

Remember: AP English Language and Composition is a **college-level writing course.** Your summer reading assignment is our first impression of you as a student and should reflect your commitment to the course.

All readings will serve as the foundation for the first marking period and will be discussed throughout the year. Summer assignments count as major assessments and are due the first day of school. There will also be additional in-class major assessments (objective, essay, and discussion) during the first two weeks of school. **Major assessments in AP English count as 70% of your marking period grade**

Purpose: The purpose of this activity is to help you become a more analytical, critical, and reflective reader and writer, as well as become a student of the world by building schema necessary to succeed in the course.

Part I: Before you begin to read ***Just Mercy*** **by Bryan Stevenson** this summer, please carefully read and study the information below.

- Print out and carefully read the PDF article, "Interrogating Texts: 6 Reading Habits to Develop in Your First Year at Harvard." Annotate the article as you read it, following the tips provided in the article for annotating, marking ideas and concepts that are important and making notes in the margins.
  Article Link: https://guides.library.harvard.edu/sixreadinghabits
- Read the attached notes on Rhetoric, Argument, and Style. The notes provide language and terms for the lens through which we examine text in AP English Language and Composition. Vocabulary from the notes will be assessed in September.

Part II: Major Text and Schema Building Activity:

A. Using your understanding of how to read and mark a text from the Harvard article, as well as your introduction to rhetoric notes, read and take notes on ***Just*** **Mercy by Bryan Stevenson**. The text addresses several issues that are part of daily news and political discourse. While reading, be sure to think about Stevenson's argument, purpose, evidence presented, and the moves he makes to support his position.

> ***Just Mercy: A Story of Justice and Redemption*** **by Bryan Stevenson**
> "Bryan Stevenson was a young lawyer when he founded the Equal Justice Initiative, a legal practice dedicated to defending those most desperate and in need: the poor, the wrongly condemned, and women and children trapped in the farthest reaches of our criminal justice system. One of his first cases was that of Walter McMillian, a young man who was sentenced to die for a notorious murder he insisted he didn't commit. The case drew Bryan into a tangle of conspiracy, political machination, and legal brinksmanship—and transformed his understanding of mercy and justice forever. *Just Mercy* is at once an unforgettable account of an idealistic, gifted young lawyer's coming of age, a moving window into the lives of those he has defended, and an inspiring argument for compassion in the pursuit of true justice" (www.bn.com).

B. Now that you've finished reading, it's time for your **CHORES.** Reflect on the major arguments and themes discussed in the *Just Mercy* text by completing the attached mini-**CHORES** (**C**urrent **E**vents, **H**istory, **O**bservations, **R**eadings, **E**ntertainment, **S**cience and **T**echnology, **S**ports) **CHART.** (S*ee chart for specific category explanations*). A CHORES chart is a tool to assist you in providing relevant and specific evidence for developing commentary to build effective arguments. **Choose 5 of the 10** universal ideas listed on the chart and provide **one example** from any of the **CHORES** categories and provide specific evidence and commentary connecting the evidence to the idea. See examples provided on the chart.

Print out and handwrite entries. Bring chart to class on the first day of school. The chart will be placed in your notebook and will be an ongoing assignment.

STRONGLY SUGGESTED ACTIVITIES TO PREPARE FOR AP LANGUAGE AND COMPOSITION:

1. **READ. READ. READ. AND READ SOME MORE.**

2. **Develop an opinion. Global knowledge is integral to success in this class.** AP Language is a college-level course focusing on close and critical reading, mainly of non-fiction texts. Students will also write extensively, mastering three basic types of writing: analysis, argument, and synthesis. To prepare for our readings and writings, you should first **become aware of the pressing issues in your larger world.** These issues may be political, environmental, cultural, military, social, global, economic, educational, and scientific, etc.. To begin to create a foundation for the course, read quality news sources. Some of the best writers in America today are columnists and journalists whose writings about our world are syndicated by major American newspapers. Examine both sides of the issues, evaluate the rhetoric, and become more than a passive consumer of information.

