

AP Language & Composition 11

Summer Reading Assignment

James Clemens High School

REQUIRED READING: *The Things They Carried* by Tim O'Brien

ASSIGNMENT: Annotate the chapter “Speaking of Courage” as you read. You can do this with sticky notes or directly on the book if you have purchased it. You may highlight or underline, but you **MUST** comment next to it. You will code your notations with the numbers 1-7, which correspond to the list of types of notations listed below. Follow the directions below for the annotations. Also, students will complete a DIDLS analysis on this same chapter. For each part of the DIDLS analysis, students should type a paragraph response.

You should be prepared to turn in your book on **the first day of class**. You should also expect an assessment on your book as directed by your teacher at the beginning of the course. If you read and engage with the text through marginal notes as you read, you will be prepared even if you have the course second semester.

Annotation Rules for Summer Reading:

- Annotate at least twice a page (most likely you will have more on some pages)
- Label your annotations 1-7 (see key below)

HELPFUL INFORMATION:

In AP Lang, we practice annotating texts—requiring you to write, in blue or black ink, and within the margins, your reactions to the text. Your annotations prove that you have been involved intellectually with the text and the ideas. We do not expect your annotations to be perfect or sophisticated yet, but we do expect you to make a sincere effort to get involved in the intellectual journey and to record your involvement by your annotations. We will improve annotating skills as the year progresses.

Your annotations should not be summaries, but reflections, references, observations, personal epiphanies. In other words, they are an ink trail of your interaction with and analysis of the text. Annotating is a key skill for optimal success in this class and in your future collegiate studies.

Use the following list to help direct your notations as you read (consider using it as a bookmark so that you can refer to it when you don't know what to write): When you make a notation in the margin, label it with a 1-7 to show what kind of response it is.

1. Reader Response: Be able to trace your reactions, to ask questions in class, to remind yourself when you find answers to earlier questions. This should help note the writer's effectiveness.

MAKE NOTE OF:

- Your reactions/emotional responses (humor, surprise, sadness, anger, frustration, disappointment, tension/suspense, disgust, criticism, disagreement, confusion)
- Your questions or lack of understanding or doubts (ask “Why?”)
- Your revelations: when “things” become clear to you, when you make links
- Similarities to other works: “Reminds me of...”
- Wonderful writing- passages that strike you artistically/aesthetically and why

2. Speaker: Think about how who the writer is and what he/she knows is communicated. This should help you decide

the author's credibility.

MAKE NOTE OF:

- Introductory facts: author backgrounds and relationship to the topic, bias, etc.
- Ethos- how the author establishes credibility and character on the given topic
- Note words and language that indicate the author's attitude or tone and where it shifts or changes and why
- When the author directly or indirectly states how he/she feels
- Note key lines that stand out as crucial to the author's argument

3. Occasion: Think about what caused the author to write about this topic and whether or not it is a valid reason.

MAKE NOTE OF:

- The author's reasons for writing- what is the motivation?
- Historical, political, social issues surrounding the topic
- The author's personal reasons as well as the greater world/national reasons for the piece
- Evidence of views characteristic of the time period and culture surrounding the work
- Descriptions of class judgments, racism, gender biases, stereotypes, etc.

4. Audience: Think about what kind of person or people the author intended as the audience and whether or not the author is able to connect with that audience effectively.

MAKE NOTE OF:

- Evidence of who (and it can be more than one) the author is trying to reach.
- Where the author directly or indirectly addresses a specific audience
- Any "Call to Action" that the author is issuing to the reader.
- Pathos- where the author appeals to your sense of emotion through anecdotes and figurative language

5. Purpose: Think about the author's purpose in writing this book and whether or not he or she is effective in that purpose.

MAKE NOTE OF:

- Specific reasons for writing: informing, persuading, arguing, refuting, exemplifying- but make sure you note specifics. • Logos: the author's appeal to reason. Examine how he/she makes the reader believe in that purpose.

6. Subject: Think about what the book is discussing and whether or not the author shows why this subject is important.

MAKE NOTE OF:

- Elements related to the problem and issue
- How the author develops or deepens the aspects of the problem/issue
- How the author show the complications related to the subject and the implication of it to you, the nation, the world, etc.

7. Authorial Devices and Structures in the Argument: Think about the author's techniques in delivery and how effective author's methods are for rhetorical purposes - the use of subtleties, patterns, style, structure, etc.

