

English III AP English Language and Composition: Summer Assignment 2020-2021

Welcome to the wonderful world of English III AP. Next year, we will journey through texts that explore the questions of what it means to be an American today and in the past, why our view of ourselves has changed, and what elements contribute to the changes. We will look at the various philosophical influences and the writings that emerged as a result of individuals and society questioning their surroundings and status quo. We will write constantly, reflecting on how these ideas are crafted by an author's writing style.

The AP English Language and Composition course is designed to substitute for a college composition course; therefore, you will be required to read complex texts with understanding as well as to enrich your prose in order to communicate your ideas effectively to mature audiences. You will learn how to analyze and interpret exemplary writing by discerning and explaining the author's use of rhetorical strategies and techniques, eventually applying many of these techniques to your own writing. To accommodate for this year's unexpected COVID-19 school interruption, your English III AP summer assignment has been abbreviated. **You are expected to complete this assignment and present it on the first day of class.**

Concerning academic integrity, you must read the text in its entirety yourself, and your annotations must be original. I expect every student to start off on the right, honest foot when beginning this class. This warning also includes any attempts at copying analysis from websites. Believe me, any sites you find (some accurate, some not so much), I have already found and read many times over. If you are struggling to understand the text, you are encouraged to read it first, read it again, and then look to credible sources to aid in your understanding. This adventure begins with YOUR mind at work to read and think from the first word to the last.

Finally, please remember that you chose this path of AP English Language and Composition, and it is NOT the path of least resistance. You will be challenged, and to be successful, you will work hard. I am excited you invite this challenge, and I will do my best to provide you with an academically stimulating English experience. If this does not sound like your cup of tea, know you have other English III options; your counselor can help you with that. But, if you feel you are in the right place and up for the challenge, let's do this!

Have a fabulous summer; I will see you in August!

Mrs. Marks

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SUMMER ASSIGNMENTS

Complete the following assignments and bring them to our first day of class.

FIRST:

Print this document. The next page starts notated information for Chapter 1 of our advanced composition text, *The Language of Composition*. Read these notes, which contain a review of components of argument and rhetoric. You are expected to know this information on the first day of school, or at least know enough to ask specific questions for clarity, so read it!

ASSIGNMENT - *PRINT this document and put it in your English III AP 1" binder.*

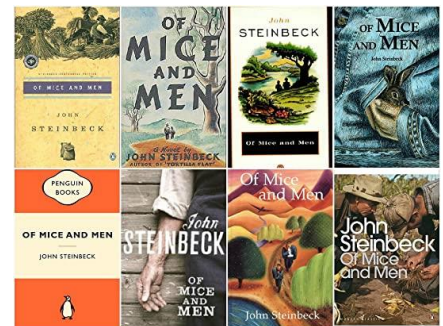
READ and **ANNOTATE** it. This is meant to serve as a review; study it and know this information when school starts. You never know when a terminology pop-quizz might "pop" up!

SECOND:

READ *Of Mice and Men* by John Steinbeck.

It is strongly suggested that a personal copy of this novel be obtained and annotated. However, one may be checked out from the library and annotations may be done on post-it notes or as split-page notes (must be handwritten). Use the attached annotation guidelines for correct format.

ASSIGNMENT – Annotate this novel using the attached annotation guidelines. As you read, look for Steinbeck's commentary on the state of the American Dream and his characters' pursuit of it.



Points to know:

- This assignment can also be found in the "Reading and Supply Lists" section of Slidell High's website.
- Bring your completed assignment (housed in your prepared English III AP binder) to class the first day of school.
- Enjoy your summer break (after you've completed your summer assignment, of course). Come August, we hit the ground running. Welcome to your Junior year!

The Art of Persuasion: A Basic Introduction to Rhetoric

from *The Language of Composition*

<> NOTES <> *Print, annotate, and place it in your English III/AP binder.* <> NOTES <>

Rhetoric

- Along with Grammar and Logic, rhetoric is one of the three ancient arts of discourse, or verbal (meaning with words) communication.
- Rhetoric is the art of speaking or writing effectively – to serve your desired purpose.
- Greek philosopher Aristotle (384-322 B.C.E) defined rhetoric as “the faculty of observing in any given case the available means of persuasion.”

