

## ADVANCED PLACEMENT ENGLISH LANGUAGE AND COMPOSITION

# SUMMER ASSIGNMENT 2019

Teachers: Ms. Seibert ([jseibert@pylusd.org](mailto:jseibert@pylusd.org)/Room 209) and Ms. Burns ([aburns@pylusd.org](mailto:aburns@pylusd.org)/Room 213)

*We are very excited you will be joining us for AP Lang during the 2019-2020 school year! Please read the following assignment carefully, we want you to be prepared for the first day of school and the rigorous year ahead.*

*All assignments are due the second day of school (August 28th) unless otherwise noted. Handwritten assignments ONLY, typed assignments will NOT be accepted for any reason.*

1. **Literary Devices.** The first two weeks of school you will be given a test on Literary Terms and Devices. You will also need to complete the **devices** in the attached packet. DO NOT complete the sentence variety and logical fallacies. We will complete the rest of the packet as a class during the school year.
  - a. Devices Packet
2. **Foundational Texts.** Read and annotate the following texts based on the information you learn about rhetoric, literary devices, and annotations.
  - a. ***The Language of Composition***: CHECK OUT FROM THE LIBRARY PRIOR TO SUMMER. Read and annotate (with post-it notes) Chapters 1-2 (pgs. 1-80) and complete the worksheet.
  - b. **Rhetoric**: The foundation of AP Lang is built on rhetoric and the Aristotelian appeals of ethos, pathos, and logos. Please read and annotate the attached readings on rhetoric. Be prepared for a quiz on this topic within the first week of school.
  - c. **"How to Mark a Book"** by Mortimer Adler. Complete the questions that follow.

**Text for the course:** *The Language of Composition*. Available at the Valencia High School library. Please check out this text PRIOR to the first day of school.

If you have any questions, please do not hesitate to contact either one of us. These documents will also be posted on the school website. Please feel free to introduce yourself to us (Ms. Seibert: Room 209 and Ms. Burns: Room 213) so that we can get to know you before the school year begins.

Sincerely,

Ms. Seibert and Ms. Burns

**Plagiarism:** *The school's plagiarism policy will be applied to any plagiarism for the summer assignment. You will not receive credit for plagiarism because you did not do the work. Furthermore, you may not make up the assignment. This also means you may not use information from these websites for your paper (i.e. direct quotes or paraphrasing). You may not use materials from another student. If you are having difficulty completing any assignments, please email either of the teachers. This is the best way to avoid panicking and resorting to cheating.*



# The Rhetorical Triangle and Ethos, Pathos, and Logos II The Aristotelian Appeals

Rhetoric is the study and art of using language effectively. Understanding and using rhetoric properly are essential components of many college-level composition courses. Rhetoric includes the craft of analyzing the language choices authors and speakers (*rhetors*) use to create meaningful and persuasive texts worth reading or hearing.

Aristotle claimed that when a *rhetor* begins to consider how to compose a speech, the speaker must take into account three elements: the subject, the audience, and the speaker. These three elements are connected and interdependent.

In order to make the rhetorical relationship—speakers to hearers, hearers to subjects, speakers to subjects—most successful, writers use what Aristotle called the *appeals*: ethos, pathos, and logos.

Aristotle receives the credit for noticing that these rhetorical constructs were present in almost all arguments. Some rhetoricians only use one or two, but the grand masters of argument tend to use all three. As students of argument, you will be called upon to evaluate and analyze a writer's or speaker's use of the Aristotelian appeals and to construct your own arguments using these devices.

*"Rhetoric may be defined as the faculty of observing in any given case the available means of persuasion." -Aristotle*

What do ethos, pathos, and logos look like in an argument and what is the typical effect of those appeals?

## Quick Facts

Appeal	What it looks like in a text	Effect
<b>Ethos</b> (writers develop ethos to get us to believe/trust their argument)	<ul style="list-style-type: none"> <li>❖ Language appropriate to audience and subject</li> <li>❖ Restrained, sincere, fair-minded presentation</li> <li>❖ The author's establishment of credibility (author's credentials or personal history) and persona (voice of speaker)</li> </ul>	Demonstrates author's reliability, competence, and respect for the audience's ideas and values through reliable and appropriate use of support and general accuracy

