

Unit #2: Sin and Syntax

AP Language and Composition

Mr. Coia

Name: _____ Date: _____ Period: _____

Wed 10/5 (Thurs 10/6)

- RT 1-15 quiz
- Begin discussion of syntax (sentence patterns/sentence types)
- Read and mark Edwards's "[Sinners in the Hands of an Angry God](#)" (EOL 45-51)
- Small Groups: Find the appeals, figurative language, Biblical allusions, and syntactical strategies
 - Which strategies are most effective for a sermon? Why?
 - What appeals to reason does he use to communicate this message?
 - What are the most emotionally charged phrases in this sermon?
 - How do these words and phrases affect the overall impact of the sermon?
- Work on introduction paragraph for a paper to answer this prompt: "What persuasive techniques does Edwards use in his sermon?"

HW: Finish reading and marking (if not completed in class); Type introduction paragraph as though it were a full essay ; **Print at home** the complete text of MLK's "[Letter from Birmingham Jail](#)" (print copy from mrcoia.com); RT 1-20 cards

Fri 10/7 (Tues 10/11)

- Share introductions
- **Notebook Check #2**
- How to improve introductions: The Global Opening
- Read and mark Langston Hughes's "Salvation"
- Complete 6 questions on story (p. 9)
- "Salvation" discussion in small groups
- Practice AP multiple-choice quiz
- Regarding rhetoric and content, what do these two pieces ("Sinners" and "Salvation") have in common? How do they differ?

HW: **Print at home** the complete text of MLK's "[Letter from Birmingham Jail](#)" (print copy from mrcoia.com); RT 1-20 cards

Wed 10/12 (Fri 10/14)

- RT 1-20 quiz
- **"Letter from Birmingham Jail" printed DUE**
- Syntax: Juxtaposition, Parallel structure, Repetition, and Rhetorical question
- Read and SOAPS "Letter from Eight Clergymen" (260-261); rhetorical strategies?
- Begin MLK's "Letter from Birmingham Jail" (LC 261). Read paragraphs 1-2.

HW: Read and mark "Jail" paragraphs 1-27 paragraphs 1-27 (stop at line, "You speak of our activity" p. 268). Collect examples of rhetorical strategies. Complete any 5 of questions 1-7. Use some of the new syntactical skills in your answers

Mon 10/17 (Tues 10/18)

- **AP** Multiple-Choice quiz on MLK passage
- Small Groups: Four Square→Find appeals, syntactical rhetoric, Biblical allusions, and other strategies
- Read second half of "Jail" and markings

HW: Finish "Letter" and MLK Questions 8-12

Wed 10/19 (Thurs 10/20)

- RT 1-25 quiz
- Small Groups: Adding to Four Square→ appeals, syntactical rhetoric, Biblical allusions, and other strategies
- Discuss why this is an effective piece
- Periodic sentence work (*See examples in class*)

HW: Type an *original* periodic sentence FOR DISPLAY based on MLK's paragraph #14 ("When you...you will then understand"). As this is a display piece, use color, font creativity, and layout to help your message.

Fri 10/21 (Mon 10/24)

- Final "Letter from Birmingham Jail" discussion
- Sharing periodic sentences and responses.
- Discuss MLK essay
- Sign out [The Scarlet Letter](#)

HW: Work on AP essay question (choose one of the two); bring a *minimum* of a typed outline to class to include full introduction (*See examples in class*)

Tues 10/25 (Wed 10/26)

- **Essay Outlines due today**
- RT 1-30 quiz
- Work on writing essay
- Writing conferences

HW: Complete essay; *bring in two copies*

Thurs 10/27 (Fri 10/28)

- **MLK Rhetorical Analysis Essay due**
- Student reading and grading

HW: Read and mark *The Scarlet Letter* chapters 1-6 (not "Custom House") [Reading due Tues 11/10 (Thurs 11/12)]

Mon 10/31 (Tues 11/1)

- RT 1-35 quiz
- Intro to Flannery O'Connor and "[Good Country People](#)" short story
- Begin reading

HW: Read, mark, and note how characters persuade in "Good Country People"; 5+5+2 sheet (p. 10); find examples of syntactical constructions as we discussed

Wed 11/2 (Thurs 11/3)

- Reading quiz for "Good Country People"
- Small group rotations (10 min. each):
 1. Story discussion
 2. Quotation discussion
 3. Symbol drawings
 4. Magnetic Poetry
 5. Persuasive techniques of author and characters
 6. Connections to other pieces we've read thus far