MAKE NOTE OF:

- Changes in point-of-view/emphasis
- Crucial language/vocabulary- not just a word that you don't understand, but one that seems crucial to understanding the argument- look these up.
- Stylistic techniques: irony, satire, humor, exaggeration, repetition/patterns, possible symbols, significant metaphors and other notable literary and rhetorical devices
- How the author's structure of the argument/book influence the reader and relate to the subject, audience and purpose

DIDLS (Diction, Imagery, Details, Language, and Sentence Structure).

DIDLS: The Key to TONE

Tone is defined as the writer's or speaker's attitude toward the subject and the audience. An appreciation of word choice, details, imagery, and language all contribute to the understanding of tone. To misinterpret tone is to misinterpret meaning.

Diction - the connotation of the word choice

What words does the author choose? Consider his/her word choice compared to another. Why did the author choose that particular word? What are the connotations of that word choice?

Considering diction . . .

Laugh: guffaw, chuckle, giggle, cackle, snicker, roar

Self-confident: proud, conceited, egotistical, stuck-up, haughty, smug, condescending

House: home, hut, shack, mansion, cabin, residence

Old: mature, experienced, antique, relic, senior, ancient

Fat: obese, plump, corpulent, portly, porky, burly, husky, full-figured

Images - vivid appeals to understanding through the senses - concrete language What images does the author use? What does he/she focus on in a sensory (sight, touch, taste, smell, etc.) way? The kinds of images the author puts in or leaves out reflect his/her style? Are they vibrant? Prominent? Plain? NOTE: Images differ from detail in the degree to which they appeal to the senses.

Considering images . . .

My mistress's eyes are nothing like the sun. (restrained)

An old, mad, blind, despised, and dying king. (somber, candid)

He clasps the crag with crooked hands. (dramatic)

Love sets you going like a fat gold watch. (fanciful)

Smiling, the boy fell dead. (shocking)

Details - facts that are included or those that are omitted

What details does the author choose to include? What do they imply? What does the author choose to exclude? What are the connotations of their choice of details? PLEASE NOTE: Details are facts or fact-lets. They differ from images in that they don't have a strong sensory appeal.

Considering Details. . .

Details are most commonly the facts given by the author or speaker as support for the attitude or tone.

The speaker's perspective shapes what details are given and which are not.

Language - the overall use of language, such as formal, clinical, jargon Consider language to be the entire body of words used in a text, not simply isolated bits of diction.

For example, an invitation to a wedding might use formal language, while a biology text would use scientific and clinical language.

What is the overall impression of the language the author uses? Does it reflect education? A particular profession? Intelligence? Is it plain? Ornate? Simple? Clear? Figurative? Poetic? Make sure you don't skip this step.

Considering Language. . .

- When I told Dad that I had goofed the exam, he blew his top. (slang)
- I had him on the ropes in the fourth and if one of my short rights had connected, he'd have gone down for the count. (jargon)
- A close examination and correlation of the most reliable current economic indexes justifies the conclusion that the next year will witness a continuation of the present, upward market trend. (turgid [swollen], pedantic)

Sentence Structure - how structure affects the reader's attitude

What are the sentences like? Are they simple with one or two clauses? Do they have multiple phrases? Are they choppy? Flowing? Sinuous like a snake? Is there antithesis, chiasmus, parallel construction? What emotional impression do they leave? If we are talking about poetry, what is the meter? Is there a rhyme scheme?

Considering Sentences. . .

How a sentence is constructed affects what the audience understands.

Parallel syntax (similarly styled phrases and sentences) creates interconnected emotions, feelings and ideas.

Short sentences are punchy and intense. Long sentences are distancing, reflective and more abstract.

Loose sentences point at the end. Periodic sentences point at the beginning, followed by modifiers and phrases.

The inverted order of an interrogative sentence cues the reader to a question and creates tension between speaker and listener.

Short sentences are often emphatic, passionate or flippant, whereas longer sentences suggest greater thought.