<b>Pathos</b> (writers appeal to pathos or emotion to touch a nerve and compel people to action)	<ul style="list-style-type: none"> <li>❖ Personal stories or observations</li> <li>❖ Vivid, concrete language</li> <li>❖ Emotionally loaded language</li> <li>❖ Narratives of emotional events</li> <li>❖ Emotional tone</li> <li>❖ Figurative language</li> <li>❖ Emotional appeals to the audience</li> <li>❖ Author's expectations of the audience</li> </ul>	Evokes an emotional response
<b>Logos</b> (writers appeal to logic to engage the intellect in reason)	<ul style="list-style-type: none"> <li>❖ Theoretical, abstract language</li> <li>❖ Literal and historical analogies</li> <li>❖ Definitions, denotative meanings</li> <li>❖ Factual data and statistics</li> <li>❖ Quotations</li> <li>❖ Citations from experts and authorities</li> <li>❖ Informed opinions</li> </ul>	Evokes a cognitive, rational response

## A More Detailed Explanation

### Ethos

#### Detailed Definition

Ethos is related to the English word ethics and refers to the trustworthiness of the speaker or writer. Ethos is an effective persuasive strategy because when the audience (this is you) believes that the speaker does not intend to do harm, the audience is more willing to listen to what the writer or speaker has to say. For example, when a trusted doctor gives advice, you may not understand all of the medical reasoning behind the advice, but you nonetheless follow the instructions because you believe that the doctor is well-informed and experienced.

Writers use ethos when they demonstrate that they are credible, good-willed, and knowledgeable about their subjects, and when they connect their thinking to a reader's own ethical or moral beliefs. Quintilian, a Roman rhetorician and theorist, wrote that the speaker should be the "good man speaking well." This emphasis on good character meant that audiences and speakers could assume the best intentions and the most thoughtful search for truths about an issue.

**Example**  
When in the Course of human events it becomes necessary for one people to dissolve the political bands which have connected them with another and to assume among the powers of the earth, the separate and equal station to which the Laws of Nature and of Nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.

The Declaration of Independence, July 04, 1776

## *Pathos*

### **Detailed Definition**

Pathos is related to the words pathetic, sympathy, and empathy. Whenever you accept a claim based on how it makes you feel without fully analyzing the rationale behind that claim, you are acting on pathos. A majority of arguments in the popular press are heavily dependent on pathetic appeals. The more people react without full consideration for the "WHY", the more effective an argument can be. Although the pathetic appeal can be manipulative, it is the cornerstone of moving people to action. Many arguments are able to persuade people logically, but the apathetic audience may not follow through on the call to action. Appeals to pathos touch a nerve and compel people to listen and act.

### **Example**

"I am not unmindful that some of you have come here out of great trials and tribulations. Some of you have come fresh from narrow jail cells. And some of you have come from areas where your quest — quest for freedom left you battered by the storms of persecution and staggered by the winds of police brutality. You have been the veterans of creative suffering. Continue to work with the faith that unearned suffering is redemptive. Go back to Georgia, go back to Mississippi, go back to Alabama, go back to South Carolina, go back to Louisiana, go back to the slums and ghettos of our northern cities, knowing that somehow this situation can and will be changed."

"I Have a Dream", Martin Luther King, Jr., August 28, 1963

## *Logos*

### **Detailed Definition**

The Greek word logos is the root for the English word logic. Logos is a broader idea than formal logic—the highly symbolic and mathematical logic that you might study in a philosophy course. Logos refers to any attempt to appeal to the intellect which is the general meaning of a "logical argument." Everyday arguments rely heavily on ethos and pathos, but academic arguments rely more on logos. Yes, these arguments will call upon the writers' credibility and try to touch the audience's emotions, but evidence of logos will mostly show itself as logical chains of reasoning with supportive claims.

### **Example**

"We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness. That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed. That whenever any Form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem most likely to effect their Safety and Happiness. Prudence, indeed, will dictate that Governments long established should not be changed for light and transient causes; and accordingly all experience hath shewn that mankind are more disposed to suffer, while evils are sufferable than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same Object evinces a design to reduce them under absolute Despotism, it is their right, it is their duty, to throw off such Government, and to provide new Guards for their future security. Such has been the patient sufferance of these Colonies; and such is now the necessity which constrains them to alter their former Systems of Government. The history of the present King of Great Britain is a history of repeated injuries and usurpations, all having in direct object the establishment of an absolute Tyranny over these States. To prove this, let Facts be submitted to a candid world."