Mon 11/7 (Tues 11/8)

- New unit guide #3 today
- Reading quiz *TSL* chaps 1-6
- Begin *The Scarlet Letter* discussion

HW: Chapters 7-11; read and notate

HW: Read and mark *The Scarlet Letter* chapters 1-6 (not "Custom House") [Reading due Tues 11/10 (Thurs 11/12)]

End of Quarter One

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Assignments for this Unit

Notebook and Supply Check

You'll need the following for our notebook check **Fri 10/7 (Tues 10/11)**. Remember, this is the first, and we'll add to this throughout the year to provide you with an orderly notebook. Therefore, you need ALL the pieces to receive credit. No partial credit offered on this.

You need two tabs labeled with the following:

LA Handouts:

- Unit guide 2 (on top)
- Unit guide 1 UPDATE
- Unit guide 1
- Rhetorical Terms Packet
- SOAPS handout (unit guide 1 p. 5)
- "Letter from Birmingham Jail" (from mrcoia.com)
- "Good Country People" short story (from mrcoia.com)
- Sedaris/Alexie Readings
- AP Scam readings
- "Composing Rhetorically" chapter 3 of *Writing America*
- Class Rules sheet, initialed

LA Classwork:

Notes from lectures, presentations, mini-lessons. Remember you should be taking notes each class period. You will also have at least 25 sheets of loose-leaf paper.

Name: _____ Date: _____ Period: _____

“Sinners in the Hands of an Angry God” Four Square

As you read and mark the sermon, collect the following examples. Use quotation marks to cite, and write a brief overview of the purpose or effect

<p style="text-align: center;">Appeals</p>	<p style="text-align: center;">Figurative Language</p>
<p style="text-align: center;">Biblical Allusions</p>	<p style="text-align: center;">Syntactical Strategies/Schemes</p>

Name: _____ Date: _____ Period: _____

“Letter from Birmingham Jail” Four Square

As you read and mark the sermon, collect the following examples. Use quotation marks to cite, and write a brief overview of the purpose or effect

<p style="text-align: center;">Appeals</p>	<p style="text-align: center;">Allusions</p>
<p style="text-align: center;">Syntactical Strategies/Schemes</p>	<p style="text-align: center;">Other Powerful rhetorical strategies</p>

Essay Graphic Organizer for Rhetorical Analysis

What



Meaning

(Main Idea, Author's purpose, Author's Attitude, Audience, etc.)



Tips on Rhetorical Analysis

- Identify the main point/idea clearly
- Avoid Summarizing
- For every strategy, give an example
- Connect every strategy to the main idea
- Avoid passive voice

ELEMENTS OF RHETORIC

How

“Rhetorical Devices used”
How the author creates meaning by using these elements of argumentation and exposition.



Tone (imagery, diction, any uses of figurative language, sentence structure, satire elements, connotation, etc.)

Style (formal, stream-of-consciousness, logical, satirical, conversational, academic, etc.)

Appeal (logos, pathos, ethos, anecdotes, rhetorical questions, etc.)

Syntax (sentence organization, sentence length, rhythm, repetition, etc.)

Figurative language (simile, metaphor, personification, imagery, theme, hyperbole, symbol, allusion, paradox, oxymoron, irony, understatement/overstatement etc.)

Modes (cause and effect, classification, comparison/contrast, analogy, narration, process analysis, etc.)

Devices in Logic (syllogism, induction/deduction, qualifications, fallacies, etc.)

The author uses **WHAT** _____ Rhetorical DEVICE
to _____
HOW explain the FUNCTION of the examples

“Letter from Birmingham Jail” AP Essay Questions Choose any one to complete.

1. Rhetorical Analysis In paragraphs 13 and 14, Martin Luther King Jr. argues for the urgency of changing segregation laws. Write an essay analyzing the rhetorical strategies he uses to make his argument.

2. Rhetorical Analysis In paragraphs 27 through 31, Martin Luther King Jr. considers the accusation that his nonviolent protest movement is “extreme.” Write an essay analyzing the rhetorical strategies he employs to respond to this claim.

For either essay, be sure to try **four different rhetorical strategies** in your writing. Put such examples in bold text, with the name of the device in **[brackets]**.

