

May 30, 2012

Welcome to English III AP Language and Composition!

You are about to embark upon a very rigorous but rewarding experience. In English III AP, you will delve deeper into language and literature than you ever have before. In this class, we will read American literature. A large portion of the class will focus on analyzing the rhetorical strategies used in non-fiction prose, which will prepare you for the AP Examination that takes place in May. It will no longer be enough to recognize that an author uses a simile or alliteration. You will have to ask, "How does the use of this simile or alliteration develop the author's purpose?" The big question will be "WHY does the author use these devices?" You will become what English teachers call a "close reader." Be prepared not only to work hard but to think critically!

You will be highly encouraged to take the AP Examination. Not only will this class prepare you for the AP Examination, but it will also prepare you for college level English classes. If you earn a 3, 4, or 5 (out of a potential 5) on the AP Exam, you may be eligible to earn college credit for the course. You must contact individual colleges or universities to get more information regarding qualification for AP credit.

Because we have so much material to cover in this class, summer work is required. This is typical of AP classes. Your summer work is detailed in what follows and is due on the first day of school, which is Monday, August 27th 2012. It is due on this day regardless of whether the class is offered in Fall or Spring semester. The summer work will count for at least two test grades, so it is imperative that you do these assignments well.

If you have any questions over the summer, please feel free to contact me at Aoife_ONeill@abss.k12.nc.us

I will do my best to get back to you as soon as possible.

I am extremely excited about our semester together. I know that we will have wonderful literary adventures.

I wish you HAPPY reading☺.

Sincerely,

Ms. Aoife O'Neill

The two *fantastic* books you will read this summer are:

Nathaniel Hawthorne's *The Scarlet Letter*

Richard Wright's *Native Son*

Before you read these books, you must read the essay that is attached called "How to Mark a Book" by Mortimer J. Adler. After you read this essay, go back and annotate it (mark it). The essay explains how to annotate. I recommend practicing this as you read the novels as well. You can't write in the books that I give you, but you can use sticky notes.

You must also complete the following assignments.

Quotation Journal

During or after you read, write down a quotation that you find powerful, thought-provoking, or simply inspiring. With each quotation, be sure to label the Chapter or Book # and the page number that you took the quotation from. Below each quotation, write a personal reflection responding to the quotation. This response may include questions, personal thoughts, insights, etc. The point is that you are having a conversation with the text. It is also a way to keep track of your thoughts as you read. **Each quotation journal must be at least six sentences in length. They may be hand-written or typed. If hand-written, they must be neat and in black or blue pen or pencil.**

For *The Scarlet Letter*, you must have at least 12 quotation journals. The quotations must come from different chapters. Be sure to spread these out. There are 24 chapters. Do not journal the first 12 and stop.

For *Native Son*, you must also have 12 quotation journals. This book is divided into Book One, Book Two, and Book Three. You must have four journals per book.

For a sample quotation journal, see below.

Quotation: "My father wept. It was the first time I had ever seen him weep. I had never imagined that he could." (Chapter 1, Page 28)

As an adult, I still look to my parents for strength. Children especially rely on their parents for strength and reassurance when they are scared. I can't even imagine the fear that is running through Elie when he sees tears on his father's face for the very first time. He must have known at that moment that things were never going to be the same. But who can blame Elie's father for breaking down a bit. I am sure that I couldn't hold it

together during a time like this. My question is....where will Elie find the strength to face what he is about to face?

Rhetorical Device Log

While you read, you will also complete a Rhetorical Device Log. The log is attached. This summer assignment will be posted on the school website. You may go there to print additional log pages.

The goal for this assignment is to not only log rhetorical devices as you read but to also think about why the author uses the rhetorical device. How does the rhetorical device impact the text itself or further the purpose or contribute to the theme of the text? This log is important because it serves as pre-writing for your Literary Analysis Essay.

This log may be typed or hand-written. If it is hand-written, it must be neat and in black or blue ink or pencil. You must log at least 15 rhetorical devices per book. You will have two separate logs (one for each book).

A list of rhetorical devices that I want you to focus on while reading the novels is attached. You may use additional ones that are not listed.

See the example below.

