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**AP Language and Composition
Summer Reading 2018**

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What is AP English Language and Composition?

Welcome to the Advanced Placement course in English Language and Composition. The purpose of the course is to engage students in becoming skilled readers of prose written in a variety of periods, disciplines, and rhetorical contexts and in becoming effective writers who compose for a variety of purposes. Students will learn the necessary skills for analyzing voice, synthesizing information, developing arguments, and critically thinking to a degree that transcends previous English courses. Homework is frequent, and expectations are in adherence with the College Board. The goal of Canutillo High School Advanced Placement English Language and Composition class is devoted to developing the skills necessary to read with subtlety and write with clarity and power.

Summer Reading Material:

- John F. Kennedy's Inaugural Address
- *The Scarlet Letter*, Nathaniel Hawthorne
- Composition Notebook

Assignments:

1. **Sign-up for Schoology and Remind:** Important information, assignments, and quizzes will be placed in Schoology. You will be turning in all assignments into the assignments drop box. **Sign-up for Remind!** On your cell phone text a message to 81010, then text this message @eaglenest8 and send. I will send reminders when assignments are due.
2. **Read John F. Kennedy's Inaugural Address and annotate:** You will be expected to read the essay in the packet for the summer. You will make thorough annotations and upon your return you will be graded on your annotations. I expect to see your packets written and annotated and highlighted. Make sure to look for any rhetorical devices that help the authors advance their purpose. **Follow the Readers Guide to Annotations.**
3. **Essay:** Review How to Write an AP Rhetorical Analysis. You will write a Rhetorical Analysis on JFK's Inaugural Address. Refer to the Glossary of Rhetorical Devices to find possible devices you may use within your essay. Use different techniques in the beginning, middle and the end that advance the overall purpose of the author. Therefore, you should have three or more body paragraphs. Be sure to use MLA

format for the essay. Refer to Purdue Owl for complete guide.

<https://owl.english.purdue.edu/owl/resource/747/01>). If you have questions or need assistance please contact me on Remind. Submit essay into Schoology Dropbox by June 19th. I will place sample essays closer to the due date to help you with your essay.

4. **Glossary of Rhetorical Devices:** Review and memorize the techniques within the packet. Be sure to be able to point the technique in the essays and literature. It is a good idea to create flash cards and write an example to help you understand how it is used in literature. **You will be quizzed on the first week of school on the first and second lists.**

5. ***The Scarlet Letter*** by Nathaniel Hawthorne:
 - Read Background info on *The Scarlet Letter*
 - Read each chapter of *The Scarlet Letter* and complete **Dialectical Journal** for each chapter. You may download the novel on our class Schoology page or buy the novel. You may copy the dialectical journal format and place in a Composition notebook or download the template on Schoology.
 - Choose one of the *Scarlet Letter* project ideas. We will begin presenting your projects the 18th of September.

6. **Finally:** Be prepared for an exciting and rigorous year head. Keep in mind that AP Language and Composition course is an introductory college course that is designed to prepare you to be a critical writers, readers, and thinkers. Therefore, it is in your best interest to take this assignment seriously, be prepared to engage in intelligent discussions and debates, and most importantly, have fun while you're doing it!

P.S. Sharpen your mind and enjoy your summer to the fullest!!!!

If you have any questions or concerns feel free to email, or text me on Remind.

All assignments are due at the beginning of school the calendar is there to help manage your time wisely.

Please return this completed summer packet contract to your language arts teacher on the first day. Your signature serves as verification that you have read the material and completed all assignments.

Student Signature

Date

Parent Signature

Date

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Assignment Check List

- ___ 1. Inaugural Address of President John F. Kennedy Annotated
- ___ 2. Rhetorical Analysis of Inaugural Address submitted to Schoology
- ___ 3. Read Background info on *The Scarlet Letter*
- ___ 4. Dialectical Completed in composition notebook
- ___ 5. *Scarlet Letter* Project Ideas
- ___ 6. Study List 1 & 2 of AP Language and Composition Rhetorical Devices for quiz

A Reader's Guide to Annotation

Marking and highlighting a text is like having a conversation with a book – it allows you to ask questions, comment on meaning, and mark events and passages you want to revisit. Annotating is a permanent record of your intellectual conversation with the text.

As you work with your text, think about all the ways that you can connect with what you are reading. What follows are some suggestions that will help with annotating.

~**Plan on reading most passages, if not everything, twice.** The first time, read for overall meaning and impressions. The second time, read more carefully. Mark ideas, new vocabulary, etc.

~**Begin to annotate.** Use a pen, pencil, post-it notes, or a highlighter (although use it sparingly!).

✓ = Summarize important ideas in your own words.

□ = Add examples from real life, other books, TV, movies, and so forth.

○ = Define words that are new to you.

?? = Mark passages that you find confusing with a ???

D? = Write questions that you might have for later discussion in class.

€ = Comment on the actions or development of characters.

! = Comment on things that intrigue, impress, surprise, disturb, etc.

L = How the author uses language. A list of possible literary or rhetorical devices is attached.

➤ = Feel free to draw picture when a visual connection is appropriate

★ = Explain the historical context or traditions/social customs used in the passage.

Q = Identify text that you might want to quote and use for evidence in your response. S =

Stats/Statements- note interesting stats/statements that you think are important.

Suggested methods for marking a text:

*If you are a person who does not like to write in a book, you may want to invest in a supply of post it notes.