Declaration of Independence, July 04, 1776

# THE LANGUAGE OF COMPOSITION (TLOC)

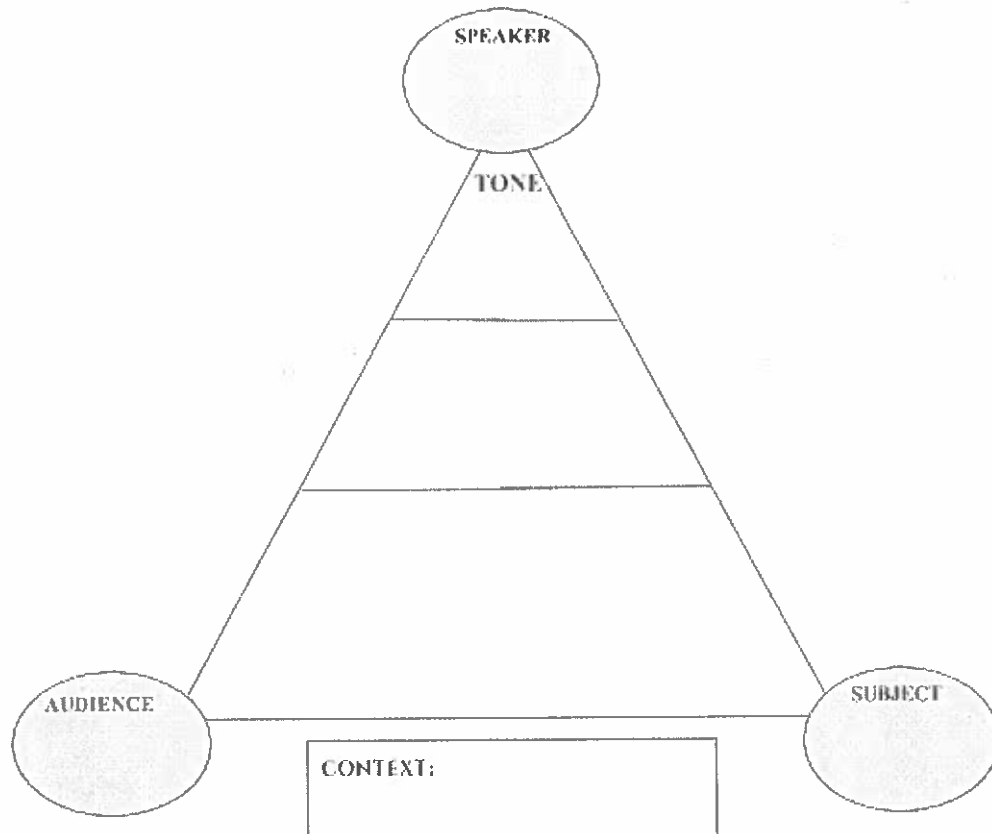
## Summer Worksheet

### CHAPTER 1 (pgs. 1-38)

Define each of the following:

TERM	DEFINITION
SPEAKER	
AUDIENCE	
TONE	
SUBJECT	
CONTEXT	

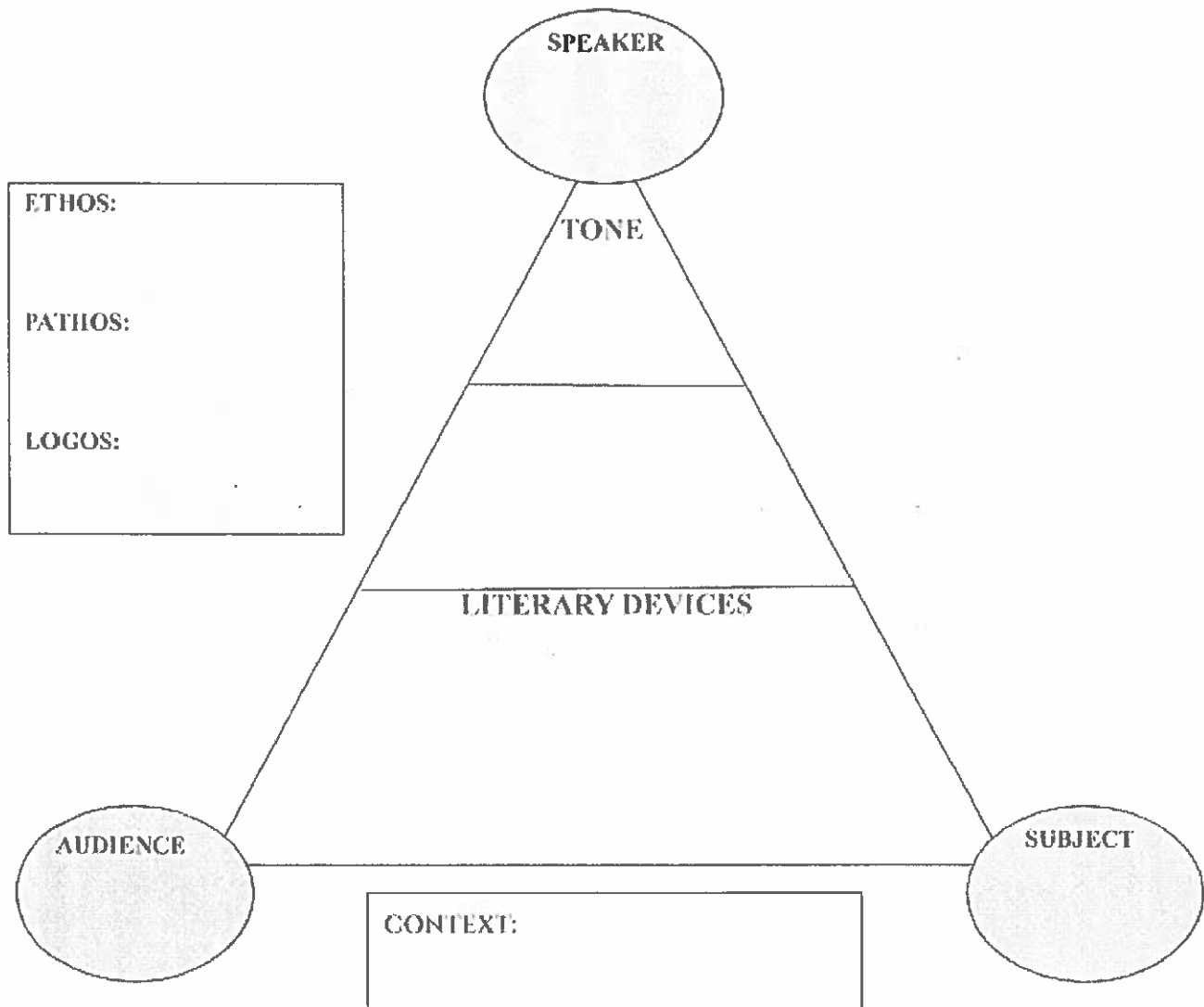
**TLOC Pg. 5 ANALYSIS PRACTICE:** Complete these 5 parts of the rhetorical triangle for Albert Einstein letter to student



