

Communication Arts--APIII Summer Reading Assignment
Blue Valley North, Summer

To: CA--APIII Students—Please bring this assignment to class on the first day of school.

Instructions for Summer Reading:

1. Read any two of the novels from the approved summer reading list attached.
2. Each of the novels has 10 assigned quotations for you to analyze. Use the example provided below to analyze each of the quotations.
3. You will need to refer to the provided list of *literary/rhetorical/syntactical devices* in order to analyze your quotations. Each quotation will be an example of at least one device such as irony or simile—first, list the device being used and then analyze it. Terms and devices are listed below.
4. To analyze the quotations, you will need to identify the device used AND the effect the device has on the reader. Then you should explain how this effect relates to the novel's theme/themes.
5. Please type all work. Use Times New Roman 12. Please double space.

Quotation Analysis Example:

“...sad-colored wooden edifice, heavily timbered, and studded with iron spikes”
(The Scarlet Letter, page 1)

Effect/Elaboration: This example of *imagery* creates a somber, frightening picture. The reader understands that Puritan society is oppressive, restricted, and punitive. “Sad” and “studded with iron spikes” suggest that this society is cruel and lacks compassion. The fact that Hester has been in prison for months for adultery and has even had to give birth in prison shows that this society punishes immoral behavior harshly. The quotation relates to one of the novel's themes—that guilt and hypocrisy often are hidden within even the most “perfect” characters.

Literary, Rhetorical & Syntactical terms/devices to choose from for your analysis.

1. **Alliteration:** repetition of initial consonant sounds.
2. **Allusion:** indirect reference to another idea, person, place, event or artwork
3. **Analogy:** comparison between two different items that an author may use to describe, define, explain by indicating similarities
4. **Euphemism:** When a writer substitutes a harsh word for a milder sounding word
5. **Hyperbole:** Exaggeration or overstatement to achieve a serious, ironic, humorous or sarcastic effect
6. **Imagery:** Figurative language creates pictures representing objects, actions, or ideas.
7. **Irony:** Verbal—speaker takes on a role that states the opposite of what is expressed. Situational—when the situation is not expected—a plot twist. Dramatic—reader knows something that other characters do not know, thereby creating intensity or suspense.
8. **Juxtaposition:** a poetic and rhetorical device in which normally unassociated ideas, words, or phrases are placed next to one another, creating an effect of surprise and wit.
9. **Metaphor:** direct or implied comparison between two unlike things
10. **Metonymy:** a metaphor in which the actual subject is represented by an item with which it is closely associated. e.g. Washington for the US government
11. **Negative Definition:** Defining or discussing something in terms of what it is not.

12. **Oxymoron**: a paradoxical image created by using two contradictory terms together as *jumbo shrimp*
13. **Personification**: a metaphor giving human qualities to a nonhuman, abstract, inanimate object
14. **Prolepsis**: A figure of speech in which a future event is referred to in anticipation. e.g. a character that is about to die might be described as "the dead man."
15. **Pun**: a play on the meaning of words—two meanings
16. **Rhetorical Question**: asking a question for effect, not expecting an answer
17. **Simile**: indirect comparison of two unlike things using like, as, and sometimes than.
18. **Litotes**: an understatement used for emphasis or affirmation, asserts a point by denying the opposite.
19. **Parallel Structure**: (pairing of nouns with nouns, clauses with clauses, and infinitives with infinitives to show equal relationship)? What impact on meaning do these syntactical choices add?
20. **Anaphora**: the regular repetition of the same word or phrase at the beginning of successive phrases or clauses—We shall fight on the beaches. We shall fight on the landing grounds. We shall fight in the fields and in the streets.
21. **Asyndeton**: conjunctions are omitted, producing a fast-paced and rapid prose
22. **Polysyndeton**: the use of many conjunctions slows the reader's pace.
23. **Antithesis**: two opposing ideas present in a parallel manner; paradox
24. **Appeals to logical reasoning**—Facts, statistics, and evidence signal appeals to logic—Be aware of fallacies to logic thinking including: One-sidedness, Name Calling, Bandwagon, Half-Truths, Implication by Association, and Loaded Words
25. **Appeals to emotion**—Are established through feelings and word connotations.
26. **Appeals to ethical considerations**—Appeals to character or trust suggest that the action called for by the editorial or opinion article is the right thing to do. Words such as *right, wrong, truth, justice, fairness, honesty, respect, responsibility, freedom, and equality* may signal ethical appeals. Ethical appeals also identify the opposing position admitting something that is against the author's own self-interest. Be aware of the author's motives as some may try to demonize the opposition presenting the other side as monstrous or fanatical. Appeals to ethics also use authority figures to substantiate the case.
27. **Chiasmus**: the grammatical structure of the first clause of phrase is reversed in the second, sometimes repeating the same words—provides balance. "Ask not what your country can do for you; ask what you can do for your country."