*If you feel really creative, or are just super organized, you can even color code your annotations by using different color post-its, highlighters, or pens.

*Brackets: If several lines seem important, just draw a line down the margin and underline/highlight only the key phrases.

*Asterisks: Place an asterisk next to an important passage; use two if it is really important.

***Marginal Notes:** Use the space in the margins to make comments, define words, ask questions, etc.

***Underline/highlight:** Caution! Do not underline or highlight too much! You want to concentrate on the important elements, not entire pages (use brackets for that).

***Use circles, boxes, triangles, squiggly lines, stars, etc.**

Inaugural Address of President John F. Kennedy
Washington, D.C. January
20, 1961

Vice President Johnson, Mr. Speaker, Mr. Chief Justice, President Eisenhower, Vice President Nixon, President Truman, Reverend Clergy, fellow citizens:

We observe today not a victory of party but a celebration of freedom--symbolizing an end as well as a beginning--signifying renewal as well as change. For I have sworn before you and Almighty God the same solemn oath our forbears prescribed nearly a century and three-quarters ago.

The world is very different now. For man holds in his mortal hands the power to abolish all forms of human poverty and all forms of human life. And yet the same revolutionary beliefs for which our forebears fought are still at issue around the globe--the belief that the rights of man come not from the generosity of the state but from the hand of God.

We dare not forget today that we are the heirs of that first revolution. Let the word go forth from this time and place, to friend and foe alike, that the torch has been passed to a new generation of Americans--born in this century, tempered by war, disciplined by a hard and bitter peace, proud of our ancient heritage--and unwilling to witness or permit the slow undoing of those human rights to which this nation has always been committed, and to which we are committed today at home and around the world.

Let every nation know, whether it wishes us well or ill, that we shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe to assure the survival and the success of liberty.

This much we pledge--and more.

To those old allies whose cultural and spiritual origins we share, we pledge the loyalty of faithful friends. United there is little we cannot do in a host of cooperative ventures. Divided there is little we can do--for we dare not meet a powerful challenge at odds and split asunder.

To those new states whom we welcome to the ranks of the free, we pledge our word that one form of colonial control shall not have passed away merely to be replaced by a far more iron tyranny. We shall not always expect to find them supporting our view. But we shall always hope to find them strongly supporting their own freedom--and to remember that, in the past, those who foolishly sought power by riding the back of the tiger ended up inside.

To those people in the huts and villages of half the globe struggling to break the bonds of mass misery, we pledge our best efforts to help them help themselves, for whatever period is required--not because the communists may be doing it, not because we seek their votes, but because it is right. If a free society cannot help the many who are poor, it cannot save the few who are rich.

To our sister republics south of our border, we offer a special pledge--to convert our good words into good deeds--in a new alliance for progress--to assist free men and free governments in casting off the chains of poverty. But this peaceful revolution of hope cannot become the prey of hostile powers. Let all our neighbors know that we shall join with them to oppose aggression or subversion anywhere in the Americas. And let every other power know that this Hemisphere intends to remain the master of its own house.

To that world assembly of sovereign states, the United Nations, our last best hope in an age where the instruments of war have far outpaced the instruments of peace, we renew our pledge of support--to prevent it

from becoming merely a forum for invective--to strengthen its shield of the new and the weak--and to enlarge the area in which its writ may run.

Finally, to those nations who would make themselves our adversary, we offer not a pledge but a request: that both sides begin anew the quest for peace, before the dark powers of destruction unleashed by science engulf all humanity in planned or accidental self-destruction.

We dare not tempt them with weakness. For only when our arms are sufficient beyond doubt can we be certain beyond doubt that they will never be employed.

But neither can two great and powerful groups of nations take comfort from our present course--both sides overburdened by the cost of modern weapons, both rightly alarmed by the steady spread of the deadly atom, yet both racing to alter that uncertain balance of terror that stays the hand of mankind's final war.

So let us begin anew--remembering on both sides that civility is not a sign of weakness, and sincerity is always subject to proof. Let us never negotiate out of fear. But let us never fear to negotiate.

Let both sides explore what problems unite us instead of belaboring those problems which divide us.

Let both sides, for the first time, formulate serious and precise proposals for the inspection and control of arms--and bring the absolute power to destroy other nations under the absolute control of all nations.

Let both sides seek to invoke the wonders of science instead of its terrors. Together let us explore the stars, conquer the deserts, eradicate disease, tap the ocean depths and encourage the arts and commerce.

Let both sides unite to heed in all corners of the earth the command of Isaiah--to "undo the heavy burdens . . . (and) let the oppressed go free."

And if a beachhead of cooperation may push back the jungle of suspicion, let both sides join in creating a new endeavor, not a new balance of power, but a new world of law, where the strong are just and the weak secure and the peace preserved.

All this will not be finished in the first one hundred days. Nor will it be finished in the first one thousand days, nor in the life of this Administration, nor even perhaps in our lifetime on this planet. But let us begin.

In your hands, my fellow citizens, more than mine, will rest the final success or failure of our course. Since this country was founded, each generation of Americans has been summoned to give testimony to its national loyalty. The graves of young Americans who answered the call to service surround the globe.

Now the trumpet summons us again--not as a call to bear arms, though arms we need--not as a call to battle, though embattled we are-- but a call to bear the burden of a long twilight struggle, year in and year out, "rejoicing in hope, patient in tribulation"--a struggle against the common enemies of man: tyranny, poverty, disease and war itself.