Define each of the following:

TERM	DEFINITION
ETHOS	
PATHOS	
LOGOS	
LITERARY DEVICES	

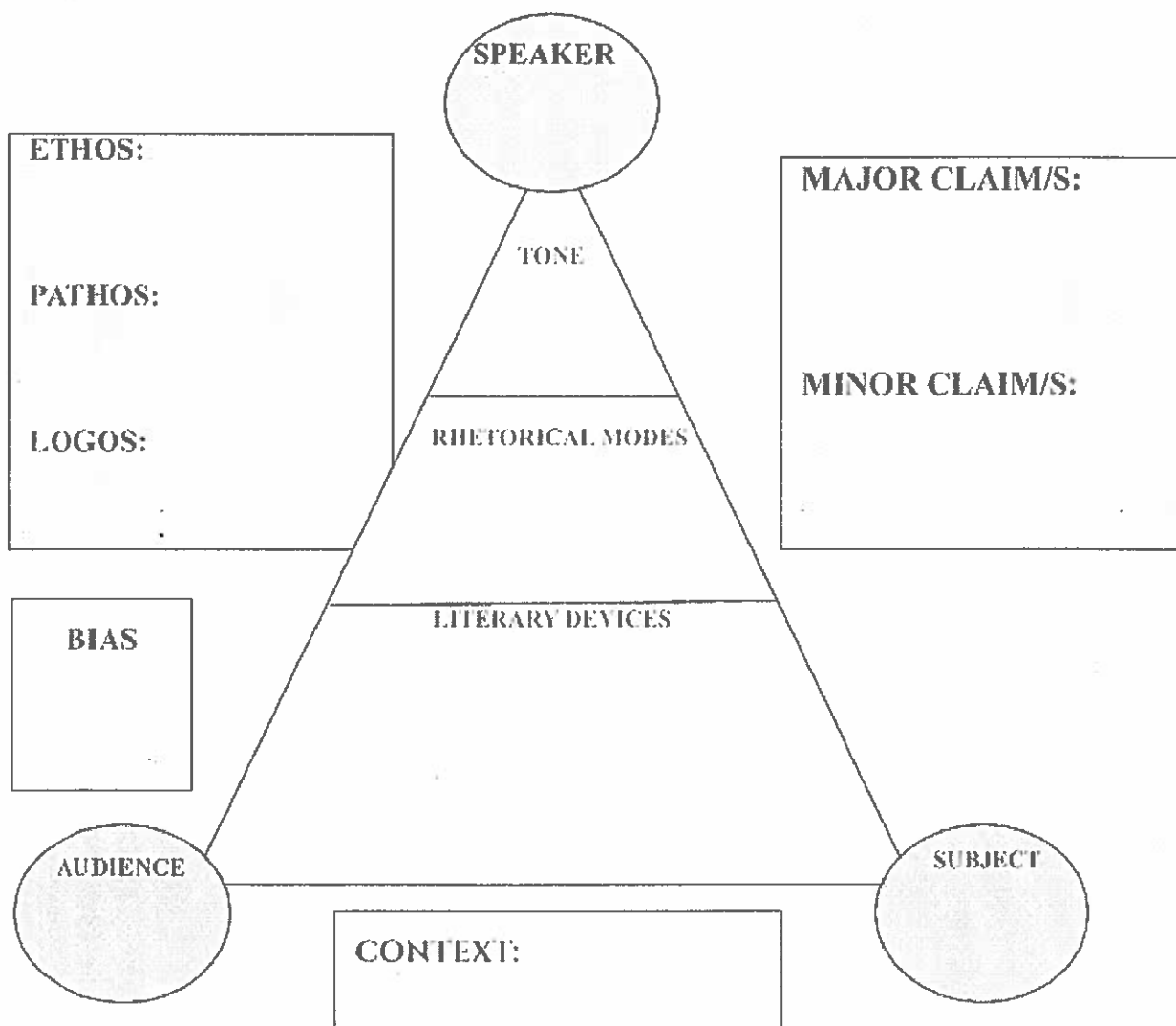
**TLOC Pg. 6 ANALYSIS PRACTICE:** Complete these 9 parts of the rhetorical triangle for George W. Bush's 9/11 Speech. For "Literary Devices" refer to your devices packet and identify at least 3 different devices present in Bush's speech.