3. **Read and digest Stunk and White's *The Elements of Style.* AP Language and Composition is a writing course.** By signing up for this course, you indicate that you have achieved competency at or above grade level in grammar, usage, mechanics, and sentence structure. This little book will help you review and improve any weaknesses that you may have. This book is widely available in bookstores; however, it is also accessible online via: http://www.bartleby.com/141/

A NOTE REGARDING ACADEMIC INTEGRITY: The purpose of this assignment is to encourage the process of reflection. Thus, students can only "find the answers" for this assignment in their own brains. We expect that you utilize the utmost academic integrity when it comes to this and ALL assignments for AP English. Academic integrity is honesty and responsibility in scholarship. Every assignment you do in school is meant to measure your knowledge of something or your ability to do something. The grade you receive on the assignment should reflect that knowledge or ability. But an assignment cannot truly measure your knowledge or ability if you have not done your own work.

Although there will doubtless be collaborative assignments throughout the school year, this is not one of them. **Do your own work. You may not in any way work with someone else on this assignment. If your assignments show ANY evidence of having been copied from a website, a classmate, or any other source, you will receive a zero on the assignment. Remember, major assessments in AP English are worth 70% of your grade.**

Interrogating Texts: Six Reading Habits to Develop in Your First Year at Harvard

Critical reading--active engagement and interaction with texts--is essential to your academic success at Harvard, and to your intellectual growth. Research has shown that students who read deliberately retain more information and retain it longer.

Your college reading assignments will probably be more substantial and more sophisticated than those you are used to from high school. The amount of reading will almost certainly be greater. College students rarely have the luxury of begin able to re-read long and complex tests either, given the pace of life in and out of the classroom. You need ways to make your reading meaningful from the start.

While the strategies below are (for the sake of clarity) listed sequentially, you can probably do most of them simultaneously. They may feel awkward at first, and you may have to deploy them very consciously, especially if you are not used to doing anything more than moving your eyes across the page. But they will quickly become habits, and you will notice the difference— in what you "see" in a reading, and in the confidence with which you approach your texts.

1. Previewing: Look "around" the text before you start reading.

You've probably engaged in one version of previewing in the past, when you've tried to determine how long an assigned reading is (and how much time and energy, as a result, it will demand from you). But you can learn a great deal more about the organization and purpose of a text by taking note of features other than its length.

Previewing enables you to develop a set of ***expectations about the scope and aim*** of the text. These very preliminary impressions offer you a way to focus your reading. For instance:

- What does the presence of ***headnotes***, an ***abstract***, or other ***prefatory material*** tell you?
- Is the ***author*** known to you already? If so, how does his (or her) ***reputation*** or ***credentials*** influence your perception of what you are about to read? If the author is unfamiliar or unknown, does an editor introduce him or her (by supplying brief biographical information, an assessment of the author's work, concerns, and importance)?
- Does the text seem to be arranged according to ***certain conventions of discourse***? Newspaper articles, for instance, have characteristics that immediately distinguish them from textbooks and scholarly essays. Different text-based materials demand different things of you as you read. Wenever you can, register the **type** of information you're presented with.
- How does the disposition or ***layout of a text*** prepare you for reading? Is the material broken into **parts--subtopics, sections**, or the like? Are there long and unbroken blocks of text or smaller **paragraphs or "chunks"** and what does this suggest? How might the parts of a text guide you toward understanding the line of inquiry or the arc of the argument that's being made?