Shifts in Tone

Good authors are rarely monotone. A speaker's attitude can shift on a topic, or an author might have one attitude toward the audience and another toward the subject. The following are some clues to watch for shifts in tone:

- key words (but, yet, nevertheless, however, although)
- punctuation (dashes, periods, colons)
- paragraph divisions
- changes in sentence length
- sharp contrasts in diction

D	Diction
I	Imagery
D	Details
L	Language
S	Sentence Structure

Diction Examples	Effect
Imagery Examples	Effect
Details Examples	Effect
Language Examples	Effect
Sentence Structure Examples	Effect

TONE

Language to describe tone

Positive tone/attitude: lighthearted, hopeful, exuberant, enthusiastic, complimentary, confident, cheery, optimistic, loving, passionate, amused, elated, sympathetic, compassionate, proud

Negative tone/attitude: angry, disgusted, outraged, accusing, condemnatory, furious, wrathful, inflammatory, irritated, indignant, threatening

Irony/Sarcasm: scornful, disdainful, contemptuous, sarcastic, cynical, critical, facetious, patronizing, satiric, condescending, sardonic, mock-heroic, bantering, irreverent, mock serious, taunting, insolent, pompous, ironic, flippant, grotesque

Sorrow/Fear/Worry: somber, elegiac, melancholic, sad, disturbed, mournful, solemn, serious, apprehensive, concerned, hopeless, staid, resigned

Neutral tone/attitude words: formal, objective, incredulous, nostalgic, ceremonial, candid, shocked, reminiscent, restrained, clinical, baffled, sentimental, detached, objective, disbelieving, questioning, urgent, instructive, matter-of-fact, admonitory, learned, factual, didactic, informative, authoritative

Developing a Tone Vocabulary

	urgent	contemptuous	somber	facetious	vibrant
angry	joking	apologetic	urgent	clinical	irreverent
sharp	poignant	humorous	confident	mock-serious	sentimental
upset	detached	horrific	mock-heroic	inflammatory	moralistic
silly	confused	childish	sarcastic	objective	benevolent
boring	peaceful	nostalgic	diffident	burlesque	contemptuous
afraid	mocking	zealous	ironic	detached	sympathetic
happy	objective	vibrant	irreverent	petty	cynical
hollow	frivolous	benevolent	factual	incisive	angry
joyful	audacious	seductive	restrained	elegiac	allusive
allusive	sweet	shocking	somber	candid	disdainful
vexed	giddy	pitiful	lugubrious	candid	effusive
tired	provocative	didactic	pedantic	fanciful	contentious
bitter	sentimental	satiric	indignant	colloquial	insolent
dreamy	restrained	fanciful	whimsical	bantering	compassionate
proud	complimentary	dramatic	flippant	impartial	insipid
dramatic	sad	condescending	learned	condescending	pretentious
cold	sympathetic	informative	patronizing		

Attitude Words

1. accusatory: charging of wrongdoing
2. apathetic: indifferent due to lack of energy or concern
3. awe: solemn wonder
4. bitter: exhibiting strong animosity as a result of pain or grief
5. cynical: questions the basic sincerity and goodness of people
6. condescension: a feeling of superiority
7. callous: unfeeling, insensitive to feelings
8. contemplative: studying, thinking, reflecting on the issue
9. critical: finding fault
10. choleric: hot-tempered, easily angered
11. contemptuous: showing or feeling that something is worthless; lacking respect

12. caustic: intense use of sarcasm; stinging, biting
13. conventional: lacking spontaneity, originality and individuality
14. disdainful: scornful
15. didactic: author attempts to educate or instruct the reader
16. derisive: ridiculing, mocking
17. earnest: intense, a sincere state of mind
18. erudite: learned, polished, scholarly
19. fanciful: using the imagination
20. forthright: directly frank without hesitation
21. gloomy: darkness, sadness, rejection
22. haughty: proud and vain to the point of arrogance
23. indignant: marked by anger aroused by injustice
24. intimate: very familiar
25. judgmental: authoritative and often critical
26. jovial: happy
27. lyrical: expressing inner feelings, emotional, full of images, songlike
28. matter-of-fact: accepting of conditions, not fanciful or emotional
29. mocking: treating with contempt or ridicule
30. morose: gloomy, sullen, surly, despondent
31. malicious: purposely hurtful
32. objective: unbiased view
33. optimistic: hopeful, cheerful
34. obsequious: polite and obedient only for hope of gain or favor
35. patronizing: air of condescension
36. pessimistic: seeing the worst side of things
37. quizzical: odd, eccentric, amusing
38. ribald: offensive in speech, gesture
39. reverent: treating a subject with honor, respect
40. ridiculing: slightly contemptuous banter
41. reflective: illustrating innermost thoughts
42. sarcastic: sneering, caustic
43. sardonic: scornfully and bitterly sarcastic
44. sincere: without deceit or pretense, genuine
45. solemn: deeply earnest, grave
46. sanguine: optimistic, cheerful
47. whimsical: odd, queer, fantastic

HELPFUL (I HOPE) SENTENCE STARTERS FOR ANALYSIS

When discussing the effect of diction/figurative

language/tone The word “___” connotes ...