Example: “Martin Luther King brings the issue of **racism, discrimination, lack of humanity [asyndeton]** directly into the limelight with his carefully crafted letter.”

Be sure that you address the prompt, and include quotations from “Letter” as well as showing what these rhetorical strategies do to the power of the piece. Answer the question, “To what effect?”

Here is the scoring rubric:

QUESTION 1 2

Name: _____ Date: _____ Per: _____

MLK Grading Rubric

--Format	0	1	5		
--4 examples of rhetorical terms, in bold and marked which term	0	1	2	3	4
--Global opening and closing	0	2	4		

--Thesis

Insufficient 0 1	Adequate 2 3	Good 4	Excellent 5
Presents a thesis that is confused or underdeveloped, or essay lacks a thesis	Presents a simple thesis with limited development	Presents a clear, developed thesis. It is one sentence with clear points to address.	Presents a clear, well-developed complex thesis.

--Analysis

Insufficient 1 2	Adequate 3 4	Good 5 6 7	Excellent 8 9
Little or no analysis; describes rather than analyzes; only answers a portion of the prompt or less	Analysis is present but superficial; does not address all parts of the prompt.	Provides analysis of MLK’s use of rhetorical strategies. Addresses “to what effect?”	Provides an effective and creative analysis that fully addresses prompt. Addresses “to what effect?” Clearly and creatively.

(add numbers, with analysis counting twice) **Total:** _____/32

I LOST MY GRADING SLIP -2

"Salvation" By Langston Hughes

I was saved from sin when I was going on thirteen. But not really saved. It happened like this. There was a big revival at my Auntie Reed's church. Every night for weeks there had been much preaching, singing, praying, and shouting, and some very hardened sinners had been brought to Christ, and the membership of the church had grown by leaps and bounds. Then just before the revival ended, they held a special meeting for children, "to bring the young lambs to the fold." My aunt spoke of it for days ahead. That night I was escorted to the front row and placed on the mourners' bench with all the other young sinners, who had not yet been brought to Jesus.

My aunt told me that when you were saved you saw a light, and something happened to you inside! And Jesus came into your life! And God was with you from then on! She said you could see and hear and feel Jesus in your soul. I believed her. I had heard a great many old people say the same thing and it seemed to me they ought to know. So I sat there calmly in the hot, crowded church, waiting for Jesus to come to me.

The preacher preached a wonderful rhythmical sermon, all moans and shouts and lonely cries and dire pictures of hell, and then he sang a song about the ninety and nine safe in the fold, but one little lamb was left out in the cold. Then he said: "Won't you come? Won't you come to Jesus? Young lambs, won't you come?" And he held out his arms to all us young sinners there on the mourners' bench. And the little girls cried. And some of them jumped up and went to Jesus right away. But most of us just sat there.

A great many old people came and knelt around us and prayed, old women with jet-black faces and braided hair, old men with work-gnarled hands. And the church sang a song about the lower lights are burning, some poor sinners to be saved. And the whole building rocked with prayer and song.

Still I kept waiting to see Jesus.

Finally all the young people had gone to the altar and were saved, but one boy and me. He was a rounder's son named Westley. Westley and I were surrounded by sisters and deacons praying. It was very hot in the church, and getting late now. Finally Westley said to me in a whisper: "God damn! I'm tired o' sitting here. Let's get up and be saved." So he got up and was saved.

Then I was left all alone on the mourners' bench. My aunt came and knelt at my knees and cried, while prayers and song swirled all around me in the little church. The whole congregation prayed for me alone, in a mighty wail of moans and voices. And I kept waiting serenely for Jesus, waiting, waiting - but he didn't come. I wanted to see him, but nothing happened to me. Nothing! I wanted something to happen to me, but nothing happened.

I heard the songs and the minister saying: "Why don't you come? My dear child, why don't you come to Jesus? Jesus is waiting for you. He wants you. Why don't you come? Sister Reed, what is this child's name?"

"Langston," my aunt sobbed.

"Langston, why don't you come? Why don't you come and be saved? Oh, Lamb of God! Why don't you come?"

Now it was really getting late. I began to be ashamed of myself, holding everything up so long. I

began to wonder what God thought about Westley, who certainly hadn't seen Jesus either, but who was now sitting proudly on the platform, swinging his knickerbockered legs and grinning down at me, surrounded by deacons and old women on their knees praying. God had not struck Westley dead for taking his name in vain or for lying in the temple. So I decided that maybe to save further trouble, I'd better lie, too, and say that Jesus had come, and get up and be saved.