2. Annotating: Make your reading thinking-intensive from start to finish.

Annotating puts you actively and immediately in a ***"dialogue" with an author and the issues and ideas you encounter*** in a written text. It's also a way to have an ongoing conversation with yourself as you move through the text and to record what that encounter was like for you. Here's how:

- ***Throw away your highlighter:*** Highlighting can seem like an active reading strategy, but it can actually distract from the business of learning and dilute your comprehension. Those bright yellow lines you put on a printed page one day can seem strangely cryptic the next, unless you have a method for remembering why they were important to you at another moment in time. Pen or pencil will allow you to do more *to* a text you have to wrestle with.
- ***Mark up the margins of your text with words and phrases****:* ideas that occur to you, notes about things that seem important to you, reminders of how issues in a text may connect with class discussion or course themes. This kind of interaction keeps you conscious of the *reasons* you are reading as well as the *purposes* your instructor has in mind. Later in the term, when you are reviewing for a test or project, your marginalia will be useful memory triggers.
- ***Develop your own symbol system:*** asterisk (*) a key idea, for example, or use an exclamation point (!) for the surprising, absurd, bizarre. Your personalized set of hieroglyphs allow you to capture the important -- and often fleeting -- insights that

occur to you as you're reading. Like notes in your margins, they'll prove indispensable when you return to a text in search of that perfect passage to use in a paper, or are preparing for a big exam.

- ***Get in the habit of hearing yourself ask questions:*** "What does this mean?" "Why is the writer drawing that conclusion?" "Why am I being asked to read this text?" etc. Write the questions down (in your margins, at the beginning or end of the reading, in a notebook, or elsewhere. They are reminders of the unfinished business you still have with a text: something to ask during class discussion, or to come to terms with on your own, once you've had a chance to digest the material further or have done other course reading.

3. Outline, summarize, analyze: Take the information apart, look at its parts, and then try to put it back together again in language that is meaningful to you.

The best way to determine that you've really gotten the point is to be able to state it in your own words.

Outlining enables you to see the skeleton of an argument: the thesis, the first point and evidence (and so on), through the conclusion. With weighty or difficult readings, that skeleton may not be obvious until you go looking for it and mark it with numbers (1., 2, 3), letters, or some combination (1, 1a, 1b, etc.).

Summarizing accomplishes something similar, but in sentence and paragraph form, and with the connections between ideas made explicit.

Analyzing adds an evaluative component to the summarizing process—it requires you not just to restate main ideas, but also to test the logic, credibility, and emotional impact of an argument. In analyzing a text, you reflect upon and decide how effectively (or poorly) its argument has been made. Questions to ask:

- What is the writer asserting?
- What am I being asked to believe or accept? Facts? Opinions? Some mixture?
- What reasons or evidence does the author supply to convince me? Where is the strongest or most effective evidence the author offers -- and why is it compelling?

4. Look for repetitions and patterns:

The way ***language is chosen, used, positioned in a text*** can be an important indication of what an author considers crucial and what he expects you to glean from his argument. It can also alert you to ideological positions, hidden agendas or biases. Be watching for:

- Recurring images
- Repeated words, phrases, types of examples, or illustrations
- Consistent ways of characterizing people, events, or issues

5. Contextualize: take stock for a moment and put your reading in perspective.

When you contextualize, you essentially ***"re-view" a text you've encountered, framed by its historical, cultural, material, or intellectual circumstances.***

When was it written or where was it published? Do these factors change or otherwise influence how you view a piece?

Also view the reading through the lens of your own experience. Your understanding of the words on the page and their significance is always shaped by what you have come to know and value from living in a particular time and place.

6. Compare and Contrast: Set course readings against each other to determine their relationships (hidden or explicit).

- At what point in the term does this reading come? Why that point, do you imagine?
- How does it contribute to the main concepts and themes of the course?
- How does it compare (or contrast) to the ideas presented by texts that come before it? Does it continue a trend, shift direction, or expand the focus of previous readings?
- How has your thinking been altered by this reading? How has it affected your response to the issues and themes of the course?

AP English Language and Composition

Notes on Rhetoric, Argument, and Style

What is rhetoric?: Greek philosopher Aristotle (384-322 s.c.E.) defined rhetoric as "the faculty of observing in any given case the available means of persuasion. **Rhetoric** is using language effectively to persuade, inform, educate, or entertain. Think about it this way: Reading, writing, speaking with purpose.