Define each of the following:

TERM	DEFINITION
BIAS	
RHETORICAL MODE	
MAJOR CLAIM	
MINOR CLAIM	

Read and study the triangle terms, their definitions, and the layout of the triangle below. You will be quizzed on this the first two weeks of school.



**CHAPTER 2 (pgs. 39-80)**

Define each of the following:

TERM	DEFINITION
DICTION	
SYNTAX	

**TLOC Pg. 43 ACTIVITY:** Complete the activity on pg. 43. Explain which words in the speech helped you determine Churchill's overall tone.

---

---

---

---

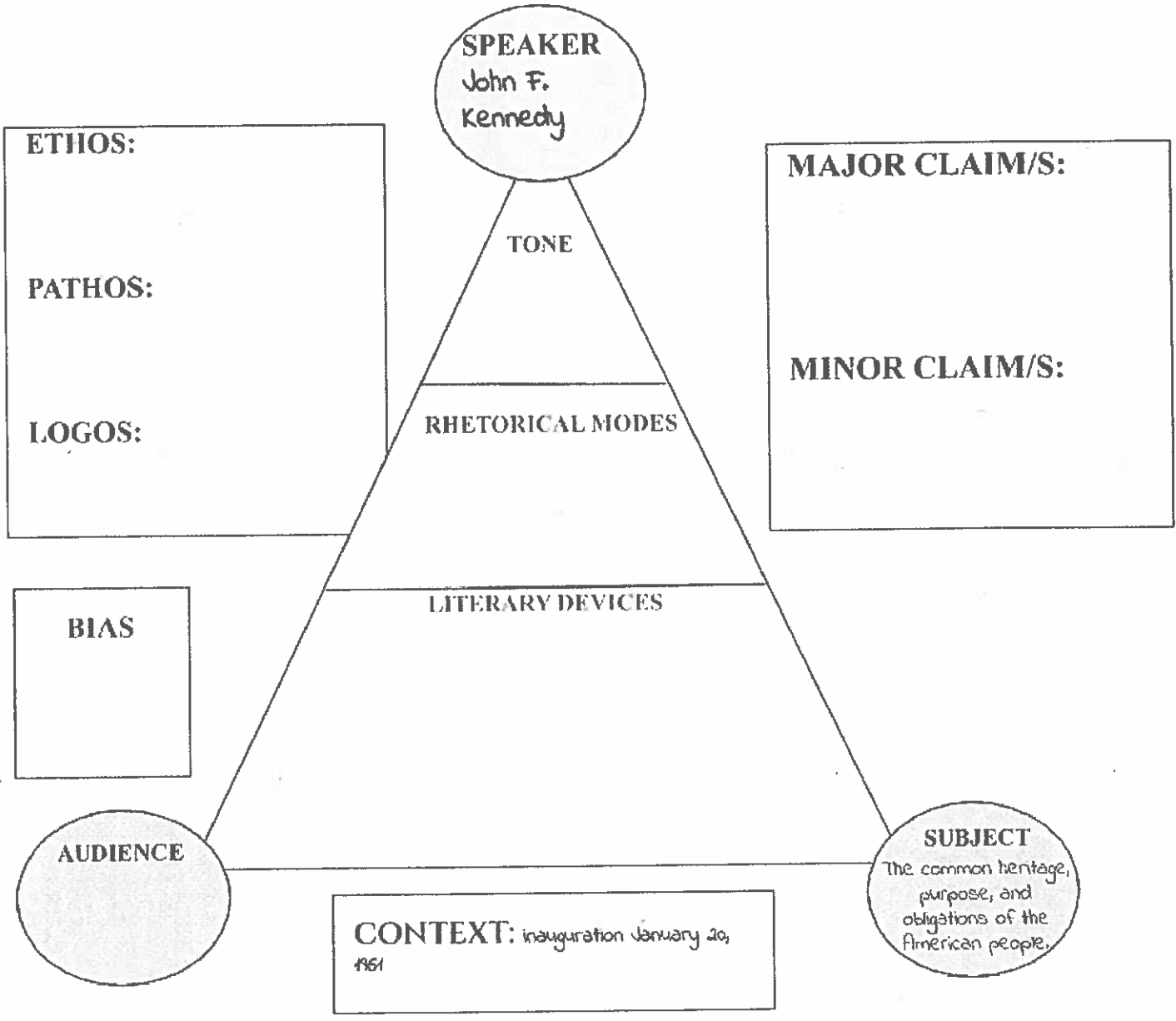
---

**TLOC Pg. 47:** COPY the questions on pg. 47 that tell you what to ask yourself when looking at diction or syntax. Then, list some of the devices in your devices packet as those that utilize specific diction or specific syntax.

DICTION questions to ask yourself:	SYNTAX questions to ask yourself:
DICTION DEVICES:	SYNTAX DEVICES:



**TLOC Pgs. 69-74 CULMINATING ACTIVITY:** Using the John F. Kennedy Inaugural Address AND the TLOC analysis of the speech, fill out the rhetorical triangle below. *Some of them have already been done for you.*



## How to Mark a Book by Mortimer J. Adler, Ph.D from The Radical Academy

### Instructions

1. Read through the text, but do NOT make any marks (yet!). Just read it to understand.
2. Complete the graphic organizer as follows. Don't just identify (we've already done that for you!), tell us WHY it matters and why Adler chose to use this type of language or rhetoric. Add in your own commentary and ideas--this isn't EVERYTHING, just a starting point. Typical homework assignments in AP Lang involve annotating a text and answering discussion questions. This activity is meant to mimic our homework so that you can have a chance to practice.

### Annotations

#### Claims:

You know you have to read "between the lines" to get the most out of anything. I want to persuade you to do something equally important in the course of your reading. I want to persuade you to write between the lines. Unless you do, you are not likely to do the most efficient kind of reading.

I contend, quite bluntly, that marking up a book is not an act of mutilation but of love. You shouldn't mark up a book which isn't yours.

Librarians (or your friends) who lend you books expect you to keep them clean, and you should. If you decide that I am right about the usefulness of marking books, you will have to buy them. Most of the world's great books are available today, in reprint editions.