So I got up.

Suddenly the whole room broke into a sea of shouting, as they saw me rise. Waves of rejoicing swept the place. Women leaped in the air. My aunt threw her arms around me. The minister took me by the hand and led me to the platform.

When things quieted down, in a hushed silence, punctuated by a few ecstatic "Amens," all the new young lambs were blessed in the name of God. Then joyous singing filled the room.

That night, for the first time in my life but one for I was a big boy twelve years old - I cried. I cried, in bed alone, and couldn't stop. I buried my head under the quilts, but my aunt heard me. She woke up and told my uncle I was crying because the Holy Ghost had come into my life, and because I had seen Jesus. But I was really crying because I couldn't bear to tell her that I had lied, that I had deceived everybody in the church, that I hadn't seen Jesus, and that now I didn't believe there was a Jesus anymore, since he didn't come to help me.

Look for:

- Syntactical constructions that you see as unique or clever
- Other rhetorical strategies the author uses
- Compare/contrast to other pieces we've read in class

Name: _____ Date: _____ Period: _____

“Salvation” by Langston Hughes Questions *You can type your responses if you prefer.*

1. What impact do the two opening sentences—one a rather dramatic statement, the second a qualification—have on you?

2. How does Hughes create a setting for his narrative?

3. What strategies does Hughes use to bring readers into the immediacy of the revival meeting? Which senses does he engage?

4. What rhetorical strategies does Hughes use in paragraph 3 to mimic the sound of a sermon?

5. Note the way Hughes uses very short, simple sentences in this narrative. How does this style enhance his purpose?

6. For what rhetorical purpose does Hughes use dialogue? Try restating one or two passages of dialogue as straight narrative. How does your change affect the impact?

7. How does Hughes use biblical imagery in this passage? Is he being ironic? Explain.

8. Why is the purpose of the final long-cumulative-sentence? Could it have been broken up into two shorter sentences, yet retain the same effect?

Name: _____ Date: _____ Period: _____

Flannery O'Connor's "Good Country People"
5 & 5 & 2

1. Write your 5 observations here. They can be observations or predictions. (please include page number) *ex. This is the second time he said that he will be king; I think that the dog will die; she doesn't seem to love him...*

1. _____
2. _____
3. _____
4. _____
5. _____

2. Write your 5 questions here.(please include page number) *ex. Why does the boy steal when he knows he'll be caught? What time period does this take place in? How did he lose his eyesight?*

1. _____
2. _____
3. _____
4. _____
5. _____

3. Pick 2 quotes and explain their importance to the text.

ex. This quote shows that....; The motivation for Bill's attack is clearly seen in this quote because...

Quote #1: (page #_____)

Quote #2: (page #_____)

Name: _____ Date: _____ Period: _____

“Letter from Birmingham Jail” Questions *You can type your responses if you prefer.*

1. What is King’s tone in the opening paragraph? might you make an argument for its being ironic?

2. Why does he arrange paragraphs 2-4 in the order that he does? How would reversing the order have changed the impact?

3. How do King’s allusions to biblical figures and events appeal to both ethos and pathos?

4. Why does King go into such detail to explain the basic principles and process of the nonviolent protest movement?

5. In the long sentence in paragraph 14 (beginning with "But when you have seen ... "), why does King arrange the "when" clauses in the order that he does? Try repositioning them and discuss the difference in effect.

6. Paragraph 16 exerts a strong appeal to logos. How can you express King's argument(s) in a series of syllogisms?

7. What are the rhetorical strategies in paragraph 25? Try to identify at least four.

8. What are the chief rhetorical strategies in paragraph 31? Identify at least five.

9. Trace one of the following patterns of figurative language throughout King's "Letter": darkness and light, high and low, sickness and health.

10. King uses various kinds of repetition-repetition of single words or phrases, of sentence structures, and of sounds. Focusing on a passage of one or more paragraphs' length, discuss the effect of King's use of repetition.

11. Why does King wait until the end of his "Letter" (paragraphs 45 and 46) to address the clergymen's claim that the Birmingham police behaved admirably?

12. Considering the final three paragraphs as King's conclusion, discuss whether you believe it is rhetorically effective.

SYNTAX OVERVIEW

Definition:

The study of the patterns of formation of sentences and phrases from words.