SUMMER READING BOOK LIST—Choose Two Novels to Read & Analyze

***Narrative of the Life of Frederick Douglass*—Frederick Douglass**

1. Page 7—“No words, no tears, no prayers, from his gory victim, seemed to move his iron heart from its blood purpose.”
2. Page 7—“It was the blood-stained gate, the entrance to the hell of slavery, through which I was about to pass.”
3. Page 14—“His presence made it both the field of blood and of blasphemy.
4. Page 21—“They were frequently whipped when least deserving, and escaped whipping when most deserving it.”
5. Page 27—“To be accused was to be convicted, and to be convicted was to be punished.”
6. Page 82—“My sufferings on this plantation seem now like a dream rather than a stern reality.”
7. Page 93—“It rekindled the few expiring embers of freedom, and revived within me a sense of my own manhood.”
8. Page 101—“Does he ever venture to vindicate his conduct, when censured for it? Then he is guilty of impudence,—one of the greatest crimes of which a slave can be guilty. Does he ever venture to suggest a different mode of doing things from that pointed out by his master?”
9. Page 146—“My soul was set all on fire. Its sympathy for my brethren in bonds—its scathing denunciations of slaveholders—its faithful exposures of slavery—and its powerful attacks upon the upholders of the institution—sent a thrill of joy through my soul, such as I had never felt before!”
10. Page 153—“Woe unto you, scribes and Pharisees, hypocrites!”

***A Farewell to Arms*—Ernest Hemingway—Note that symbolism and foreshadowing are significant in this novel.**

1. Page 3—“There was fighting in the mountains and at night we could see the flashes from the artillery.”
2. Page 3—“In the dark it was like summer lightning, but the nights were cool and there was not the feeling of a storm coming.”
3. Page 31—“This was a game, like bridge, in which you said things instead of playing cards. Like bridge you had to pretend you were playing for money or playing for some stakes. Nobody had mentioned what the stakes were.”
4. Page 50—“War is not won by victory.”
5. Page 73—“When you love you wish to do things for. You wish to sacrifice for. You wish to serve.”
6. Page 170—“I am the snake. I am the snake of reason.”
7. Page 196—“The pair of them were like two wild birds.”
8. Explain the significance of these two quotes and the rain motif after you finish reading the entire novel. “Why did the chicken cross the road? To die alone in the rain.” And—Page 126—“I’m afraid of the rain because sometimes I see me dead in it.” “I comforted her and she stopped crying. But outside it kept on raining.”
9. Page 243—“In civilian clothes I felt a masquerader. I had been in uniform a long time and I missed the feeling of being held by your clothes.”
10. Theme: Explain the double meaning of the novel’s title.

All the Pretty Horses—Cormac McCarthy: Note that there could be more than one device in some of these quotations—explain all you see.

1. Page 6—“What he loved in horses was what he loved in men, the blood and the heat of the blood that ran them. All his reverence and all his fondness and all the leanings of his life were for the ardenthearted and they would always be so and never be otherwise.”
2. Page 65—“Brown and weathered men with burros three or four in tandem atotter with loads of candelilla or furs or goathides or coils of handmade rope fashioned out of lechugilla or the fermented drink called stool decanted into drums and cans and strapped onto packframes made from treelimbs.”
3. Page 107—“He rode the last five horses by the light of that fire, the horses dancing, turning in the light, their red eyes flashing.”
4. Page 172—“They sat in the hot silence and listened to the sounds in the village.”
5. Page 179—“He paced. He stood.”
6. Page 254—“The train came huffing in from the south and stood steaming and shuddering with the coach windows curving away down the track like great dominoes smolder in the dark and he could not but compare this arrival to that one twenty-four hours ago and she touched the silver chain at her throat and turned away and bent to pick up the suitcase and then learned and kissed him one last time her face all wet and then she was gone.”
7. Page 291—“Maybe the best thing to do might be just to go on and put it behind you. My daddy used to tell me not to chew on something that was eaten you.”
8. Page 293—“I need to find out who the horse belongs to. It’s gotten to be like a millstone around my neck.”
9. Page 301—“Nothing for their struggles, nothing for their names. Nothing for the living or the dead.”
10. Page 302—“The desert he rode was red and red the dust he raised, the small dust that powered the legs of the horse he rode, the horse he led. In the evening a wind came up and reddened all the sky before him. There were a few cattle in that country because it was barren country indeed yet he came at evening upon a solitary bull rolling in the dust against the bloodred sunset like an animal in sacrificial torment. The bloodred dust blew down out of the sun. He touched the horse with his heels and rode on. He rode with the sun coppering his face and the red wind blowing out of the west across the evening land and the small desert birds flew chattering among the dry bracken and horse and rider and horse passed on and their long shadows passed in tandem like the shadow of a single being. Passed and paled into the darkening land, the world to come.”

The Red Badge of Courage—Stephen Crane: Note that there could be more than one device in some of these quotations—explain all you see.

