

# Advanced Placement Language and Composition

## Summer Assignment Packet

### 2019

Dear AP Language Student,

I am excited that you have elected to partake in a challenging and rigorous course – Advanced Placement (AP) English Language and Composition. Like other AP courses, this class offers a college-level curriculum. More specifically, this class is equivalent to a freshman level writing course and freshman level literature course offered by most colleges and universities. Therefore, a student should enroll within the course only if he possesses intellectual curiosity, a desire to read nonfiction texts, a motivation to improve his writing, a proficiency in completing homework assignments, and a dedication to work hard within this accelerated course.

The Advanced Placement English Language and Composition course is designed to allow students the opportunity to read and carefully analyze a broad and challenging range of nonfiction prose selections, which will deepen their awareness of rhetoric and how language works. Students will become skilled readers of prose written in a variety of periods, disciplines, and rhetorical contexts. Writing tasks are designed to give students the practice necessary to make them aware, flexible writers who can compose in a variety of modes for a variety of audiences, developing their own sense of personal style and an ability to analyze and articulate how the resources of language function in any given text.

The course is organized thematically with a wide variety of authors representing many literary time periods and disciplines. Students will work within the framework of world literature with an emphasis on American literature. The selected literary works will give students the opportunity to identify and explain an author's use of rhetorical strategies and techniques in addition to perfecting their critical reading skills.

Writing skills are developmental in nature; thus, writing will be conducted in both formal and informal contexts to allow students to gain authority and to take risks. Imitation exercises, journals, collaborative writings, and in-class writings will be done so that students can become more confident writers and employ techniques they have witnessed being utilized by authors they have read. Additionally, students will reflect in writing on the importance of graphics and visual images. Students will analyze how images relate to written texts, as well as serve as alternative forms of text.

The achievement of the objectives of this particular AP course demands a rigorous schedule of analytical reading, writing, and discussion. In order to help you adjust to the workload of this class, the following summer assignment has been prepared to serve as an introduction to the course. The works of literature and assignments described in this packet will be completed and discussed within the first two weeks of the 2018-2019 school year. Therefore, I highly recommend that you read the works and complete the assignments described in this packet since it will ease your transition into the course.

While the reading and writing schedule for AP Lang can be daunting at first, I look forward to working with you in the fall to devise appropriate supports to create a strong sense of capability to complete the assignments in a timely and efficient manner – one most suited to preparing a student for the rigorous AP exam in May 2020. I hope that your summer will be enjoyable.

Sincerely,

Karrie Rinder  
AP Language and Composition Instructor

## **Recommended Timeframe for Completing Summer Assignment**

### To Do List:

- The reading of *The Unthinkable* = one week.
- Completing the SOAPS for each part of *The Unthinkable* = one hour for each part for a total of three hours. Recommend completing one SOAPS per day.
- Watching three documentaries and completing a small SOAPS for each documentary = three days.
- The reading and annotating of *Columbine* = two weeks.

## Summer Reading Assignment

1. *Columbine* by Dave Cullen
2. *The Unthinkable: Who Survives When Disaster Strikes – And Why* by Amanda Ripley
3. Choose three documentaries to watch (suggestions below) and to take brief notes on the speaker, occasion, audience, purpose, and subject. These documentaries will serve as outside sources for writing argument essays. Try to diversify the subject matter; however, choose pieces that interest you so that you are more apt to use the documentary within an argument essay and Socratic seminar. By choosing high quality pieces (i.e. award winners, highly acclaimed films, or films that made appearances at festivals), the quality of your future arguments is ensured.