Sentence Structure Considers the Following:

1. Sentence length
 - a. telegraphic (<5 words)
 - b. short (about 5 words)
 - c. medium (about 18 words)
 - d. long (30 words +)
2. Beginnings
 - a. Variety?
 - b. Pattern?
3. Arrangement of ideas in sentence
4. Arrangement of ideas in paragraph
5. Sentence patterns:
 - a. **Declarative**
 - i. (assertive): The king is sick.
 - b. **Imperative**: commands
 - c. **Interrogative**: asks
 - d. **Exclamatory**: emphasis

Simple sentence:

The singer bowed to her adoring audience.

Compound sentence:

The singer bowed to the audience, but she sang no encores.

Complex sentence:

After she bowed to the audience, the singer sang an encore.

Compound-complex sentence:

After she bowed to the audience, the singer sang an encore and she acknowledged her adoring fans.

Loose sentence:

- o Makes sense if brought to a close before the actual ending:
 - We reached Edmonton/that morning/after a turbulent flight/and some exciting experiences

Periodic sentence:

- o Makes sense only when the end of the sentence is reached
 - That morning, after a turbulent flight and some exciting experiences, we reached Edmonton.

Balanced sentence:

- o Phrases or clauses balance each other in structure, meaning, or length
 - He maketh me to lie down in green pastures; he leadeth me beside still waters.

Natural order:

- o Constructing a sentence so the subject comes before the predicate
 - Oranges grow in California.

Inverted order:

- o Constructing a sentence so the predicate comes before the subject
 - California grow oranges.

Inverted order reverses normal sentence patterns to create an emphatic or rhythmic effect.

Split order:

- o Constructing a sentence that divides the predicate into two parts with the subject in the middle
 - In California oranges grow.

JUXTAPOSITION

- Poetic & rhetorical device
- Normally unassociated ideas, words,
- or phrases are placed next to each
- other
- Creates an effect of surprise and wit
 - The apparition of these faces in
the crowd;/Petals on a wet, black bough
Ezra Pound "In a Station of the Metro"

PARALLEL STRUCTURE

- Grammatical or structural similarity between sentences or parts of a sentence
 - Arrangement of words, phrases, sentences, and paragraphs so
 - elements are
 - of equal importance
 - Equally developed
 - Similarly phrased
- He was walking, running, and jumping for joy

REPETITION

- Words, sounds, ideas used more than once
- Enhances rhythm
- Creates emphasis
 - “Government of the people, by the people, for the people, shall not perish from earth”

RHETORICAL QUESTION

- Expects no answer
- Draws attention to a point
- Generally stronger than a direct statement
 - “If Mr. Ferchoff is always fair, as you have said, why did he refuse to listen to Mrs. Baldwin’s arguments?”

Examining opening sentence:

She was standing in the middle of the railroad tracks.

What devices can be considered?

- Subjective pronoun (‘she’) lacks an antecedent
- Sense of curiosity as to who she is
- Use of past progressive tense
- Possibility of danger associated with the living creature standing in the middle of the railway tracks
- Sentence order (natural)

EXAMINE SYNTAX WITH A SINGLE SENTENCE:

Next morning when the first light came into the sky and the sparrows stirred in the trees, when the cows rattled their chains and the rooster crowed and the early automobiles went whispering along the road, Wilbur awoke and looked for Charlotte.

E. B. White

EXAMINE SYNTAX WITH A SINGLE SENTENCE:

Col. Grangerford was very tall and very slim, and had a darkish-paly complexion, not a sign of red in it anywheres; he was clean-shaved every morning all over his thin face, and he had the thinnest kind of lips, and the thinnest kind of nostrils, and a high nose, and heavy eyebrows, and the blackest kind of eyes, sunk so deep back that they seemed like they was looking out of caverns at you, as you may say.

Mark Twain

Why are we doing this?

Reading

CCR.ELA-Literacy.CCRA.R.1

Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

CCR.ELA-Literacy.CCRA.R.2

Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

CCR.ELA-Literacy.CCRA.R.5

Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

Writing

CCR.ELA-Literacy.CCRA.W.1

Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.

CCR.ELA-Literacy.CCRA.W.4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCR.ELA-Literacy.CCRA.W.5

Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

CCR.ELA-Literacy.CCRA.W.9

Draw evidence from literary or informational texts to support analysis, reflection, and research.

Speaking and Listening

CCR.ELA-Literacy.CCRA.SL.1

Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.