Textual Reference & Page #	Rhetorical Device	Impact of Rhetorical Device
“Never shall I forget that night, the first night in camp, which has turned my life into one long night, seven times cursed and seven times sealed. Never shall I forget that...” (page 43)	Anaphora and symbolism	Wiesel uses anaphora to draw the reader’s attention to this passage. The anaphora draws the reader’s attention to how dramatically his first night in camp impacted him. He never forgot it, and by using anaphora, his reader’s probably won’t either. Also, night is a symbol as well. Night represents the darkness of the inhumanity that occurred during the Holocaust.

Literary Analysis

You must write a two to three page literary analysis of either *The Scarlet Letter* or *Native Son*. Be sure that your paper has a thesis statement (last sentence of your Introduction paragraph). In this paper, your job is to prove how particular rhetorical devices contribute to a theme of the novel. Use your Rhetorical Devices Chart to help you brainstorm.

Example Thesis: William Golding, in *The Lord of the Flies*, uses the changing symbolism of the conch to argue that humans become evil when they are removed from the pressures of civilized society.

**You can discuss up to three rhetorical devices.

Formatting Requirements

This must be typed in 12 point font, Times New Roman, one inch margins, and double spaced. The only source you may use for this is the book itself. It is the only source that you will cite on your Works Cited page. Please include intext citations when you make a specific reference to the text or quote the text. To write an intext citation, cite the author's last name and the page number. They should look like this: (Wright 2).

Also, be sure to use an MLA Heading on the first page of your paper. It should be as follows:

Your Name

Aoife O'Neill

English III Advanced Placement

27 August 2012

In addition, do not forget to include MLA page numbers at the top right hand corner of your paper. They should have your last name and the page number. They should look like this: Jones 1

Rhetorical Devices for Summer Reading

Alliteration: repetition of the same initial consonant sound at the beginning of words
(Sally sells seashells.)

Allusion: Reference from a person, place, or event from literature, history, religion, mythology, politics, etc.

Anaphora: repetition at the beginning of lines
(We fought. We struggled. We conquered.)

Cacophony: a harsh, unpleasant combination of sounds

Character (Static): a character who stays the same throughout a text

Character (Dynamic): a character that changes by the end of a text

Characterization (Indirect): when an author reveals a character's personality through the way a character dresses or looks, speaks and acts, thinks and feels, and the way others respond to the character

Characterization (Direct): when an author reveals a character by stating directly what his or her personality is like

Dialect: way of speaking that is characteristic of a particular group of people

Diction: an author's or speaker's choice of words

Hyperbole: figure of speech that uses exaggeration to express strong emotion or to create comic effect

Imagery: language that appeals to the senses

In medias res: when the author begins the story in the middle of the plot

Irony (dramatic): the reader or audience knows something that the character in a story or play does not know

Irony (situational): a contradiction between what we expect to happen and what really does take place

Irony (verbal): a writer or speaker says one thing but really means something completely different

Metaphor: figure of speech that makes a comparison between two unlike things, without the use of the words “like” or “as”

Metaphor (extended): a common metaphor that continues its comparison for a reasonable length of time

Mood: the climate of feeling in a work

Motif: a word, character, object, image, metaphor, or idea that recurs in a work.

Onomatopoeia: the use of words that sound like what they mean

Parallelism: the grammatical or rhetorical framing of words, phrases, sentences, or paragraphs to give structural similarity

Personification: kind of metaphor in which a nonhuman thing is talked about as if it were human

Point of View (1st person): the narrator is actually a character telling the story using the pronoun “I” omniscient

Point of View (3rd person omniscient): the narrator telling the story knows everything about the characters and their problems

Point of View (3rd person limited): the narrator zooms in on the thoughts and feelings of just one character

Repetition: purposely repeating a word or phrase to emphasize

Rhetorical question: question that does not require an answer

Simile: figure of speech that makes a comparison between two unlike things by using the words “like” or “as”

Symbol: person, place, or thing that stands for itself and for something beyond itself (something abstract)

Syntax: a word that simply refers to sentences or sentence structure

Theme: a central idea of a work of literature. Note: A theme is not one word. “Love” is not a theme. “The destruction of love” is a theme.

Understatement: expressing an idea with less emphasis or in a lesser degree than is the actual case (the opposite of hyperbole)