*Misrepresentation*  
*Hoop Dreams*  
*The Act of Killing*  
*Good Hair*  
*Stories We Tell*  
*Sound City*  
*Burma VJ*  
*The Fog of War*  
*No End in Sight*  
*The Imposter*  
*Murderball*  
*Restrepo*

*Street Fight: A Film by*  
*Marshall Curry*  
*The Gate Keepers*  
*Four Little Girls*  
*The Thin Blue Line*  
*Look of Silence*  
*Night Will Fall*  
*Killing Us Softly*  
*The Invisible War*  
*I Am*  
*The Human Experience*  
*Happy*  
*Sunshine Hotel*

*A Sister's Call*  
*Harlan County U.S.A*  
*The War Game*  
*Best of Enemies*  
*Life, Animated*  
*The Bad Kids*  
*An Apology to Elephants*  
*Black Fish*  
*Undeclared*  
*Searching for Sugar Man*  
*Miss Welcome to Leith*

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### Note-taking Directions

- For **each** of the three parts of *Unthinkable*, complete a set of small SOAPS. Use the theme of each part to aid with SOAP completion. For specific directions see attached handout and student example.
  - Part One: Denial
  - Part Two: Delineation
  - Part Three: The Decisive Moment
- The Cullen text should be annotated, per the instructions on the attached handout. Please know that the annotations will not be collected, so make the notes helpful for your own use. This will allow you to remember the text for future essays and is also good practice for future texts.
- Complete small SOAPS for each documentary.
- All notes will be due within the first two weeks of school. Specific dates will be posted on the Vision site.

### Writing Assessments:

- Within the first TWO blocks of class, you will complete written assessments on your summer reading of the recommended texts and documentaries.

## AP Language and Composition SOAPS Directions

For full credit on your notes, follow the SOAPS4STEAA format.

- I. S.O.A.P.S. – Determine each / Quotes are not necessary for this section – (1<sup>st</sup> of 12 entries)
- Speaker
  - Occasion
  - Audience
  - Purpose
  - Subject
    - Theme or Claim
- II. 4 S.T.E.A.A – Locate a quote for each label. Analyze each quote on a rhetorical level. You may include rhetorical mode as well as rhetorical devices and strategies (four entries, one entry for each of the sub-categories below.)
- **Diction** – Word choice intended to convey a certain effect. (One entry = one quote and analysis tied to purpose – 2<sup>nd</sup> of 12 entries.)
  - **Detail** – The facts revealed by the author or speaker that support the tone. e.g. Any literary device besides imagery would also work for detail. (One entry = one quote and analysis tied to purpose – 3<sup>rd</sup> of 12 entries.)
  - **Imagery** – Language used to create sensory impressions and evoke specific responses. (One entry = one quote and analysis tied to purpose – 4<sup>th</sup> of 12 entries.)
  - **Syntax** – The arrangement of words and the order of grammatical elements. Identify the different types of style and structure used. Below are examples of sentence types and style. You may choose to focus on punctuation marks instead. *Be sure to show how the punctuation mark affects the text and consequently the purpose of Ripley's themed part of the book.* (One entry = one quote and analysis tied purpose – 5<sup>th</sup> of 12 entries.)

Definitions of types of sentence structures:

- Periodic sentence: One in which the component parts, or “members” are so composed that the close of its syntactic structure remains suspended until the end of the sentence; the effect tends to be formal or oratorical.
- Non-periodic (loose) sentence: (More relaxed and conversational in its effect). The component members are continuous, but so loosely joined that the sentence would have been syntactically complete if a period had been inserted at one of more places before the actual close.

Definitions of types of style:

- Demotic style: Modeled on the language, rhythms, and associations of ordinary speech
- Hieratic style: Employs a variety of formal elaborations that separate the literary language from ordinary speech
- Paratactic style: One in which the members within a sentence, or else a sequence or complete sentences, are put one after the other

without any expression of their connection or relations except (at most) the noncommittal connective ‘and’.

- Hypotactic style: One in which the temporal, casual, logical, and syntactic relations between members and sentences are specified by words (such as “when,” “then,” “because,” and “therefore”) or by phrases (such as “in order to,” “as a result”) or by subordinate clauses or phrases.

III. Tone – The author’s attitude on the subject and/or purpose of the text. The author’s attitude may shift throughout the text.

- **Tone or Attitude** – Identify overall tone and identify the tonal shifts (One entry\ ]that identifies tonal shifts. Entry = quote(s) and analysis tied to purpose – **6<sup>th</sup> of 12 entries.**)

IV. Assumptions and Evidence – What does the author assume within his argument? And what data does he use to prove his purpose? (Two entries – one each for assumption and evidence)

- **Assumptions or Warrants** (One entry = one quote and analysis tied to purpose – **7<sup>th</sup> of 12 entries.**)

Definition of Assumption: The author’s belief regarded as true, upon which his other claims are based.