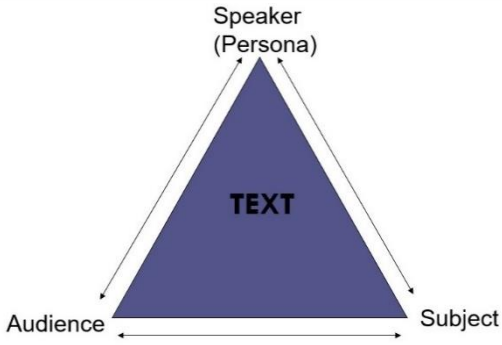
The Rhetorical Situation: The rhetorical situation of a text is made up of several factors: **context, which includes setting and occasion, exigence, purpose, audience, writer, and message.**

Context, Exigence, and Purpose
Rhetoric is always situational. Every text is influenced by the historical, cultural, and social movements of its time, including the specific time, place, and circumstances. We call these broad influences **context**. Within that context, a text is also directly informed by the exigence and occasion.

Exigence refers to the aspects of the rhetorical situation that make it urgent. Sometimes, the exigence is immediately apparent, such as in the case of an attack, an election, or a natural disaster. In other instances, the writer must clarify the exigence, to convince the audience of its urgency.

The **occasion** -the specific circumstances and events that necessitate the text -is sometimes part of its exigence, but not always. For instance, part of the ritual of formal events such as graduations and inaugurations are texts that comment on the occasion.

Purpose is the goal the writer or speaker of a text wants to achieve.



Writer, Audience, Subject, and Message
Another important aspect of the rhetorical situation is how the relationships among the writer, audience, and message develop. One way to conceptualize the relationship among these elements is through the **rhetorical triangle**. Some refer to it as the Aristotelian triangle because Aristotle used a triangle to illustrate how these three elements interact. How writers perceive the relationships among these elements will go a long way toward determining what they say and how they say it - that is, the "text," which is what is inside the triangle.

The **writer (also called a speaker**) is the person or group who creates a text. This might be a politician who delivers a speech, a commentator who writes an article, an artist who draws a political cartoon, or even a company that commissions an advertisement. Don't think of the writer solely as a name, but consider a description of who the writer is in the context of the text. Sometimes, there is a difference between who the writer is in real life and the role the writer plays when delivering a speech or publishing a text. This is called a **persona**. **Persona** comes from the Greek word for "mask"; it means the face or character that a writer shows to the audience.

The **audience** is the listener, viewer, or reader of a text or performance. An audience has both shared and individual beliefs, values, needs, and backgrounds. It's also important to note that there are often multiple audiences for a text. Usually there is a primary or intended audience, but there may also be secondary or even unintended audiences. Writers make rhetorical decisions by asking what values,

beliefs, backgrounds, and needs their intended audience has – particularly whether the audience is hostile, friendly, or neutral -and how informed it is on the topic at hand.

The **message** is the main idea or position the writer wants to convey to the audience about the subject of a text. It's important not to confuse the subject of a text with its message or its **purpose**, which is the goal the writer wants to achieve.

Rhetorical Appeals
The next step is to use the tools of rhetoric to persuade an audience. The most essential modes of persuasion are what Aristotle **called rhetorical appeals** - ways of making a message appealing to an audience. He identified three main appeals: **ethos, logos, and pathos.** Effective rhetoric usually relies on all three, although which appeal to emphasize depends on the rhetorical situation.

Ethos: A writer's ethos (Greek for "character") - expertise, knowledge, experience, sincerity, shared values, or a combination of these factors - gives the audience a reason for listening to this person on this subject. Ethos is effective when the writer demonstrates trustworthiness and credibility on the topic. Appeals to ethos often help achieve a writer's purpose by emphasizing shared values between the writer and the audience; for instance, when a parent speaks to other parents in the same community, there is a shared concern for their children's education or well-being. In some instances, a writer's reputation or position immediately establishes the necessary ethos to speak on a topic. Writers and speakers often build their ethos by explaining their credentials or background to their readers, or by emphasizing shared values. You're more likely to listen to writers and speakers who are qualified to speak on the subject, or who share your interests and concerns.