Can we forge against these enemies a grand and global alliance, North and South, East and West, that can assure a more fruitful life for all mankind? Will you join in that historic effort?

In the long history of the world, only a few generations have been granted the role of defending freedom in its hour of maximum danger. I do not shrink from this responsibility--I welcome it. I do not

believe that any of us would exchange places with any other people or any other generation. The energy, the faith, the devotion which we bring to this endeavor will light our country and all who serve it--and the glow from that fire can truly light the world.

And so, my fellow Americans: ask not what your country can do for you--ask what you can do for your country.

My fellow citizens of the world: ask not what America will do for you, but what together we can do for the freedom of man.

Finally, whether you are citizens of America or citizens of the world, ask of us here the same high standards of strength and sacrifice which we ask of you. With a good conscience our only sure reward, with history the final judge of our deeds, let us go forth to lead the land we love, asking His blessing and His help, but knowing that here on earth God's work must truly be our own.

Rhetorical Terms and Techniques

Alliteration: repetition of the same sound beginning several words in a sequence

*"Let us go forth to lead the land we love..." "Pay
any price, bear any burden..."
"its writ may run"*

Anaphora: repetition of a word or phrase at the beginning of successive phrases, clauses or lines.

*"Let both sides..."
"To those old allies... To those new states... To those people..."*

Anastrophe: transposition of normal word order

*"Ask not"
"Dare not"*

Antithesis: contrast of ideas or words in a parallel structure

*"Ask not what your country can do for you, ask what you can do for your country." "Let us never negotiate out of fear, but let us never fear to negotiate."
"We observe today not a victory of party but a celebration of freedom..." "not because... not because... but because..."
"Not as a call to bear arms... not as a call to battle., but a call to bear the burden..."*

Assonance: repetition of vowel sounds in non-rhyming words

"...the steady spread of the deadly atom."

Consonance: repetition of consonant sounds within words or ending words

"whether it wishes us well or ill, that we shall..."

Metaphor: implied comparison through a figurative, not literal, use of words

*-And if a beachhead of cooperation may push back the jungle of suspicion...
"the bonds of mass misery" "the
chains of poverty"*

Parallelism: the arrangement of words, phrases, clauses, or larger structures placed side by side, making them similar in form

"United there is little we cannot do in a host of cooperative ventures. Divided there is little we can do..."

Paradox: a statement that seems self-contradictory, yet turns out to have a rational meaning
"Only when our arms are sufficient beyond doubt can we be certain beyond doubt that they will never be employed."

Repetition: a word or phrase used two or more times in close proximity
"For man holds in his mortal hands the power to abolish all forms of human poverty and all forms of human life."

Using Emotion-Arousing Words
freedom, liberty

Using Fear
"For man holds in his mortal hands the power to abolish all forms of human poverty and all forms of human life." "...its hour of maximum danger."

Using References to the Past
"I have sworn before you and Almighty God the same solemn oath our forebears prescribed nearly a century and three-quarters ago."

"With a good conscience our only sure reward, with history the final judge of our deeds..."

(Lincoln: *"With malice toward none, with charity toward all*

HOW TO WRITE: AP Rhetorical Analysis Paragraphs and Essays

Things you must know in order to accurately analyze a text:

1. SOAPS
2. Rhetorical Strategies
 - a. Appeals (ethos, logos, pathos)
 - b. Style (diction, syntax, details, imagery, tone, etc.)
3. Why did the author choose these strategies for the particular audience, occasion, and/or purpose?
 - a. This is the analysis part! Without this, you are merely summarizing the text.
 - b. Think about these questions:
 - i. HOW do the rhetorical strategies help the author achieve his/her purpose?
 - ii. WHY does the author chose those strategies for that particular audience and for that particular occasion?

Once you've identified the information above, it's time to begin putting your thoughts and ideas into a format that proves you have accurately analyzed the text. There are many ways to write an effective rhetorical analysis essay. Below is one way that is a good, simple format to help you get started. You may find as you become more comfortable with analysis that you want to deviate from this format. That's fine as long as you are still focusing on numbers 1-3 from above.

Introduction

The introductory paragraph to an analysis essay is usually brief. However, it must contain some essential information.

Put SOAPS in your introduction and follow this format:

FORMAT:

1. Speaker, Occasion, and Subject
(Writer's credentials), (writer's first and last name), in his/her (type of text), (title of text), (strong verb—see list at end of this handout) (writer's subject).
2. Purpose
(Writer's last name)'s purpose is to (what the writer does in the text).
3. Audience
He/she adopts a[n] (adjective describing the attitude/feeling conveyed by the writer) tone in order to (verb phrase describing what the writer wants readers to do/think) in his/her (intended audience).

EXAMPLE:

Novelist, Amy Tan, in her narrative essay, "Fish Cheeks," recounts an embarrassing Christmas Eve dinner when she was 14 years old. Tan's purpose is to convey the idea that, at fourteen, she wasn't able to recognize the love her mother had for her or the sacrifices she made. She adopts a sentimental tone in order to appeal to similar feelings and experiences in her adult readers.

Body

This is the analysis part! This is where you include a detailed explanation of strategies used by the writer.

When writing an analysis, it is crucial that you work **chronologically** through the text. This means that you start at the beginning of the text and work your way through it by discussing what the writer is saying and the effectiveness of the strategies he/she is using at the **beginning, middle, and end** of the text.