Definition of Warrant: The statement (expressed or implied) that establishes the logical connection between a claim and its supporting reason.

E.g.

Claim: Don’t eat the mushrooms.

Reason: It’s poisonous

Warrant: what is poisonous should not be eaten.

- **Evidence or Data** – Is there material offered to support the author’s argument? (epilogues, interviews, letters, graphs, charts, etc.). Or is there a section where the author is providing evidence to prove his point? (one entry = quote and analysis tied to purpose – **8<sup>th</sup> of 12 entries.**)

V. **Appeals: Ethical (Ethos), Logical (Logos), and Emotional (pathos)** – (Three entries – one for each type of appeal.) *Note: Appeals are in order of importance.*

- **Ethos (Credibility) or ethical appeal:** The character of the author is used to convince his audience. i.e. How does the author build his credibility? (One entry = quote and analysis tied to purpose.) (one entry = quote and analysis tied to purpose – **9<sup>th</sup> of 12 entries.**)
- **Logos (Logic) or logical appeal:** Persuasion through the use of reasoning. i.e. How does the author logically construct his argument? (Think transitive property in math world.) (one entry = quote and analysis tied to purpose – **10<sup>th</sup> of 12 entries.**)

- **Pathos (Emotion) or emotional appeal:** Persuasion by appealing to the reader's emotions. How does the author elicit a reader's emotions for the purpose of persuading the reader of his assertion? (one entry = quote and analysis tied to purpose – **11<sup>th</sup> of 12 entries.**)

**VI. Dialectical Discussion:** Each set of notes must end in a dialectical conversation (paragraph format), using the three quotes from above. Explain how the author's purpose is successfully delivered by the aid of three of the following: tone, diction, detail, syntax, and imagery. Basically, this dialectical conversation should serve as a synthesized version of the above notes. (one entry = quote analysis tied to purpose – **12<sup>th</sup> of 12 entries.**)

**Total: 12 entries for each SOAPS**

You will be completing three of the above "SOAPS." i.e. Each of the three parts of <i>Unthinkable</i> will have its own SOAPS.
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**AP Language and Composition**  
**Small SOAPS Directions**  
**Documentary Title**

S.O.A.P.S. – Determine each of the following. Quotes are not necessary for small SOAPS. However, you may want to include notes on each for future reference for upcoming argument essays.

- a. Speaker – Who is narrating or who is the creator?
- b. Occasion – For what was the film made?
- c. Audience – To whom is the film presented?
- d. Purpose – What is the filmmaker’s intention for making the film?
- e. Subject – main idea or assertion
  - i. Theme or Claim

A small SOAPS for each documentary will be collected. However, you may want to consider the following questions when watching each documentary and/or completing the provided worksheets to use for an argument essay and seminar(s). The questions and worksheets are beneficial but will not be collected as part of the assignment. Nonetheless, you may use the questions and/or worksheets when writing argument essays with prompts relating to the summer assignment.

**Optional but Helpful Documentary Questions:**

1. Identify the people, places, events, or aspects of people, society or nature that are the focus of this film. Describe and clarify the significance of each.
2. List six facts described in the film that impressed you and explain how each fact relates to the film's premise or theme.
3. Did you learn anything from this movie? What was it?
4. Nonfiction can enrich viewers in several important ways. Describe any aspect of the film that showed you something you hadn't seen before, caused you to think in a new way, or helped you understand something more thoroughly than before. In addition, describe how it changed your thinking.
5. Was there anything that you saw or heard in the film that was unconvincing or which seemed out of place?
6. What particularly appealed to you in the cinematic presentation of the film, such as the way in which particular scenes, images, or sounds were presented?
7. Describe the progression of the film: how it begins, what stages it passes through, and how it concludes.
8. How did the filmmakers try to convince you of the position that the film supports? Look for appeals to logic, emotion, and prejudice.
9. Did any of the reasoning given in support of the position advocated by the film seem to be weak or misleading? If so, describe the concept put forward in the film and why you thought the reasoning was flawed.
10. Did the film change your mind about any aspect of the subject that it presents? What information, argument or persuasive technique caused you to change your mind?
11. Was there something you didn't understand about the film? If so, what was it?
12. What did you like best about the movie? Why?
13. What did you like least about the movie? Why?