‘Everything’s an Argument’

- Some theorists claim that language is inherently persuasive.
- When you say, “Hi, how’s it going?” for instance, in one sense you are arguing that your hello deserves a response.
- Visual and verbal messages contain arguments.
- They express a point of view.
- Readers/listeners/viewers are intended to react.
- At its best, rhetoric is a thoughtful, reflective activity leading to effective communication, including rational exchange of opposing viewpoints.
- In Aristotle’s time and in ours, those who understand and can use the available means to appeal to an audience of one or many find themselves in a position of strength.
- They have the tools to resolve conflicts without confrontation, to persuade readers/listeners to support their position, or to move people to take action.

The Rhetorical Triangle

- Aristotle described the interaction among *subject*, *speaker*, and *audience* (or *subject*, *writer*, and *reader*) in what has come to be known as the Rhetorical Triangle.
- The interaction of text, writer (speaker), and reader (audience) determines the structure and language of an argument.
- To be effective, one considers
- **Subject** – The general topic, content, and ideas contained in the text.
- **Occasion** – The time and place of the piece; the context that encouraged the writing to happen.
- **Audience** – The group of readers (listeners) to whom this piece is directed.
- **Purpose** – The goal the speaker/writer wants to achieve.
- **Speaker** – The voice that tells the story – Aristotle called it the *persona*. The author and the speaker are not always the same person.
- These combine to provide the rhetorical situation.

The Rhetorical Situation

- The subject, occasion, audience, purpose, and speaker will work together to determine your rhetorical situation — *the situation which generates your need for writing*.
- Consider the speech Al Gore would give about global warming to an audience of true believers versus an audience of skeptics versus an audience of climate scientists versus an audience of elementary schoolchildren – each would present a different rhetorical situation.

Ethos, Pathos, Logos

- Aristotle taught that a speaker's ability to persuade is based on how well the speaker appeals to his or her audience in three different areas: ethos (ethical appeals), pathos (emotional appeals), and logos (logical appeals).
- Ethos, pathos, and logos conform to the Rhetorical Triangle.
- Ethos relates to the writer/speaker and says, "Trust me."
- Logos relates to the text and says, "Here are my facts."
- Pathos relates to the reader/audience and says, "Experience some emotions through what I am saying."

Ethos

- Greek for "character"
- We believe those whom we respect
- Focuses on the speaker or writer
- Refers to how well the writer presents herself: character, credibility, reliability
- Does she seem knowledgeable and reasonable?
- Does she seem trustworthy?
- Does she treat her opponents fairly and respectfully?
- Does she try to establish common ground with the reader?
- Every time President Obama says "Let me be clear..." he is establishing ethos: Trust me. This is my word. I promise.
- The impact of ethos is often called the argument's "ethical appeal."

Ethos Examples

- Look at the accomplished alumni of our college!
- We've been in business since 1935!
- "I disagree with my honorable opponent, the senator from the great state of Missouri."
- Four out of five dentists say Crest works best!
- We've got that lady from Grey's Anatomy in our car ads and you trust her, right, cuz she's Addison Montgomery, a doctor on TV!
- OnStar commercials with actual emergency responses. We're good – we respond!

Establishing Ethos

- You dress nicely for your college interview, court case, etc.
- You use proper grammar/punctuation in your speaking/writing, lest someone think you're stoo-pid.
- You appear restrained, sincere, fair-minded, reasoned. You establish ethos through your reasonable tone.

- *When analyzing text, note how the author establishes ethos.*

Ethos – When misapplied...

- Can become unfair or dishonest.
- Can distort or misrepresent information (biased).
- When overused, can suggest elitism.
- Can be insulting or dismissive of other viewpoints.
- "I'm so smart, blah, blah, blah, I'm an expert!"

Logos

- Greek for “word”
- Focus on the argument, not the person making it
- How is the intellect being appealed to?
- What is being argued? What is the thesis?
- How is it being supported?
- Are the arguments being presented logically and based upon facts? Are counterarguments included/refuted?
- The impact of logos is often called the argument’s “logical appeal” or “rational appeal.”