Sometimes this means that you will discuss each **paragraph** (one at a time), and sometimes this means that you will divide the text into **sections** and discuss the beginning, middle, and end of the text. Whether you discuss each paragraph or each section depends on the length and organization of the text itself.

You should have three or more body paragraphs. Look at the T.E.A.R/S.T.A.A.RS paragraph format if you have difficulty.

To help you move chronologically through the text, there are **transition words** you can use. A few of them are listed below:

| | | | |
|-----------|------------|--------|-----------|
| Begins | opens | closes | contrasts |
| Shifts to | juxtaposes | ends | moves to |

Every analysis paragraph MUST:

Identify the part of the text you are analyzing by using **transition words** and **strong verbs** to explain what is being said.

Identify the **strongest rhetorical strategies** used in that particular section. This includes incorporating **specific text examples** (exact words from the text – see last page of this handout for proper format) into your own words. Do **NOT** try to discuss every strategy the writer uses; pick the strongest!

Clearly and specifically **explain how** the rhetorical strategies are used to help the writer achieve his purpose and reach his audience.

The above items must be woven together seamlessly into **one sophisticated paragraph** of the body of your analysis essay. A sample format is below:

FORMAT and EXAMPLE [from Pres. Reagan’s speech after the space shuttle *Challenger* explosion in the 1980s]:

1. The first sentence identifies which section of the text you are discussing and the main idea of that section.

(Writer’s last name) (transition word) his/her (type of text) by (strong verb) that (main idea of this section of the text).

Reagan begins his tribute to the *Challenger* astronauts by acknowledging that the shuttle accident has appropriately postponed his planned State of the Union address and by expressing the depth of his and his wife’s personal grief.

2. The second sentence conveys the writer's support for the main idea by identifying and providing

a specific example for one rhetorical strategy used by the writer. [This sentence is repeated if you want to discuss more than one rhetorical strategy.]

He appeals to the mournful emotions of the audience by admitting that he and Nancy are "pained to the core" (3), that today is rightfully a "day for mourning and remembering" (2-3), and that the accident is "truly a national loss" (4).

3. The third sentence explains how the rhetorical strategies you discussed in the previous sentences help the writer achieve his purpose by using an *in order to* statement.

He joins in this time of mourning *in order to* unify the nation and humbly admit that "we share this pain with all of the people of our country" (4).

4. The fourth sentence identifies the effect of the writer's use of these rhetorical strategies on the audience.

This outpouring of emotion from the president conveys a calming tone that reassures the Nation that their grief is both understandable and proper.

Put it all together and this is what one paragraph of the body of a rhetorical analysis essay might look like:

Reagan begins his tribute to the *Challenger* astronauts by acknowledging that the shuttle accident has appropriately postponed his planned State of the Union address and by expressing the depth of his and his wife's personal grief. He appeals to the mournful emotions of the audience by admitting that he and Nancy are "pained to the core" (3), that today is rightfully a "day for mourning and remembering" (2-3), and that the accident is "truly a national loss" (4). He joins in this time of mourning in order to unify the nation and humbly admit that "we share this pain with all of the people of our country" (4). This outpouring of emotion from the president conveys a calming tone that reassures the Nation that their grief is both understandable and proper.

Remember you should have three or more body paragraphs

Conclusion

The conclusion is probably the easiest part. Be brief. In one-two sentences, simply remind your reader of the things you said in the introduction.

Strong Verbs

| | | | | | |
|------------|-------------|-------------|------------|------------|-----------|
| implies | trivializes | flatters | qualifies | processes | describes |
| suggests | denigrates | lionizes | dismisses | analyzes | questions |
| compares | vilifies | praises | supports | enumerates | contrasts |
| emphasizes | demonizes | establishes | admonishes | expounds | argues |
| defines | ridicules | minimizes | narrates | lists | warns |

Verbs

To help you move away from summary and toward **ANALYSIS**, you need to begin to incorporate strong verbs into your writing when discussing the writer's rhetorical choices. Strive to use the stronger verbs in your essays to help push yourself away from summary and toward analysis: "The writer flatters..." NOT "The writer says..."

More Verbs

Acknowledge
Address
Analyze
Apply
Argue
Assert
Augment
Broaden
Calculate
Capitalize
Characterize
Claim
Clarify
Compare
Complicate
Confine
Connect
Consider
Construct
Contradict
Correct
Create
Convince
Critique
Declare
Deduce
Defend
Demonstrate
Deny
Describe
Determine
Differentiate
Disagree
Discard
Discover
Discuss
Dismiss
Distinguish
Duplicate
Elaborate
Emphasize
Employ
Enable

Engage
Enhance
Establish
Evaluate
Exacerbate
Examine
Exclude
Exhibit
Expand
Explain
Exploit
Express
Extend
Facilitate
Feature
Forecast
Formulate
Fracture
Generalize
Group
Guide
Hamper
Hypothesize
Identify
Illuminate
Illustrate
Impair
Implement
Implicate
Imply
Improve
Include
Incorporate
Indicate
Induce
Initiate
Inquire
Instigate
Integrate
Interpret
Intervene
Invert
Isolate
Justify
Locate

Maintain
Manifest
Manipulate
Measure
Merge
Minimize
Modify
Monitor
Necessitate
Negate
Nullify
Obscure
Observe
Obtain
Offer
Omit
Optimize
Organize
Outline
Overstate
Persist
Point out
Possess
Predict
Present
Probe
Produce
Promote
Propose
Prove
Provide
Qualify
Quantify
Question
Realize
Recommend
Reconstruct
Redefine
Reduce
Refer
Reference
Refine
Reflect
Refute

Regard
Reject
Relate
Rely
Remove
Repair
Report
Represent
Resolve
Retrieve
Reveal
Revise
Separate
Shape
Signify
Simulate
Solve
Specify
Structure
Suggest
Summarize
Support
Suspend
Sustain
Tailor
Terminate
Testify
Theorize
Translate
Undermine
Understand
Unify
Utilize
Validate
Vary
View
Vindicate
Yield

Analyzing DICTION

Diction is simply the **words** the writer chooses to convey a particular meaning.