#### 2 Ways to Own:

There are two ways in which one can own a book. The first is the property right you establish by paying for it, just as you pay for clothes and furniture. But this act of purchase is only the prelude to possession. Full ownership comes only when you have made it a part of yourself, and the best way to make yourself a part of it is by writing in it. An illustration may make the point clear. You buy a beefsteak and transfer it from the butcher's icebox to your own. But you do not own the beefsteak in the most important sense until you consume it and get it into your bloodstream. I am arguing that books, too, must be absorbed in your blood stream to do you any good.

Confusion about what it means to "own" a book leads people to a false reverence for paper, binding, and type -- a respect for the physical thing -- the craft of the printer rather than the genius of the author. They forget that it is possible for a man to acquire the idea, to possess the beauty, which a great book contains, without staking his claim by pasting his bookplate inside the cover. Having a fine library doesn't prove that its owner has a mind enriched by books; it proves nothing more than that he, his father, or his wife, was rich enough to buy them.

### Annotations

#### Alliteration:

#### Fig. Lang.:

**3 Book Owners:**

- 1.
- 2.
- 3.

There are three kinds of book owners. The first has all the standard sets and best sellers -- unread, untouched. (This deluded individual owns woodpulp and ink, not books.) The second has a great many books -- a few of them read through, most of them dipped into, but all of them as clean and shiny as the day they were bought. (This person would probably like to make books his own, but is restrained by a false respect for their physical appearance.) The third has a few books or many -- every one of them dog-eared and dilapidated, shaken and loosened by continual use, marked and scribbled in from front to back. (This man owns books.)

**Analogy:**

**Pathos:**

Is it false respect, you may ask, to preserve intact and unblemished a beautifully printed book, an elegantly bound edition? Of course not. I'd no more scribble all over a first edition of 'Paradise Lost' than I'd give my baby a set of crayons and an original Rembrandt. I wouldn't mark up a painting or a statue. Its soul, so to speak, is inseparable from its body. And the beauty of a rare edition or of a richly manufactured volume is like that of a painting or a statue.