King’s **imagery** suggests feelings of ...

King **heightens the irony** by ...

This **simile** serves to **compare** ...

The **poetic diction**, particularly the **verbs** “___” and “___” strikingly illustrate King’s ...

King’s **multiple images** of “___” and “___” suggest ...

King **signals a shift in tone** with the word “___” ...

The **metaphor** “___” comparing ___ to ___ suggests that King ...

The **allusion** to ___ emphasizes the importance of ...

King **capitalizes** the word “___” in order to ...

The effect of King's **colloquial language** is to . . .
The **specialized scientific vocabulary** emphasizes the fact that . . .
King's **concrete details** of “___” and “___” vividly illustrate . . .

When discussing the effect of syntax

In a **parenthetical aside**, King notes . . .
This **repetition** strikingly emphasizes . . .
The effect of the **short, staccato sentences** is to quicken the pace . . .
King's lengthy sentence **accumulates images of** . . .
Through **parallelism** King **juxtaposes** “___” with “___” in order to . . . The constant **rhetorical questions** effectively lead the reader to the view that . . .
King **interrupts** the sentence to emphasize . . .
Through **apostrophe**, King calls on ___ in a beseeching lament . . .
King's use of **antithesis** cements the contrast between “___” and “___” . . .

When noting rhetorical mode or genre/audience (how the essay is set up)

King's **descriptive piece** paints a picture of . . .
King effectively **argues** that . . .
King **classifies** the three kinds of prejudice as . . .
King's **narrative** brilliantly evokes a sense of the times . . .
This **speech**, meant to **persuade** a specific **audience** of ___, emphasizes . . .

When nothing argumentative/persuasive techniques

King's **anecdotes and examples** effectively illustrate . . .
King **concedes that** . . .
King **refutes** Smith's **claim** that . . .
King **delineates** . . .
With a clever **analogy to** ___, King **asserts** that . . .
King **speculates** that . . .
This **ironic example** supports King's **claim** that . . .
This follows King's **thesis** that . . .
After a quick **concession**, King launches into an argument . . .
King's **assertion** that “___” is supported by his example of . . .
Using **facts and statistics**, King **appeals to logos** emphasizing . . . King appeals to **pathos**, particularly to our **sense of honor**, with his example of . . .

SOME MODELS . . . IF YOU ARE STUCK . . .

DICTION

Model:

The phrase (or the noun, verb, adjective . . .) ___ used to describe/identify ___ conveys ___ since/because/in that ___. This is significant because _____

Example:

The phrase “a thin beard of ivy,” used to describe Jay Gatsby’s mansion, conveys both intrigue and inexperience. Since the ivy is “thin,” Fitzgerald suggests a wealth without lineage, newly formed and barely veiled; yet, the ivy as a “beard” suggests a worldly desire to conceal. This is significant because through the description of his mansion, Gatsby is portrayed as both ingénue and chameleon, alerting the reader to the protagonist’s dual and perhaps contradictory nature.

SYNTAX

Model:

The ____ function(s) to _____. This sentence supports the author's purpose to _____.

Example:

Gatsby's interrupted sentences dramatize his nervousness and hesitation as he discusses his upcoming meeting with Daisy at Nick's bungalow. Stuttering, "Why, I thought – Why, look here, Old Sport, you don't make very much money, do you." Gatsby reveals his true vulnerability and weakness, showing a stark contrast to the "greatness" that has been established in the early chapters of the novel. Fitzgerald continues to reveal chinks in Gatsby's armor as the novel progresses, preparing the reader for his ultimate fall.

IMAGERY

Model:

The image of ____ depicts a (picture, sense, state, etc.) of ____ because the reader sees/envisions/realizes that _____. This is significant because _____.