When analyzing diction, look for **specific words** or short phrases that seem stronger than the others (ex. Bragg's use of *slingshot* instead of *travel*). Diction is NEVER the entire sentence!

Also, look for a **pattern** (or similarity) in the words the writer chooses (ex. Do the words imply sadness, happiness, etc?). This pattern helps to create a particular kind of diction.

This pattern can also include **repetition** of the same words or phrases. Repeating the same word or phrase helps the reader emphasize a point, feeling, etc.

Effective diction is shaped by words that are clear, concrete, and exact. Good writers avoid words like *pretty*, *nice*, and *bad* because they are not specific enough. Instead, they rely on words that invoke a specific effect in order to bring the reader into the event being described.

Examples:

A coat isn't *torn*; it is *tattered*.

The US Army does not *want* revenge; it is *thirsting* for revenge.

A door does not *shut*; it *thuds*.

Diction depends on **subject**, **purpose**, **occasion**, and **audience**.

The **subject** often determines how specific or sophisticated the diction needs to be. For example, articles on computers are filled with a specialized language: e-mail, e-shopping, web, interface. Many topics generated special vocabularies to convey meaning.

The writer's **purpose** – whether to persuade, entertain, inform – partly determines diction. Words chosen to impart a particular effect on the reader reflect the writer's purpose. For example, if an author's purpose is to inform, the reader should expect straightforward diction. On the other hand, if the author's purpose is to entertain, the readers will likely encounter words used in ironic, playful, or unexpected ways.

Diction also depends on **occasion**. Formal diction is reserved for scholarly writing and serious texts. Informal diction is often used in narrative essays and newspaper editorials. Colloquial diction and slang are typically used to capture the language of a particular time frame or culture.

Finally, the type of diction a writer uses depends on the **audience** (readers, listeners). An author who uses sophisticated diction knows he is writing for an intelligent audience. An author who uses more informal diction knows he is writing for an audience of varied intelligence.

When you are **writing an essay** in which you are analyzing the diction of the writer:

Avoid saying: "The writer used diction..." – since this is obvious (diction IS the words on the page; without them, the page would be blank ☺).

Instead, say: "The writer creates a _____ diction through the use of..." OR "The language of the text is _____."

Below are just a few words that you may use to **describe the type of diction** used by the writer. You may want to add words to this list or circle the ones you use frequently.

| | | |
|--------------|--------------|---------|
| abstract | learned | literal |
| academic | loaded | |
| ambiguous | lyrical | |
| biting | melodious | |
| bombastic | monosyllabic | |
| brusque | nostalgic | |
| cacophonous | obscene | |
| casual | obscure | |
| caustic | offensive | |
| concrete | ordinary | |
| colloquial | ornate | |
| colorful | passionate | |
| common | patriotic | |
| connotative | pedantic | |
| cultured | picturesque | |
| crisp | plain | |
| curt | poetic | |
| denotative | political | |
| detached | polysyllabic | |
| divisive | precise | |
| emotional | pretentious | |
| esoteric | provincial | |
| euphemistic | romantic | |
| euphonious | scholarly | |
| everyday | sentimental | |
| exact | shocking | |
| fanciful | sincere | |
| flowery | slang | |
| figurative | subdued | |
| folksy | symbolic | |
| formal | tame | |
| grandiose | technical | |
| idiomatic | trite | |
| inflammatory | unifying | |
| inflated | uppity | |
| informal | vague | |
| insincere | vulgar | |
| jargon | | |

Analyzing SYNTAX

Syntax refers to the way words are arranged within sentences.

Schemes

One aspect of syntax is **schemes**. Most English sentences follow a subject-verb-object pattern (ex. I went to the store.) Deviating from this pattern can serve to add emphasize to the author's ideas. [See the **scheme** section of your Style handout for different ways authors can change the pattern of their sentences.]

Sentence Length

Another aspect of syntax is **sentence length**. Good writers will use a variety for emphasis.

Short sentences – imply straightforward

Long sentences – imply descriptive, detailed

Sentence Type

A third aspect of syntax is sentence type. Again, good writers use a variety.

Simple: subject-verb (I went to the store.)

Compound: 2 independent clauses joined by a conjunction (I went to the store, and I bought candy.)

Complex: independent clause and dependent clause (While traveling to the store, I saw my friend.)

Compound-complex: 2 independent clauses and one or more dependent clauses (While traveling to the store, I saw my friend, and she gave me money for candy.)

Declarative: statement (I went to the store.)

Exclamatory: strong feeling (What a wonderful candy store!)

Interrogative: question (Is this a store?)

Imperative: command (Go to the store.)

Punctuation

A final aspect of syntax is punctuation. Yes, good writers use a variety here too.