Logos

- Rational appeals (logic) make use of two types of reasoning: inductive and deductive.
- **Inductive reasoning** generalizes a conclusion from facts, based on probabilities. Inductive reasoning is based upon arguments that do not contain categorical support for a conclusion. Rather, they confer only probability on the conclusion by drawing from examples, which means that it is possible for premises to be true and the conclusion false.
- Example: Most people like ice cream. Suzy is a person. Suzy likes ice cream. Logically correct, but perhaps not true.
- Example: Every dog I’ve seen has four legs. All dogs have four legs. Logically correct, and true.
- The rhetorical equivalent of inductive reasoning is the example. Facts are derived by repeated observations.
- **Deductive reasoning** uses generally accepted propositions to derive specific conclusions. Unlike induction, deductive arguments provide absolute support for a conclusion. Deductive reasoning makes the strong assertion that the conclusion must follow the premises, because they are generally accepted. Denying the conclusion means that at least one of the premises is flawed.
- Example: If all human beings are mortal, and I am a human being, I must be mortal. Notice that the critical difference between this example and the inductive examples is the use of “all” rather than “most” or “some.”
- The rhetorical equivalent of inductive reasoning is the syllogism. Facts are derived by combining existing “truths.”
- **Syllogism** – a simple form of deductive reasoning, yet one of the most powerful types of logical arguments.
- Always includes a major premise (typically relating to a group); a minor premise (relating to a singular); and a conclusion implied by the previous two premises.
- All dogs can bark.
- Spot is a dog.
- Spot can bark.
- Recall that words like “some,” “many,” “most” are signs that the logic of an argument may be flawed.
- Oak trees are fast-growing plants.
- Some fast-growing plants don’t need much water.
- Oak trees don’t need much water.
- This is false.

Logical Fallacies

- There are several fallacies in inductive and deductive reasoning that, if understood, can be identified and disposed of properly. They signal poor rhetorical skills and a lack of intellectual rigor.
- We will get to these in detail later, but here's an example: Calling people with whom you disagree names is a logical fallacy called the Ad Hominem (personal) attack.
- Example: No one is interested in Mayor Smith's tax plan because he is an idiot and he doesn't care about people.

Logos Examples

- A study of over 1,000 users showed this is the best skin cream.
- A Gallup poll says 60% of Americans want higher fuel-mileage cars.
- NASA scientists believe there was once water on Mars after studying hundreds of images of the planet.
- Examples are used to back up claims:
 - Facts
 - Studies
 - Statistics
 - Charts
 - Experiments

Logos – When misapplied...

- Can lead to over-generalized claims
- Logical fallacies (If 'A' is true in this case, it's true in all cases, etc.)
- Evidence misused or ignored
- No recognition of opposing views
- Can be overly dry with the wrong audience

Pathos

- Greek for "suffering" or "experience"
- Appeals to the emotions and values of the audience
- How does the writer tap into the emotions of the reader?
- How does the writer make the argument "matter" to the reader?
- Often conveyed through a narrative or an anecdote (think kids, kitties, old people – things that make you go "awwwwww").
- Appeals to sadness, pride, fear, anger, love, justice, patriotism, identity, self-interest, etc. – the "emotional appeal"
- Many rhetoricians view pathos as the strongest of the appeals, but also lament the power of emotion to sway the mind.

Pathos Examples

- Sarah McLachlan with all those sad puppies and kitties while her song "Angel" plays in the background.
- The Save the Children campaign with photos of suffering, malnourished children: "For the price of a cup of coffee, you can..."
- Candidates for political office who use photographs of themselves with their cute children and families, or with soldiers, babies, handicapped people, etc.

Pathos – When misapplied...

- Becomes a substitute for logic and reason
- Can offer simple, emotional reactions to complex problems
- Takes advantage of emotions to manipulate rather than convince credibly
- Examples?
- Uses stereotypes to pit one group of people against another
- Examples?
- Can provoke “lower emotions”: lust, greed, envy, revenge
- Examples?

Pathos

- Arguments that appeal only to the emotions are by definition weak intellectual arguments
- They are generally propagandistic in purpose – designed to sway opinion rather than present information
- They are generally more polemical than persuasive – one-sided and usually against an idea, opinion or doctrine rather than for one.

Rhetoric

- The way a writer uses ethos, logos, and pathos will determine his or her rhetorical success.
- Most effective arguments will use all three appeals, though one or another may be emphasized depending on the purpose and audience.