14. Describe any cinematic techniques used in presenting particular scenes, images, or sounds, which were designed to appeal to the viewer's emotions and to encourage the viewer to agree with the position advocated by the film, without reliance upon fact or logical argument.
15. Did the narration always work well with what was occurring visually in the film? Describe any scenes in which you thought it didn't and your reasons for this conclusion.
16. Describe the use of color in the film. Did it advance the emotions the film makers were trying to evoke? How would you have used color in this movie?
17. Analyze the use of music in the film. Did it enhance the story that the visual images and the narration were trying to tell? How would you have used music in this movie?
18. What was the structure of the movie? Did there appear to be any manipulation in the way in which the scenes were presented or did the presentation appear to be straight-forward?
19. How did the editing of the film advance the narrative and help the director get his point across?
20. If someone asked you whether you would recommend this film, how would you respond? Fully explain your reasons.
21. If the filmmakers were to ask you how the film could be improved, what would you tell them? Describe the changes you would suggest in detail and the reasons for your suggestions.

See TWM's [Worksheet for Informational Documentaries](#) and [Worksheet for Films that Seek to Persuade on Issues of Political or Social Significance](#)

### Film Study Worksheet for an Informational Documentary

Read the questions before you watch the film so that you will know what to look for while you watch. At breaks during the showing or at the film's end, you will have an opportunity to make short notes in the spaces provided. If you make notes while the movie is playing, make sure that your note-taking does not interfere with carefully watching the film. You do not need to make any notes on the worksheet, but after the movie is over, you may respond fully to the questions.

Complete the assignment by answering each question in paragraph form. Answers need to be complete and comprehensive, demonstrating that you paid attention to the film and thought about what was shown on the screen. You may use more than one paragraph if necessary. Be sure to use key words from the question in the topic sentence of your first paragraph. All responses should be in complete sentences using proper spelling, grammar, and punctuation.

1. State the title of the film and the year it was released. Then, briefly describe what the film is about.

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2. Identify the people, places, events, or aspects of people, society, or nature that are the focus of this film. Describe and clarify the significance of each.

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3. List six facts described in the film that impressed you and explain how each fact relates to the film's premise or theme.

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4. Nonfiction can enrich viewers in several important ways. Describe an aspect of the film that showed you something you had not seen before, caused you to think in a new way, or helped you understand something more thoroughly than before.

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5. Was there anything that you saw or heard in the film that was unconvincing or seemed out of place?

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6. What particularly appealed to you in the cinematic presentation of the film: such as, the way particular scenes, images, or sounds were presented?

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7. If the filmmakers were to ask you how the film could be improved, what would you tell them? Describe the changes you would suggest in detail and the reasons for your suggestions.

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8. If someone asked you whether you would recommend this film, how would you respond? Fully explain your reasons.

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Additional notes:

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**Film Study Worksheet for a Documentary Seeking to Persuade the Viewer  
On a Matter of Political or Social Significance**

Read the questions before you watch the film so that you will know what to look for while you watch. At breaks during the showing or at the film's end, you will have an opportunity to make short notes in the spaces provided. If you make notes while the film is playing, make sure that your note taking does not interfere with carefully watching the movie. You do not need to make any notes on the worksheet, but after the film is over, you will may respond fully to the questions.

Complete the assignment by answering each question in paragraph form. Answers need to be complete and comprehensive, demonstrating that you paid attention to the film and thought about what was shown on the screen. You may use more than one paragraph if necessary. Be sure that the topic sentence of your first paragraph uses key words from the question. All responses should be in complete sentences using proper spelling, grammar, and punctuation.

1. State the title of the film and the year it was released. Then briefly describe what the film is about and the position that it advocates.

Notes:

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2. Describe the progression of the film: how it begins, what stages it passes through, and how it concludes.

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3. List six facts described in the film that impressed you and explain how each fact relates to the film's premise or theme.

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4. How did the filmmakers try to convince you of the position that the film supports? Look for appeals to logic, emotion, and prejudice.