Semicolon(;) gives equal weight to two or more independent clauses in a sentence.

Writers use this to reinforce parallel ideas and show how both ideas are equally important

Colon(:) directs the reader's attention to the words that follow. Writers use this to show the reader that the information after the colon is important.

Dash (-) marks a sudden change in thought or tone or sets off a brief summary

Analyzing TONE

Tone is the writer's attitude or feeling about the subject of his text.

It is a special kind of rhetorical strategy because **tone is created by the writer's use of all of the other rhetorical strategies.**

Diction & Tropes

Syntax & Schemes

Details & Lack of Details

When discussing an author's tone, you must be careful to **choose the right word**. Below is a small list of tone words (there are hundreds). Use them in your essays to describe the tone of the piece but only if you are sure you know the word's meaning (not sure – look it up in a dictionary).

When **writing your essay**, avoid saying: "The writer uses tone" since ALL writers use a tone of some kind. Instead, say: "The writer creates a _____ tone..."

| | | | | |
|--------|----------|---------------|-------------|------------|
| Angry | sad | sentimental | cloying | bitter |
| Sharp | cold | fanciful | dramatic | audacious |
| Upset | urgent | complimentary | provocative | benevolent |
| Silly | joking | condescending | didactic | tired |
| Boring | poignant | sympathetic | proud | frivolous |
| Afraid | detached | contemptuous | giddy | irreverent |
| Happy | confused | apologetic | pitiful | seductive |
| Hollow | childish | humorous | restrained | sweet |
| Joyful | peaceful | horrific | somber | objective |

AP Language and Composition Rhetorical Device List

List 1

Allegory: A narrative in which the characters, behavior, and even the setting demonstrates multiple levels of meaning and significance. Often a universal symbol or a personified abstraction.

Alliteration: The sequential repetition of a similar initial sound, usually applied to consonants, usually in closely proximate stressed syllables

Allusion: A literary, historical, religious, or mythological reference in a literary work

Anaphora: The regular repetition of the same words or phrases at the beginning of successive phrases or clauses

Antithesis: The juxtaposition of sharply contrasting ideas in balanced or parallel words, phrases, grammatical structure, or ideas

Aphorism: A concise statement designed to make a point or illustrate a commonly held belief

Appeals to... authority, emotion, logic: Rhetorical arguments in which the speaker claims to be an authority or expert in a field, or attempts to play upon the emotions, or appeals to the use of reason

Apostrophe: An address or invocation to something inanimate

Assonance: The repetition of identical or similar vowel sounds, usually in successive or proximate words

Asyndeton: A syntactical structure in which conjunctions are omitted in a series, usually producing more rapid prose

Attitude: The sense expressed by the tone of voice or the mood of a piece of writing; the author's feelings toward his or her subject, characters, events, or theme. It might even be his or her feelings for the reader

Begging the question: An argumentative ploy where the arguer sidesteps the question or the conflict, evades or ignores the real question

Canon: That which has been accepted as authentic

Chiasmus: A figure of speech and generally a syntactical structure wherein the order of the terms in the first half of a parallel clause is reversed in the second

List 2

Colloquial: A term identifying the diction of the common, ordinary folks, especially in a specific region or area

Conceit: A comparison of two unlikely things that is drawn out within a piece of literature, in particular an extended metaphor within a poem

Connotation: The implied, suggested, or underlying meaning of a word or phrase

Consonance: The repetition of two or more consonants with a change in intervening vowels

Critique: An assessment or analysis of something, such as a passage of writing, for determining what it is, what its limitations are, and how it conforms to the standard of the genre

Deductive reasoning: The method of argument in which specific statements and conclusions are drawn from general principles: movement from the general to the specific

Dialect: The language and speech idiosyncrasies of a specific area, region, or group

Diction: The specific word choice an author uses to persuade or convey tone, purpose or effect

Didactic: Writing or speech that has an instructive purpose or a lesson; often associated with a dry, pompous presentation

Elegy: A poem or prose that laments, or meditates upon the death of a person

Epistrophe: In rhetoric, the repetition of a phrase at the end of successive sentences

Epitaph: Writing in praise of a dead person, most often inscribed upon a headstone

Ethos: In rhetoric, the appeal of a text to the credibility and character of the speaker, writer, or narrator

List 3

Eulogy: A speech or written passage in praise of a person; an oration in honor of a deceased person

Euphemism: An indirect, kinder, or less harsh or hurtful way of expressing unpleasant information

Exposition: The interpretation or analysis of a text. Also, the opening section of a narrative or dramatic structure in which characters, setting, theme, and conflict can be revealed.

Extended metaphor: A series of comparisons within a piece of writing. If they are consistently one concept, this is also known as a conceit.

Figurative Language: Language with levels of meaning expressed through figures of speech such as personification, metaphor, litotes, etc.

Flashback: An earlier event is inserted into the normal chronology of the narration

Genre: A type or class of literature, such as epic, narrative, poetry, biography, history

Homily: A sermon, but more contemporary uses include any serious talk, speech, or lecture involving moral or spiritual life

Hyperbole: Overstatement characterized by exaggerated language, usually to make a point or draw attention

Imagery: Any sensory detail or evocation in a work to evoke a feeling, to call to mind an idea, or to describe an object. Involves any or all of the five senses.