Example:

The image of an "argument . . . pull[ing]" Nick back to the party "as if with ropes" conveys his helpless struggle to get away from the gathering in Tom and Myrtle's apartment at the same time that it dramatizes his fascination with the inebriated and adulterous events that are occurring. The reader can see that much as ropes confine, restrain, and render one helpless, Nick, due perhaps to a lack of experience or a flawed moral code, remains discomfited yet seems unable to confront or reject the lies and pretenses of the party guests. This is significant because the reader must question Nick's declarations that he is tolerant and honest.

FIGURATIVE LANGUAGE (Metaphor or Simile)

Model:

The subject of (x) ____ is compared to (y) _____. This is fitting because (x) ____ and (y) ____ share these characteristics: (a) _____ and (b) _____. This is significant because _____.

Example:

In his "I Have a Dream" speech Martin Luther King, Jr., compares the condition of poverty to a "lonely island." This is a fitting comparison because poverty and a lonely island share these characteristics: (A) isolation and alienation from the "vast ocean of material prosperity" which surrounds them and (B) both are small, singled out, vulnerable, and surrounded by something they don't possess. This comparison causes the audience to consider the tangible social barriers created by an invisible financial limitation to feel sympathy for the isolated poor.

FIGURATIVE LANGUAGE (Personification)

Model:

In _____, _____ is personified as possessing the human characteristic(s) of _____. The author employs personification in order to _____.

Example:

In Bobby Jindal's victory speech, the abstract ideas of corruption and incompetence are personified as possessing human form and consciousness. The governor-elect suggests that members of his audience might encounter or "see" them and should inform that their "party" is over. Through this characterization, Jindal simultaneously emphasizes his strength as a leader and sends a strong message, without naming specific perpetrators, that those who may possess those qualities will be driven out of the state's government.

(Here's the speech: "Today we begin a new chapter in the history of Louisiana. I've said throughout the campaign that there are two entities that have the most to fear from us winning this election. One is corruption and the other is incompetence. If you happen to see either of them, let them know the party is over.")

FIGURATIVE LANGUAGE (Hyperbole)

Model:

The deliberate exaggeration of ___ serves to express ___. Through this heightened image, the reader _____.

Example:

In Frost's poem "After Apple-Picking," the speaker deliberately exaggerates the number of apples in order emphasize his shift from excitement and desire to his extreme weariness during the harvest. The speaker has had "too much" as a result of the "ten thousand fruit to touch." Through this image, the reader comes to understand that the speaker is not only weary in body, but also "overtired" in spirit as well.

(Here's the excerpt from the poem:

For I have had too much
Of apple-picking: I am overtired
Of the great harvest I myself desired.
There were ten thousand fruit to touch,
Cherish in hand, lift down, and not let fall.)

SYMBOL

Model:

The _____ symbolizes _____ for _____ because it represents _____.

CONCRETE ABSTRACT

Through this symbol, the author _____.

Example:

The pearls Daisy Buchanan rescues from the trash and subsequently wears "around her neck" symbolize her ultimate choice of money over love because they represent Tom's vast wealth (they were "valued at three hundred and fifty thousand dollars") in contrast to Gatsby's avowal of love, symbolized by the letter she "wouldn't let go of." By highlighting Daisy's donning of the pearls, Fitzgerald comments on the shallow and misguided values of the twentieth century American, one who pursues the elusive "dream" instead of concrete relationships.

DETAIL

Model:

The detail of ___ conveys ___ since/because/in that _____. The author wants the

reader to see ___ because/so that ____.

Example:

The detail of the string of polo ponies Tom Buchanan brought east with him from Chicago conveys his vast wealth and hedonism. Moving the ponies is expensive and unnecessary, suggesting that Tom does not need to concern himself with cost but does concern himself with appearing more powerful than his peers. Fitzgerald wants the reader to see Tom as spoilt and self-indulgent so that Tom will appear distasteful even before the reader learns of his current affair.

ALLUSION

Model:

The author or speaker alludes to _____. Through this reference, the reader connects ___ to ___ and can more fully understand the author's purpose to _____.

Example:

Obama's allusions to Concord, Gettysburg, Normandy, and Khe Sahn offer examples of struggles that Americans have faced in the past, which parallels the unique struggles Americans believe they are currently facing with our economy, environment, and world conflict. Even though the references are meant to show these struggles, the President's desired effect is to provide hope and resolve to the listener since these battles resulted in victories for America. Citizens are reminded that they can be victorious in our modern struggles.

(Here is the line: "For us, they fought and died, in places like Concord and Gettysburg, Normandy and Khe Sahn.")