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5. Did any of the reasoning given in support of the position advocated by the film seem to be weak or misleading? If so, describe the concept put forward in the film and why you thought the reasoning was flawed.

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6. Describe any cinematic techniques used in presenting particular scenes, images, or sounds which were designed to appeal to the viewer's emotions and to encourage the viewer to agree with the position advocated by the film, without reliance upon fact or logical argument.

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7. If the filmmakers asked how this film could be improved, what would you tell them? Describe the changes you would suggest in detail.

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8. Did the film change your mind about any aspect of the subject that it presents? What information, argument or persuasive technique caused you to change your mind?

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**AP Language and Composition**  
**Student Sample of SOAPS with Teacher Commentary in Text boxes**

“Once More to the Lake” SOAPS

AP Lang Rinder 7<sup>th</sup>  
May 14, 2014  
Dominique Huynh

SOAPS:

- Speaker
  - E. B. White
- Occasion
  - An essay appearing in *Harper's* magazine in 1941
- Audience
  - Fathers and general audience
- Purpose
  - To explore the passing of time and the cycle of life to assert how nature humbles and reminds humanity of mortality
- Subject
  - A personal narrative about time and generations after returning to a cherished memory

4STEAA  
(Style)

- Diction
  - Using the past tense verbs “throbbed,” “fluttered,” “purred,” and “whined,” White contrasts the sedative auditory image of the one and two-cylinder engines with the disruptive one of the outboard motors to explore one discrepancy in his memories at the lake (10). The lyrical and illustrative language gives the engines and motors human-like qualities to portray a livelihood and excitement at the lake. His nostalgic tone shifts, however, to an irritated one as he acknowledges the negative influence of technology on his experience at the lake to show how nature conveys the cycle of life and the passage of time, when technology and innovation constantly change.

Notice how the student indicates three or more words that create an image that reveals the author's tone. The last sentence of the entry ties the rhetorical analysis with the author's purpose. Thus, each entry displays a “how” (using more than one strategy or device) and a “why” (the author's purpose).

- Detail

- White considers the lake to be a holy and sacred ground, stating how “[he] remembered being very careful never to rub my paddle against the gunwale for fear of disturbing the stillness of the cathedral” by employing the comparison of the lake to a “cathedral” (2). His reverent and nostalgic tone reflect the respect that he holds for nature and its consistency. By conveying his “careful” actions due to “fears” of “disturbing the stillness,” White draws upon memories and experiences to explore his growth from a child to an adult and understand the cycle of life and the inevitability of death.

This entry uses comparison as the detail, connects to tone and diction, and ends with purpose. By connecting, or building each entry upon each other, the student is not only displaying text analysis control but also preparing a dialectical entry.

- Imagery

- The specific images that White details when he says “I guess I remembered clearest of all the early mornings, when the lake was cool and motionless, remembered how the bedroom smelled of the lumber it was made of and of the wet woods whose scent entered through the screen” illustrate his nostalgic tone to strengthen his assertion on nature and mortality as part of the life cycle (2). The kinesthetic imagery of the “cool” and “motionless” lake along with the olfactory imagery of the lumber and “wet woods” paint a clear picture to draw parallels between White’s experiences as a child and then as an adult ultimately to explore the passing of time in nature and in life.

While the student does refer to the specific images later in the entry, the lack of specificity that a reader would expect from the student’s quote entry creates ambiguity. The reader is left asking what image? How is the image created and how does it create a nostalgic tone? Stating exactly how a strategy is created and employed from the beginning will lead to a clear, concise analysis.

- Syntax

- The repetitive use of the word “same” placed in different grammatical positions in the sentences “The small waves were the same... the boat was the same boat, the same color green and the ribs broken in the same places, and under the floorboards the same freshwater leavings and debris” enable White to create a redundancy that emphasizes a consistency in nature (5). Because everything is the “same,” nature does not experience the passing of time and the changes that come with time, which White discovers and uses to understand the cycle of life and the reminder of mortality.