Inductive reasoning: The method of reasoning or argument in which general statements and conclusions are drawn from specific principles: movement from the specific to the general

Inference: A conclusion or proposition arrived at by considering facts, observations, or some other specific data. Looking at the clues, learning the facts.

Irony: The contrast between what is stated explicitly and what is really meant. The intended meaning is often the opposite of what is stated, often suggesting light sarcasm.

Isocolon: Parallel structure in which the parallel elements are similar not only in grammatical structure, but also in length

Jargon: Specialized or technical language of a trade, profession, or similar group

List 4

Juxtaposition: The location of one thing adjacent to another to create an effect, reveal an attitude, or accomplish some other purpose

Litote: A figure of speech that emphasizes its subject by conscious understatement

Loose Sentence: A long sentence that starts with its main clause, which is followed by several dependent clauses and modifying phrases

Metaphor: One thing pictured as if it were something else, suggesting a likeness or analogy. An implicit comparison or identification of one thing with another, without the use of *like* or *as*.

Metonymy: A figure of speech in which an attribute or commonly associated feature is used to name or designate something

Mode of Discourse: The way in which information is presented in written or spoken form. Narration, description, process analysis and cause and effect are all types of this.

Narrative: A mode of discourse that tells a story of some sort and it is based on sequences of connected events, usually presented in a straightforward, chronological framework

Onomatopoeia: A word capturing or approximating the sound of what is described. The purpose of these words is to make a passage more effective for the reader or listener.

Oxymoron: A figure of speech that combines two apparently contradictory elements

Paradox: A statement that seems contradictory but may probably be true

Parallel Structure: The use of similar forms in writing for nouns, verbs, phrases, or thoughts. In prose, recurrent syntactical similarity where several parts of a sentence or several sentences are expressed alike to show that their ideas are equal in importance.

Pathos: That element in literature that stimulates pity or sorrow. In argument or persuasion it tends to be the evocation of pity.

Periodic Sentence: A long sentence in which the main clause is not completed until the end

Personification: Treating an abstraction or nonhuman object as if it were a person by endowing it with human features or qualities

List 5

Point of View: The relation in which a narrator/author stands to a subject of discourse. Requires the reader to establish the historical perspective of what is being said.

Prose: The ordinary form of written language without metrical structure in contrast to verse and poetry

Realism: Attempting to describe nature and life without idealization and with attention to detail

Rebuttal: An argument technique wherein opposing arguments are anticipated and countered

Rhetoric: The art of using words to persuade in writing or speaking

Rhetorical Question: A question that is asked simply for the sake of stylistic effect and is not expected to be answered

Sarcasm: A form of verbal irony in which apparent praise is actually critical. Can be light, and gently poke fun at something, or it can be harsh and mean

Satire: A literary work that holds up human failings to ridicule and censure

Simile: A direct, explicit comparison of one thing to another, using the words *like* or *as*

Style: The manner in which a writer combines and arranges words, shapes ideas, and utilizes syntax and structure

Symbolism: Use of a person, place, thing, event, or pattern that figuratively represents or “stands for” something else

Synecdoche: A figure of speech in which a part signifies a whole

Syntax: The way words are put together to form phrases, clauses, and sentences. Basically, sentence structure.

Theme: The central or dominant idea or focus of a work. The statement a passage makes about its subject.

Tone: The attitude the narrator/author has toward the subject and theme. Based on particular stylistic devices employed by the author.

Zeugma: A grammatically correct construction in which a word, usually a verb or adjective, is applied to two or more nouns without being repeated

The Scarlet Letter

During the summer, you will read *The Scarlet Letter* by Nathaniel Hawthorne. The assignments included in this packet are designed to serve as the basis for our discussions and activities at the beginning of the school year, as well as an introduction to the type of coursework you will be expected to complete in preparation for the AP exam. All work is expected to be completed on a computer. If one is not available to you, please know that our local libraries have computers and printers for public use. Please use the summer reading checklist (included in this packet) to make sure you have done all summer reading requirements.

Please note: All written work is to be original. Do not collaborate with your peers. Please be forewarned that phrases, sentences, and/or ideas copied from analytical sources (either paper or online) or from other students will result in no credit for the assignment. **Academic dishonesty will NOT be accepted in this course.** Contact me via email or Remind should you have any questions regarding the summer reading assignment. Please be patient if I do not respond right away.

1. Read Background info on *The Scarlet Letter*
2. Read each chapter and complete **Dialectical Journal** for each chapter. You may copy the format and place in a Composition notebook.
3. Choose one of the *Scarlet Letter* project ideas

Summer Reading Novel
***The Scarlet Letter* Background**

Assignment Overview: Read the background notes on the author located below. Read the novel and complete the corresponding critical reading questions. Be prepared for a test on the second day of school.

The Scarlet Letter, composed by Nathaniel Hawthorne in 1850, tells the tale of a young woman outcast from her Puritan community after committing the sin of adultery. Sentenced to wear the Scarlet A for life, Hester and her child, Pearl, attempt to survive the scorn of the Puritan community as the townspeople seek out her unknown lover. This novel, set in Boston, Massachusetts in the mid-1600s, offers a critical look into our nation's past, as Hawthorn adeptly exposes the hypocrisy of this Puritan society. As a mystery, psychological, and historical novel, it remains one of the foremost pieces of American literature to arise out of the 1800s.

Located below are relevant notes on the author's background information. Please review the notes prior to reading the novel. Be prepared for a reading test on *The Scarlet Letter* on the second day of school.