Patterns of Development

- Classical rhetoricians outlined a five-part structure for an oratory, or speech, that writers still use today: the Classical Model
- 1) The **introduction** – introduces readers to the subject, piques their interest, gets their attention, often establishes ethos.
- 2) The **narration** – provides factual information and background material on the subject or establishes why it is a problem that needs to be addressed. Can appeal to logos and pathos (why should the reader care?)
- 3) The **confirmation** – usually the major part of the text, includes the proof needed to make the writer’s case. Contains the most concrete and specific detail in the text. Makes the strongest appeal to logos.
- 4) The **refutation** – addresses the counterargument, often as a bridge between the writer’s proof and conclusion. Classical rhetoricians put these near the end, but where the counterarguments are well known or valued by the audience, they can come before the writer presents his/her argument. Appeals to logos.
- 5) The **conclusion** – whether it is one paragraph or several, brings the essay to a satisfying close. Here the writer usually appeals to pathos and reminds readers of the ethos established earlier. Answers the question “so what?” Rhetoricians remind us that the last words and ideas of a text are those the audience is most likely to remember.

Patterns of Development

- The *purpose* of one’s writing will usually dictate a pattern of arrangement – or a mode of writing. These **modes** include a range of logical ways to organizing an entire text or, more likely, individual paragraphs or sections.

- **Narration** – telling a story or recounting a series of events, usually governed by chronology.
- Writers often use narration by way of anecdote to enter into their topics.
- **Description** – similar to narration but emphasizes the senses by painting a picture of how something looks, sounds, smells, tastes, or feels.
- Writers often use description to establish mood. Few essays will be all description, but it allows readers to see what you see, feel what you feel, and empathize with your argument.
- **Process analysis** – explains how something works, how to do something, or how something was done.
- Self-help books are essentially process analysis, though this mode can also be used, for example, to explain how to improve a difficult situation, such as a war, a campaign, etc.
- It is essential to explain your subject logically, clearly, and to use transitions to mark the sequence of major steps, stages, or phases of the process.
- **Exemplification** – providing a series of examples, or one extended example, to illustrate a point.
- Recall what was said about inductive reasoning.
- **Comparison and contrast** – A common pattern of development, juxtaposing two things to highlight their similarities and differences.
- Can be organized two ways:
 - subject-by-subject, which first looks at all elements of subject A and then subject B;
 - point-by-point, which analyzes specific elements for each subject, bouncing back and forth between them.
- **Classification and division** – sorts materials or ideas into major categories.
- Some topics sort themselves – movies, books, film, and TV are all “forms of entertainment” — while at other times writers must develop their own categories in order to break down large ideas and concepts into parts their readers can manage.
- **Definition** – to ensure that writers and readers are speaking the same language, definition may help establish common ground or identify areas of conflict.
- Are you writing about “patriotic behavior”? How do you define that?
- **Cause and effect** – analyzing the causes that lead to an effect or the effects that result from a cause is a powerful tool for argument.
- Requires clear logic and the avoidance of flawed conclusions.
- Cause and effect is often signaled by a why in the title or opening paragraph: Why Johnny Can’t Read: Boys and Literature
- **Visual Rhetoric**
- Images, like words, can be used to create meaning or construct an argument. We will explore this more later.

The following annotation symbols are a suggestion. If you already have your own annotation code system, great -- you do you. Make sure your margin notes are plentiful and thoughtful. The quality of your novel annotations will be graded using the rubric below.

Nonfiction		Fiction	
Symbols	Meaning	Symbols	Meaning
<u>underline</u>	Main Idea	☺	Characterization
#	Key details	★	Figurative language
↙	Text feature	<u>underline</u>	Theme
		#	Major plot event
		☁	Prediction
All Texts			
Symbols	Meaning		
?	Have a question		
○	Unfamiliar word		
↔	Make a connection		
☞	Want to discuss with peers.		
💡	Make an inference		

Summer Reading Rubric

Grade: _____

	Advanced (92-100)	Proficient (80-90)	Adequate (60-78)	Inadequate (0-60)
Effort (25)	Annotations with meaningful variety of stylistic devices and highly thoughtful comments	Annotations done reasonably well with some varied stylistic devices and comments	Brief annotations with simple comments, summaries, and labels and little variation in devices	Brief or no annotations
Quality of thought (25)	Annotations demonstrate depth, connections, analysis and interpretation of the novel as a whole	Annotations show depth of thought and connections made	Annotations are surface level	Annotations with little or no attempt to make connections
Consistency (25)	Annotations accomplish a variety of purposes	Annotations are consistent throughout	Annotations are somewhat inconsistent (chunked/random)	Annotations are inconsistent
Interaction with text (25)	Deeply interacted with text	Interacted with novel on higher than surface level	Somewhat interacted with novel	Clearly did not interact with the novel (no depth)