1. Page 4—“He had long despaired of witnessing a Greeklike struggle...They might not be distinctly Homeric, but there seemed to be much glory in them.”
2. Page 16—“When the sunrays at last struck full and mellowingly upon the earth, the youth saw that the landscape was streaked with two long, thin, black columns which disappeared on the brow of a hill in front and rearward vanished in a wood. They were like two serpents crawling from the cavern of the night.”
3. Page 18—“Camp fires, like red, peculiar blossoms, dotted the night.”
4. Page 27—“In death it exposed to him enemies that poverty which in life he had perhaps concealed from his friends.”
5. Page 44-45—“The guns squatted in a row like savage chiefs...Batteries were speaking with thunderous oratorical effort.”
6. Page 71—“The red sun was pasted in the sky like a wafer.”
7. Page 97—“The fire crackled musically. From it swelled light smoke. Overhead the foliage moved softly. The leaves, with their faces turned toward the blaze, were colored shifting hues of silver, often edged with red. Far off to the right, through a window in the forest, could be seen a handful of stars lying, like glittering pebbles, on the black level of the night.
8. Page 121—“He had fought like a pagan who defends his religion.”
9. Page 164—“There loomed the dogging memory of the tattered soldier—he who, gored by bullets and faint for blood, had fretted concerning an imagined wound in another; he who had loaned his last of strength and intellect for the tall soldier; he who, blind with weariness and pain, had been deserted in the field.”
10. “Yet gradually he mustered force to put the sin at a distance...He found that he could look back upon the brass and bombast of his earlier gospels and see them truly...He was a man.”

Quotations from *Black Boy*. Note that these quotations may be examples of more than one literary technique. Please explain all that you see.

Page 24. "The 'white man did not *whip* the 'black' boy," my mother told me. "He *beat* the "black' boy."

Page 37. (Whenever I thought of the essential bleakness of black life in America, I knew that Negroes had never been allowed to catch the full spirit of Western civilization, that they lived somehow in it but not of it.

Page 65. Each night, just as I was dozing off to sleep, I would hear a light tapping on Aunt Maggie's windowpane, a door creaking open, whispers, then long silences.

Page 100. Her life set the emotional tone of my life, colored the men and women I was to meet in the future, conditioned my relation to events that had not yet happened, determined my attitude to situations and circumstances I had yet to face.

Page 149. But that was not to be my lot; I was always to be conscious of it, brood over it, carry it in my heart, live with it, sleep with it, fight with it.

Page 176. I had been talking to a "bought "man and he had tried to "buy" me.

Page 229. Our talk was restricted to the petty relations which formed the core of life for us.

Page 305. Later, when the dogs came to, they would lift their heads to the ceiling and gape in a soundless wail.

Page 332. An invisible wall was building slowly between me and the people with whom I had cast my lot.

Page 361. I walked to the door and out into the night and a heavy burden seemed to lift from my shoulders.

Quotations from *The Crucible*. These quotations may have more than one literary technique. Please explain all you see.

Act I

1. Abigail: "A wild thing may say wild things."
2. Hale: "...the Devil is out and preying on her like a beast upon the flesh of the pure lamb."

Act II

3. Hale: "No man may longer doubt the powers of the dark are gathered in monstrous attack upon this village."
4. Elizabeth: "Why--! The girl is murder!"
5. Proctor: "I will bring your guts into your mouth but that goodness will not die for me!"

Act III

6. Danforth: "This is a sharp time, now, a precise time—we live no longer in the dusky afternoon when evil mixed itself with good and befuddled the world."
7. Danforth: "Children, a very augur bit will now be turned into your souls until your honesty is proved."
8. Proctor: "I have rung the doom of my good name—you will believe me."

Act IV

9. Hale: "There is blood on my head! Can you not see the blood on my head!"
10. Proctor: "Because it is my name! Because I cannot have another in my life! Because I lie and sign myself to lies! Because I am not worth the dust on the feet of them that hang! How may I live without my name? I have given you my soul; leave me my name!"

Quotations from *Ethan Frome*. Note that these quotations may be examples of more than one literary technique. Please explain all that you see.

Page 13. "That man touch a hundred? He looks as if he was dead and in hell now!"

Page 19. He seemed a part of the mute melancholy landscape, an incarnation of its frozen woe, with all that was warm and sentient in him fast bound below the surface; but there was nothing unfriendly in his silence.

Page 33. When she said to him once: "It looks just as if it was pointed!" it seemed to Ethan that the art of definition could go no farther, and that words had at last been found to utter his secret soul...

Page 41. "Ned Hale and Ruth Varnum came just as near running into the big elm at the bottom. We were all sure they were killed."

Page 54. She sat opposite the window, and the pale light reflected from the banks of snow made her face look more than usually drawn and bloodless, sharpened the three parallel creases between ear and cheek, and drew querulous lines from her thin nose to the corners of her mouth.

Page 59. After the mortal silence of his long imprisonment Zeena's volubility was music in his ears.

Page 67. Then, striking upward, it threw a lustrous fleck on her lips, edged her eyes with velvet shade, and laid a milky whiteness above the black curve of her brows.

Page 90. Through the obscurity which hid their faces their thoughts seemed to dart at each other like serpents shooting venom.

Page 107. He was a prisoner for life, and now his one ray of light was to be extinguished.

Page 140. I don't see's there's much difference between the Fromes up at the farm and the Fromes down in the graveyard; 'cept that down there they're all quiet, and the women have got to hold their tongues."