Background Information on Nathaniel Hawthorne (1804-1864)

Hawthorne's Reputation

- Reputation as a foremost classic American writer- not subject to the highs and lows of other American writers; his reputation remained consistent.
- Complex and mysterious- wrote skillfully contrived stories that present societal problems and require intense critical analysis.

Hawthorne's Life

- Led a commonplace, even dull life
- Born on July 4, 1804
- Family had colorful ancestors- Hawthorne is related to John Hawthorne who presided over the Salem witch trials in 1692. Hawthorne added the "w" to his last name to distance himself from Judge Hawthorne, who was renowned for his corrupt practices. His father was a ship captain who vanished at sea.
- Between the ages of 21 and 33 Hawthorne found his "voice, style, and fashion.) However, he lived mostly on solitary existence, withdrawn from the world.
- Took part in the "Utopian Experiment," where high literary and social reformers (Transcendentalists among them) tried to prove that men need not grind their lives away at work.
- 1842- Married Sophia Peabody and moved into Old Manse in Concord
 - Ralph Waldo Emerson (another famous American writer) had lived there
- Became a surveyor in the Salem Custom House
 - Salem, MA was in cultural decline
 - Lost his job in a political reversal
- In 1850, published *The Scarlet Letter*- considered his masterpiece.

Education

- Attended Salem schools (elementary through high school)
- Continued education at Bowdoin College. At this time, Henry Wadsworth Longfellow (renowned American author) was a professor there and Franklin Pierce was president.

Career Choice

- Hawthorne experimented with a career in law, ministry, and teaching- he was not interested in any of these career paths.
- He later became a writer- his true passion
- Explored the world of imagination and the interior of the heart
 - i. Where sin and guilt reside
 - ii. Where dark secrets are hidden from peering eyes
 - iii. Deep fostering of remorse and conscience
 - iv. Attempted to find answers to the eternal questions of man's existence

Dual Hawthorne

- As an artist, he was vibrant; as a man he was bland

Common Subject

- Sinners and the guilty may find peace, not in illumination or redemption, but in awareness of their suffering

MIT (Most Important Thing)

What was the most important event that happened in this section? Why?

Connect the Dots

- Personally relate something in this section to your experiences or another text that you have read.

The Scarlet Letter Project Ideas

Here's the deal: choose one of the following projects to complete for *The Scarlet Letter*. You must work alone (number 2 is the exception). Projects are due Monday, November 30. If you don't want homework over Thanksgiving Break, you may turn it in early.

1. Make the novel into a children's book. I realize that only a truly disturbed parent would think this was an appropriate book for a child, but bear with me. You must have at least 24 pages (that's one page per chapter), with a picture and at least three sentences per page.
2. Create a trailer for a movie version of this novel. You may work with a partner. The trailer must be at least 2 minutes long if you work alone, and at least 4 minutes if you work with a partner. Don't forget important things like the stars, the title, the production company (NolaNation studios?).
3. Create a 3-D model of the three different scaffold scenes. These need to be detailed and accurate. Then, on a separate piece of paper, write a paragraph for each scaffold scene explaining its function in the novel as a whole.
4. Create an illustration of the "A" that is designed in such a way as to showcase one of the themes of the novel. This is not something you should make with crayon on a piece of white paper. You may make it out of fabric (like Hester), you may paint it, you may create it on a computer, or you may sculpt it, you may make it out of found objects, or you may use another medium entirely, but it needs to be WELL DONE. This is one of the few times I will take off points for artistry—if you aren't artistic, don't choose this option.
5. Choose a sentence or phrase from the book and make it into a poster. I'll show an example, but this should be large, and the phrase short enough that the letters are also large. Your design for the poster (the font, color choices, illustrations) should all work together to show the tone of that phrase and its overall significance in the novel. Again, it must look good, and all parts of it must fit together. Then, write an 2-3 paragraph explanation of why the quote is so significant AND how your design shows the relevance, overall meaning, and tone.
6. People magazine's love triangle of the year—Produce a magazine article in which you try to piece together the story of this love triangle from the various characters' points of view. Your article should include comments by Hester, Arthur, and Roger. The main goal here is to understand the effect their actions had on each of the others. Be sure to bring out the major events of the story in some way. Your finished product should look like a magazine article and include various pictures or whatever your creative little minds can come up with! Look at some People Magazine articles for ideas.
7. Create a soundtrack for the novel, choosing or composing 5 songs (ONE can be an instrumental). The songs must represent the main themes, moods, relationships, or events in the story in some way. Create a CD insert with appropriate artwork, artist information, dedications, lyrics, and a paragraph for each song explaining how and why each relates to the book. You may burn the songs onto a CD if you'd like but it is not required.
8. Create a journal/diary for one of the three main characters. In that character's voice (first

person), you will create at least 10 dated entries based on what's happening at the time. This will allow you to comment on the major events of the plot. You might comment on the following: The first appearance of the character in the story, any meeting that your character has with another of the characters, any important event that occurs in the story, any physical/psychological changes in the character, where the character leaves the story. The story covers years in the character's life so you will observe changes in the character's acceptance in the community, the physical and/or mental condition of your character, and his/her relationship with the other characters. The main characters who will appear in your journal will be Hester Prynne, Pearl, Rev. Arthur Dimmesdale, and Roger Chillingworth. You may choose any of these as your "journal writer", but all of them should appear in your journal.

9. Have another idea? Come talk to me.