Logos: Writers appeal to **logos,** or reason, by offering clear, rational ideas. Appealing to logos (Greek for "embodied thought"} means thinking logically- having a clear main idea and using specific details, examples, facts, statistics, or expert testimony to back it up. Creating a logical argument often involves defining the terms of the argument and identifying connections such as causality, the relationship between a cause and its effect. It can also require considerable research. Evidence from expert sources and authorities, facts, and quantitative data can be very persuasive if selected carefully and presented accurately. Sometimes, writers and speakers add charts and graphs to present such information, but often they weave this information into their argument.

Concession, Refutation, and Rebuttal : One way to appeal to logos is to acknowledge a counterargument - that is, to anticipate objections or opposing views. In acknowledging a counterargument, the most common strategy is to agree (**concede**) that some or all of an opposing argument may be true or reasonable, or that in some circumstances that argument's claims might have some validity. In other words, a concession acknowledges the limitations of a given argument in some way. The next step is to deny (**refute**) the validity of all or part of the argument, using evidence to support the refutation. You might also rebut an argument; that is, you can present a contrasting perspective on an argument or its evidence to propose that some or all of a competing position is unfounded. This combination of concession, refutation, and rebuttal strengthens your own argument by demonstrating that you understand a viewpoint other than your own; you've thought through other evidence, and you stand by your view.

Pathos is an appeal to emotions, values, desires, and hopes, on the one hand, or fears and prejudices, on the other. Although an argument that appeals exclusively to emotions is by definition weak - it's generally either propaganda or an unpersuasive rant - an effective writer understands the power of evoking an audience's emotions. In fact, emotion can be a powerful rhetorical tool for achieving a writer's purpose, if it is used wisely.

Analyzing Rhetoric and Style

As you read about using rhetoric to appeal to audiences in the previous sections, it probably became clear to you that all these effects (appealing to emotions, building ethos, using logic) are fundamentally about strategic choices in language. When we talk about effective rhetoric, language is far more than an ornament or an embellishment of a text: **the words a writer chooses and their arrangement in sentence patterns are essential components that develop powerful connections among writer, message, purpose, exigence and occasion, and audience.** In other words, we start with the specific rhetorical situation, which always informs the style choices a good writer makes.

What is style? It's a mix of elements: the word choices writers make, the syntactical patterns they create in their writing, and the conventions of grammar and mechanics that they use. These language choices matter because they help shape our perceptions of a writer and may even determine whether we find that writer's argument convincing.

Diction: A writer's choice of words is called **diction**, and understanding its effect is key to understanding a writer's perspective and an important step toward analyzing rhetoric. Writing in response to a rhetorical situation requires choosing precise words to make an impact, and those words must speak clearly and directly to a particular audience. Often, understanding the effect of diction is a matter of paying close attention not just to what a word means - its **denotation** or dictionary definition - but also to its underlying associations or **connotations**, which can be emotional triggers.

Another element of diction is **vivid descriptive language**, word choices that bring an idea or scene to life. **Active verbs and clear modifiers** (words, phrases, or clauses that add description or qualification) are tools writers use to engage their audience and convey a perspective on the things they describe. Verbs can energize a sentence, which is why you've probably been told to avoid "to be" forms. Modifiers are most effective - and clearest - when they appear closest to the word, phrase, or clause they are meant to modify. They can appeal to the senses, increasing the audience's understanding of how something looked or felt, or they might qualify a point such as "in some circumstances," "primarily," or "often."

Another aspect of diction to consider is the **level of formality** that is appropriate to an audience. If you are giving a speech to a group of school administrators, then the expectation is formal diction, which sticks to grammatical rules and avoids colloquial or slang expressions. Not meeting the expectations of your audience could be construed, even if that is not your intention, as disrespectful. In another setting, perhaps a post on social media or even an article for a student publication, you would likely choose informal diction, which is more conversational and might include more casual expressions that your audience themselves use. In fact, using the language most familiar -and valued -by your audience can enhance your ethos. An audience usually warms to someone who is speaking their language -not using terms and expressions that they cannot relate to or talking down to them.