**Personification:**

**Analogy:**

But the soul of a book "can" be separate from its body. A book is more like the score of a piece of music than it is like a painting. No great musician confuses a symphony with the printed sheets of music. Arturo Toscanini reveres Brahms, but Toscanini's score of the G minor Symphony is so thoroughly marked up that no one but the maestro himself can read it. The reason why a great conductor makes notations on his musical scores -- marks them up again and again each time he returns to study them-- is the reason why you should mark your books. If your respect for magnificent binding or typography gets in the way, buy yourself a cheap edition and pay your respects to the author.

**Claim+Logic:**

- 1.
- 2.
- 3.

Why is marking up a book indispensable to reading? First, it keeps you awake. (And I don't mean merely conscious; I mean awake.) In the second place; reading, if it is active, is thinking, and thinking tends to express itself in words, spoken or written. The marked book is usually the thought-through book. Finally, writing helps you remember the thoughts you had, or the thoughts the author expressed. Let me develop these three points.

**Define Terms**

**Active:**

**Light:**

**Great:**

If reading is to accomplish anything more than passing time, it must be active. You can't let your eyes glide across the lines of a book and come up with an understanding of what you have read. Now an ordinary piece of light fiction, like, say, "*Gone With the Wind*," doesn't require the most active kind of reading. The books you read for pleasure can be read in a state of relaxation, and nothing is lost. But a great book, rich in ideas and beauty, a book that raises and tries to answer great fundamental questions,

demands the most active reading of which you are capable. You don't absorb the ideas of John Dewey the way you absorb the crooning of Mr. Vallee. You have to reach for them. That you cannot do while you're asleep.

If, when you've finished reading a book, the pages are filled with your notes, you know that you read actively. The most famous "active" reader of great books I know is President Hutchins, of the University of Chicago. He also has the hardest schedule of business activities of any man I know. He invariably reads with a pencil, and sometimes, when he picks up a book and pencil in the evening, he finds himself, instead of making intelligent notes, drawing what he calls 'caviar factories' on the margins. When that happens, he puts the book down. He knows he's too tired to read, and he's just wasting time.

But, you may ask, why is writing necessary? Well, the physical act of writing, with your own hand, brings words and sentences more sharply before your mind and preserves them better in your memory. To set down your reaction to important words and sentences you have read, and the questions they have raised in your mind, is to preserve those reactions and sharpen those questions.

Even if you wrote on a scratch pad, and threw the paper away when you had finished writing, your grasp of the book would be surer. But you don't have to throw the paper away. The margins (top as bottom, and well as side), the end-papers, the very space between the lines, are all available. They aren't sacred. And, best of all, your marks and notes become an integral part of the book and stay there forever. You can pick up the book the following week or year, and there are all your points of agreement, disagreement, doubt, and inquiry. It's like resuming an interrupted conversation with the advantage of being able to pick up where you left off.

And that is exactly what reading a book should be: a conversation between you and the author. Presumably he knows more about the subject than you do; naturally, you'll have the proper humility as you approach him. But don't let anybody tell you that a reader is supposed to be solely on the receiving end. Understanding is a two-way operation; learning doesn't consist in being an empty receptacle. The learner has to question himself and question the teacher. He even has to argue with the teacher, once he understands what the teacher is saying. And marking a book is literally an expression of differences, or agreements of opinion, with the author.

There are all kinds of devices for marking a book intelligently and fruitfully. Here's the way I do it:

**Allusion:**

**Tone Switch:**

**Claim:**

**How to Mark a Book:**

- **Underlining (or highlighting):** of major points, of important or forceful statements.
- **Vertical lines at the margin:** to emphasize a statement already underlined.
- **Star, asterisk, or other doo-dad at the margin:** to be used sparingly, to emphasize the ten or twenty most important statements in the book. (You may want to fold the bottom corner of each page on which you use such marks. It won't hurt the sturdy paper on which most modern books are printed, and you will be able to take the book off the shelf at any time and, by opening it at the folded-corner page, refresh your recollection of the book.)
- **Numbers in the margin:** to indicate the sequence of points the author makes in developing a single argument.
- **Numbers of other pages in the margin:** to indicate where else in the book the author made points relevant to the point marked; to tie up the ideas in a book, which, though they may be separated by many pages, belong together.
- **Circling or highlighting of key words or phrases.**
- **Writing in the margin, or at the top or bottom of the page, for the sake of:** recording questions (and perhaps answers) which a passage raised in your mind; reducing a complicated discussion to a simple statement; recording the sequence of major points right through the books. I use the end-papers at the back of the book to make a personal index of the author's points in the order of their appearance.