While this entry clearly shows how the repeated use of “same” connects to the purpose, it incorrectly labels repetition. **Repetition can be used for both syntax and detail; however, repetition of a word is detail, not syntax. Syntactical repetition is known as parallel syntax, which involves the repetition of phrases or clauses. When referring to the meaning of the word “same,” diction is the rhetorical strategy being analyzed.**

- Tone or Attitude

- The nostalgic tone that White continually utilizes develops through the familiar images that he provides, such as “lying in bed the first morning, smelling the bedroom and hearing the boy sneak quietly out” (4). He acknowledges the memorable feelings by repeating the “smell” of the bedroom and the desires to “sneak” out to assess the cycle of life, beginning with him as a child and ending with him as an adult observing his boy embodying the boy he was many years before to convey the passing of time and the cycle of life that can be seen in contrast to, or with the help of, the consistency of nature.

Tone does not fall under an author’s style because it refers to an author’s attitude toward the subject. This entry shows how the author uses imagery and diction to display his tone of nostalgia.

- Assumptions of Warrants

- White assumes that “There had been no years between the ducking of this dragonfly and the other one—the one that was part of memory” because of the stark similarities in experiences from his childhood and adulthood at the lake (5). The combining of images of the “ducking” dragonflies allows White to cope with the passage of time as his life cycles on to explore the beauties of nature through a dual existence. His detached tone results from his confusion, dealing with two perspectives: his childhood one through the eyes of his son and his adulthood one through his own eyes and the eyes of his father. The relationship between his father, himself, and his son details the interconnections between generations to illustrate how nature unifies and humbles, reminding of mortality and its inevitability.

A warrant is often unstated, but can be gleaned from the text. The logical and persuasive connection between a claim and reasons/evidence is the warrant. Since the warrant gives authority to a claim, it often can be placed in a “since x” statement which leads to the claim. E.g. since there have been no years between the author “ducking of this dragonfly,” the evidence of the author’s relationships with his father and son supports his claim that nature unifies and humbles.

- Evidence or Data

- To support his assumption, White explains that “I looked at the boy, who was silently watching his fly, and it was my hands that held his rod, my eyes watching” (5). The repetition of the word “watching” with different

subjects, one being his boy and the other being himself enables White to illustrate the relationship between generations and experiences as time progresses. He looks towards nature and its constant appearances to explore the stages of life and eventually mortality.

Evidence can be given in any of the following forms:  
personal experience, anecdotes, facts, or interviews.  
Evidence is used with reasons to create a claim.

## Appeals

- Ethos
  - White provides his candid and honest tone when he explains that “I seemed to be living a dual existence. I would be in the middle of some simple act...and suddenly it would be not I but my father who was saying the words or making the gesture. It gave me a creepy sensation” to develop his credibility (4). The litotes used by White conveys the “creepy” sensations that link him and his father to his son to assert the cycle of life through generations and how nature enhances such feelings and experiences.

When completing an ethos entry, consider what the author does to make his audience believe him to be speaking the truth. How is a reader certain that the author is knowledgeable about the subject, i.e. credible?

- Pathos
  - Switching from third person to second person, White appeals to the recklessness and pride of young boys when he explains that “If a boy felt he had complete mastery over his motor, he was tempted to keep it running beyond its time and then reverse it... it took a cool nerve, because if you threw the switch... too soon you would catch the flywheel,” directly addressing the reader (10). The description of handling the maneuvers along with the feelings of “mastery” and temptation illustrate the complicated relationship between nature and technology. White asserts that technology and advances contrast the steadiness of nature through his exploration and understanding of the cycle of life and the passage of time.

For pathos, think about how the author persuades his audience through emotions. By calling upon the recklessness and pride, the author taps into his audience’s shared memory of learning mastery, which evokes childhood feelings of invincibility.

- Logos
  - White develops his logical argument through the parallelism of the phrases “he was I” and “I was my father” in the sentence “I began to sustain the illusion that he was I, and therefore, by simple transposition, that I was my father” (4). The emphatic statement reflects White’s nostalgic and critical

tone so as to illustrate the progression of time and the cycle of life that he explores through nature's consistency and continuity.

Identify how the writer constructs his argument logically. How does he build each of his points to meet his purpose?