Diction reveals not only a writer's perspective but can also illuminate bias. If that bias is not shared by the intended audience of the text, or the text finds an audience beyond the one it's intended for, this diction undermines a writer's credibility with the audience. Remember to keep the rhetorical situation in mind whenever you consider a writer's language choices and their effect.

Syntax: Another important style choice that writers keep in mind when appealing to their audience is **syntax**: how words are combined to form sentences. Sentences are made up of clauses, at least one of which must be an independent clause. The arrangement of words, phrases, and clauses within sentences, and of sentences within a text, are purposeful choices a writer makes to emphasize specific ideas.

Grammar and Punctuation: The conventions of grammar and mechanics exist to ensure that language is clear, precise, and ultimately comprehensible. They are essential to clear communication, and writers depend on them to craft effective arguments. Even design features, such as italics or boldface, help writers present, emphasize, and develop their ideas. Punctuation such as commas, colons, semicolons, dashes, hyphens, parentheses, quotation marks, and end marks all show the audience the relationships among ideas in a given sentence and throughout a text. Keep an eye out for places where writers break with convention. How do these unusual choices affect the tone of the text? Do they signal shifts in logic, tone, or purpose? What do they reveal about how a writer perceives the audience?

Tone: Choices in diction, syntax, and figures of speech all build up over the course of a text to create an overall impression. "The park is officially open," is different from, "And so without further ado, we hereby commemorate the grand opening of our town's newest park!" The first is casual and direct; the second is grand, formal, and ceremonial. The difference is in **tone** -the writer's attitude toward the subject -which is conveyed through the writer's style. Tone is usually described with adjectives, as we did just now: casual, direct, grand, formal, ceremonial.

Shifts in Tone: Tones also shift within one text, and identifying those **shifts** is important. These points in a text alert the audience to a potential qualification, refinement, or reconsideration of the writer's perspective or argument.

What Is Argument?

Argument is a process of reasoned inquiry and rational discourse seeking common ground. It is a persuasive discourse, a coherent and considered movement from a claim to conclusion" We engage in argument whenever we explore ideas reasonably and think clearly about the world.

Every argument has a **claim,** an assertion that states the argument's main idea or position. A claim has to be arguable and has to state a position that people can either agree or disagree with.

Types of Claims: There are three major types of claims: **claims of fact, claims of value, and claims of policy.** While it is helpful to separate the three for analysis, in practice it is not always that simple. Indeed, it is quite common for an argument to include more than one type of claim, as you will see in the following examples.

Claims of Fact assert that something is true or not true. Arguments of fact often pivot on what exactly is "factual." Facts become arguable when they are questioned, when they raise controversy, when they challenge people's beliefs.

Claims of Value argues that something is good or bad, right or wrong, valuable or not valuable, desirable or undesirable. Of course, just like any other claim, a claim of value must be arguable. Claims of value may be personal judgments based on taste, or they may be more objective evaluations based on external criteria. To develop an argument from a claim of value, you must establish specific criteria or standards and then show to what extent the subject meets those criteria.

Claims of Policy propose a change. It might be local: a group at your school proposes to raise money to contribute to a school in Haiti. You want your parents to let you spend more time with friends on weeknights. Or it might be a more far-reaching issue such as a proposal for transitioning to alternative energy sources, a change in how artists are paid for streaming music, a shift in foreign policy, a change in legislation to allow former felons to vote.

Understanding and Analyzing Evidence
Once a writer has established a claim, the next step is to defend it with sufficient evidence and effective reasoning. What does it mean to provide sufficient evidence for a claim? Both quantity and quality matter: basically, there must be enough evidence, and it has to provide solid support for your claim. This is why it's important to choose evidence purposefully; not only can well-chosen evidence illustrate or clarify an important point and set a specific tone or mood, it also strengthens your reasoning and credibility. What evidence to present, how much is necessary, and how to present it are all rhetorical choices guided by an understanding of the audience, especially their emotions and values.