The front end-papers are to me the most important. Some people reserve them for a fancy bookplate. I reserve them for fancy thinking. After I have finished reading the book and making my personal index on the back end-papers, I turn to the front and try to outline the book, not page by page or point by point (I've already done that at the back), but as an integrated structure, with a basic unity and an order of parts. This outline is, to me, the measure of my understanding of the work.

If you're a die-hard anti-book-marker, you may object that the margins, the space between the lines, and the end-papers don't give you room enough. All right. How about using a scratch pad slightly smaller than the page-size of the book -- so that the edges of the sheets won't protrude? Make your index, outlines and even your notes on the pad, and then insert these sheets permanently inside the front and back covers of the book.

**Counterarguments+Rebuttals:**

**Personal POV:**

Or, you may say that this business of marking books is going to slow up your reading. It probably will. That's one of the reasons for doing it. Most of us have been taken in by the notion that speed of reading is a measure of our intelligence. There is no such thing as the right speed for intelligent reading. Some things should be read quickly and effortlessly and some should be read slowly and even laboriously. The sign of intelligence in reading is the ability to read different things differently according to their worth. In the case of good books, the point is not to see how many of them you can get through, but rather how many can get through you -- how many you can make your own. A few friends are better than a thousand acquaintances. If this be your aim, as it should be, you will not be impatient if it takes more time and effort to read a great book than it does a newspaper.

You may have one final objection to marking books. You can't lend them to your friends because nobody else can read them without being distracted by your notes. Furthermore, you won't want to lend them because a marked copy is kind of an intellectual diary, and lending it is almost like giving your mind away.

If your friend wishes to read your *Plutarch's Lives*, *Shakespeare*, or *The Federalist Papers*, tell him gently but firmly, to buy a copy. You will lend him your car or your coat -- but your books are as much a part of you as your head or your heart.

Allusions:

**Answer the following questions on a separate sheet of paper. Handwritten responses ONLY--no exceptions!**

1. What is an active reader? (Paragraph 11)
2. What rhetorical device is used in paragraphs 7-9? Why is it effective?
3. Does Adler convince YOU to mark up your books? Explain.
4. If he does, HOW does he convince you? (This is called rhetoric!)
5. Why does Adler use "you" so frequently?
6. When you write, you want to use diction that matters. Use words with purpose. (See paragraphs 4 and 6).

*Literary Devices, Sentence Variety, Reasoning, and Logical Fallacies*

DEVICE	DEFINITION	EXAMPLE
ACTIVE VS PASSIVE VOICE		
ALLEGORY		
ALLITERATION		
ALLUSION		
ANALOGY		
ANAPHORA		
ANECDOTE		
ANTECEDENT		
ANTITHESIS		
APOSTROPHE		
ARCHAIC DICTION		
ARCHETYPE		
ASYNDETON		
AXIOM		
CHIASMUS		
CHRONOLOGY		
COLLOQUIALISM		
CONCESSION		

CONNOTATION		
DENOTATION		
DOUBLE ENTENDRE		
ELLIPSIS		
EPISTROPHE		
EPITHET		
EUPHEMISM		
EXORDIUM		
EXTENDED METAPHOR		
HYPERBOLE		
HYPOPHORA		
INVERSION		
IRONY		
JARGON		
JUXTAPOSITION		
LITOTE		
METONYMY		
ONOMATOPOEIA		
OXYMORON		



PARADOX		
PARALLELISM		
PERSONA		
PERSONIFICATION		
POLEMIC		
PROPAGANDA		
PUN		
REPETITION		
SATIRE		
STEREOTYPE		
SYLLOGISM		
SYNECDOCHE		
SYNTAX		
TROPE		
UNDERSTATEMENT		
ZEUGMA		

SENTENCE VARIETY	DEFINITION	EXAMPLE
ADJECTIVE OPENER		
ADVERB OPENER		
APPOSITIVE		
COMPLEX SENTENCE		
DECLARATIVE SENTENCE		
GERUND PHRASE		
HORTATIVE SENTENCE		
IMPERATIVE PHRASE		
INFINITIVE PHRASE		
PARENTHETICAL INTERRUPTER		
PERIODIC SENTENCE		
PREPOSITIONAL PHRASE		
SUBORDINATE CLAUSE		

LOGIC AND FALLACIES	DEFINITION	EXAMPLE
AD HOMINEM		
AD POPULUM		
CIRCULAR REASONING		
DEDUCTIVE REASONING		

DIATRIBE		
DOUBLE BIND		
GROUND		
HASTY GENERALIZATION		
INDUCTIVE REASONING		
LOADED QUESTION		
NON SEQUITUR		
POST HOC ERGO PROPTER HOC		
RED HERRING		
SLIPPERY SLOPE		
STRAWMAN ARGUMENT		