- Dialectical Discussion
  - White extends the comparison between his lake trip experiences with the lyrical and theatrical nature of an “old melodrama” through the use of the descriptive terminology “the second-act climax of the drama” and “a big scene” to convey the consistency of nature and its ability to reenact past events (12). He describes how “the whole thing was so familiar, the first feeling of oppression and heat and a general air around camp of not wanting to go very far away” to explore the passage of time from his childhood to his adulthood through a nostalgic tone (12). Portraying the unvaried images and memories at the lake, White supports his emotional reflection to assert how humbling nature is and how it brings out the cycle of life that ends with mortality.

The dialectical entry is a “conversation” about the author’s use of rhetorical strategies, devices, and/or appeals work towards achieving his text’s purpose. Each dialectical should have at least three strategies/devices. This entry uses detail, tone, imagery, and pathos.

## AP Language and Composition

### How to Annotate a Text

#### Rinder

Annotating a text is an active reading process and the first step in the writing process. Annotating allows the reader to engage the author in conversation and ask questions, stop to argue, pay a compliment, or clarify an important issue. A well-annotated text has markings and written commentary throughout the *entire book* for the purpose of accomplishing all of the following:

- Clearly identify where in the text important ideas and information are located
- Express the main ideas of a text
- Trace the development of ideas/arguments throughout a text
- Include deeper understanding as well as textual connections to other works
- Introduce some of the reader's thoughts and reactions to the text
- Note questions or discussion points to bring up in class
- Identify examples of ethos/logos/pathos
- Locate the author's use of diction, detail, imagery, syntax, and tone
- Consider authorial bias
- Highlight vocabulary that might indicate or emphasize the author's opinion

The above can be easily accomplished if the reader creates a system for his annotations. Be sure to include the mechanics of the system code that you create at the beginning of the book!

i.e: Highlighting the text is a good way to pick out specific language, but should always be accompanied with marginalia (commentary within the margins). Think about assigning different colors for the various **types of ideas** or **rhetorical strategies** used by the author. Or, consider using a system of various markings, such as squiggly lines, double underline, boxes, triangles, stars, etc.

#### Instructions:

With pencil or pen, make brief comments in the margins.

- Consider using the left side of the page for comments, questions, arguments, and/or connection to personal experience, outside sources, etc.
- Then use the right side of the page for identification and/or summary of interesting ideas, quotable phrases, or questionable words.
- At the beginning of the chapter, briefly summarize the chapter with bullet points. If there is no room to do so, use the inside of the front cover.
- At the end of each chapter, write a short dialectical addressing rhetorical devices.
- Title each chapter with numbers if the book does not contain chapter titles to aid with memory and to correlate with the summary.
- Use the inside front cover or the inside back cover to keep a list of "key information" with page references. Key information should relate the author's purpose and might include salient quotes, key definitions, author's jargon, vocabulary list, and important events, characters, settings, passages, or chapters with corresponding page numbers.

**AP Language and Composition**  
**Rhetorical Language**

<b>The Five Rhetorical Strategies = Diction, Imagery, Detail, Syntax, and Tone</b>
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*Examples of words to describe the type of diction, imagery, detail, or syntax:*

jargon	pedantic	Poetic
vulgar	euphemistic	Moralistic
scholarly	pretentious	Slang
insipid	sensuous	Idiomatic
precise	exact	Concrete
esoteric	learned	Cultured
connotative	symbolic	Picturesque
plain	simple	Homespun
literal	figurative	Provincial
colloquial	bombastic	Trite
artificial	abstruse	Obscure
detached	grotesque	Precise
emotional	concrete	exact*

*Examples of words to describe the tone:*

angry	sad	Sentimental
sharp	cold	Fanciful
upset	urgent	Complimentary
silly	joking	Condescending
boring	poignant	Sympathetic
afraid	detached	Contemptuous
happy	confused	Apologetic
hollow	childish	Humorous
joyful	peaceful	Horrific
allusive	mocking	Sarcastic
sweet	objective	Nostalgic
vexed	vibrant	Zealous
tired	frivolous	Irreverent
bitter	audacious	Benevolent
dreamy	shocking	Seductive
restrained	somber	Candid
proud	giddy	Pitiful
dramatic	provocative	