Types of Evidence
Evidence can come in many forms. Some types of evidence are more emotionally persuasive, while others are more factually authoritative. Like any other rhetorical choice, the type of evidence used to support an argument depends on the rhetorical situation and how you want to appeal to your audience. A good argument generally blends different types of evidence to avoid having an argument that is either too hotly emotional or coldly factual.

Personal Observations, Personal Experience, and Testimonies can make an abstract issue more human, especially in the introduction and conclusion of an argument. While they can interest readers and draw them in, these types of evidence can rarely stand alone as support for an argument. Audiences typically need more than just your perspective to be persuaded.

Anecdotes are stories about other people that you've either observed, been told about, or researched.

Analogies are comparisons between two unrelated things and are used to clarify one of them.

Current Events: Staying aware of what is happening locally, nationally, and globally ensures a store of information that can be used as evidence in arguments.

Historical Information provide background and context for current issues. It can also help establish ethos because it shows that a writer has taken the time and effort to research the matter and become informed.

Expert Opinion:. Expert opinion is the backbone of an evidence-based argument because you are drawing on specialized, credible knowledge.

Quantitative evidence includes things that can be represented in numbers (statistics, surveys, polls, experiment results) and may be presented through verbal explanations or, more often, in illustrations such as graphs, charts, or tables. This type of evidence can be persuasive in its appeal to logos, but a shocking statistic can also be a strong appeal to pathos.

Notes adapted from: Shea, Renée Hausmann, et al. *Literature & Composition: Essential Voices, Essential Skills for the AP Course*. Bedford, Freeman & Worth High School Publishers, 2022.

CHORES and Universal Argumentative Ideas

C- Current Events, News, Politics
H- History
O- Observation, People, Outside Knowledge and Experience
R-Readings (Primarily Nonfiction or Author's Purpose in Fiction)
E- Entertainment, Pop Culture
S- Science and Technology, Sports

Universal Idea	Evidence/Commentary
Example #1: **Discrimination**	**Category:** History **Evidence:** Redlining, a discriminatory practice that denies mortgages, insurance, loans, and other financial services based on location (and that area's default history), rather than on an individual's qualifications and creditworthiness. **Commentary:** Similar to the injustice(s) and discriminatory systems exerted in the criminal justice system in *Just Mercy*, this past practice targeted minorities, especially Black residents, from owning a house. In turn preventing and trapping many in a vicious cycle of poverty and from building a legacy on real estate, a clear case of systemic discrimination. Furthermore, discrimination stifles progress in the justice system and in reality, for minorities who might otherwise thrive with adequate support.
Example #2: **Controversy**	**Category:** Current Events/Popular Culture **Evidence:** The Taylor Swift ticket controversy reached the US senate with senators now slamming the ticketing partners Live Nation Entertainment for their lack of transparency and inability to block bots and scalpers from purchasing tickets. **Commentary:** In light of the Taylor Swift ticket fiasco, other artists and venues have spoken out. Some artists declared they will no longer be selling tickets through secondary sites, preferring instead to stick to primary ticketing outlets and stubbing out any potential abuse. Ultimately, fans must stay vigilant and be aware of the potential for tickets to be resold at an inflated price. Continued fan pressure, media coverage and government intervention will hopefully lessen or eliminate ticket controversy in the future.
1. Education	**Category:** **Evidence:** **Commentary:**

2. Freedom	**Category:** **Evidence:** **Commentary:**
3. Justice	**Category:** **Evidence:** **Commentary:**
4. Power	**Category:** **Evidence:** **Commentary:**

5. Equality	**Category:** **Evidence:** **Commentary:**
6. Corruption	**Category:** **Evidence:** **Commentary:**
7. Democracy	**Category:** **Evidence:** **Commentary:**

8. Rights	**Category:** **Evidence:** **Commentary:**
9. Adversity	**Category:** **Evidence:** **Commentary:**
10. Empathy/Mercy	**Category:** **Evidence:** **Commentary:**