

AP Language & Composition

Summer 2026 Assignment

Miss Hripsime Moskovian

Course Information

This class provides students with a rich, college-level experience designed to focus on an intensive analysis of *rhetoric*-the art of persuasion. This will be done through an examination of various texts; however, the focus will primarily be on nonfiction. You will learn how to analyze writing by discerning the author's choices and techniques and eventually applying these same strategies into your own writing. Additionally, special attention will be focused on preparing students for the AP Language and Composition exam. Over the summer, all prospective students are required to complete work in preparation for the course.

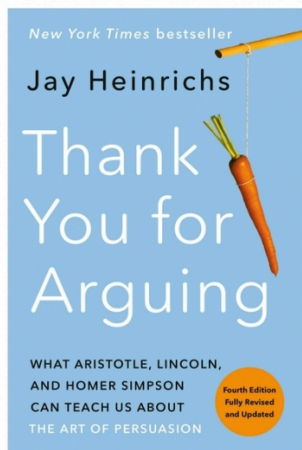
Below is a breakdown of everything you need to know. Read through *all* of the details carefully.

Contact Information

I will be checking my email periodically throughout break.

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Assignment #1: Reading & Annotating



Read and annotate chapters 1-13 the following book:

Heinrichs, Jay. *Thank You for Arguing: What Aristotle, Lincoln, and Homer Simpson Can Teach Us about the Art of Persuasion*. New York: Broadway Books, 2020. Print.

Make sure to purchase the *4th edition* pictured on the left.

While this book isn't necessarily academic, it provides a relatable and humorous introduction to rhetoric and argumentation. The goal is to become familiar with rhetoric and the many ways in which individuals can be persuasive. Because this book is meant to instruct and inform, you will annotate differently than you have been doing with literature. Though there isn't one "right" way to annotate, there are some general principles that you should keep in mind.

Mark up sections in the book where Heinrichs talks about rhetorical concepts and take notes in the margins of your understanding of that concept. Mark up the book with insightful observations and takeaways about rhetoric and argumentation. Furthermore, take note of any moments where the author is particularly persuasive. Your annotations will be graded based on quality, effort, and depth.

Due Date: An annotated copy of the book is due on the first day of school.

A Guide for Concepts to Focus on While Reading & Annotating

- ❖ Chapter 1: Note what rhetoric is and the role(s) it plays in the real world.
- ❖ Chapters 2-4: Personal and audience goals (purpose), issue/s, and appeals are key components of any piece of rhetoric. Note them and the roles they play in rhetoric.
- ❖ Chapters 5-8: Note the role of ethos and the strategies speakers use to appeal to ethos.
- ❖ Chapters 9-10: Note the role of pathos and the strategies speakers use to appeal to pathos.
- ❖ Chapters 11-13: Note the role of logos and the strategies speakers use to appeal to logos.

Assignment #2: Rhetoric in Real Life

After reading and annotating *Thank You for Arguing*, you should now have a basic understanding of rhetoric and argumentation. The next step is to examine the arguments around us and the ways that people try to be persuasive. This will be done by enhancing your exposure to a variety of communication styles, or, “arguments,” as we call them in this class.

For this assignment, you will be relating what Heinrichs discusses throughout his book with real-life examples of rhetoric in action. In order to do this, you will examine and analyze different types of arguments. ***All arguments should be under ten years old.*** You may **NOT** use the same text or the same speaker twice. Additionally, try to have a variety of topics (i.e. your sources shouldn't all focus on one thing, such as politics or education).

Most of you will likely go online and search for something like “examples of pathos in a speech from the last ten years,” however, I highly suggest that instead of taking a shortcut, you pay attention to the world around you and the ways in which people are trying to be persuasive. Because students are so dependent on getting ideas online, oftentimes, many of them end up with the exact same work as each other.

You should analyze:

- ❖ At least 2 speeches
- ❖ At least 2 TED Talks
- ❖ At least 2 essays
- ❖ At least 2 articles
- ❖ No more than 2 advertisements as these will likely include visuals and be less complex

Click [HERE](#) to access the document you will be using for this assignment. Make a copy for yourself and save it to your drive. **DO NOT** send me emails asking for editing access.

There is already a table for you to complete your first entry. Make 12 more copies of the same table because you will be completing 1 entry per chapter. ***Remember that you must use your Village email address.***

Complete the following tasks and make sure that your product looks like the example provided. You will do this a total of 13 times, once for each chapter of reading.

1. Choose a rhetorical concept from each chapter. You have free reign here. Yes, you may choose what to write about. Different students will identify different concepts from the same chapter.
2. Summarize (do not directly quote) the concept as presented in the text and follow that summary with a parenthetical citation. Follow this format: (Heinrichs page #).
3. Find a real-world example of the concept in action, and discuss how/why the example is accurate. Provide a 6-8 sentence analysis about the **purpose** of this concept and its **effect**. Remember to be detailed in your analysis and always clarify your ideas. Try to vary your sentences and avoid phrases like “this quote shows...” and “this uses pathos because...”
4. After each analysis, compose a 2-3 sentence reflection identifying how your example changes or reinforces how you think about persuasion in your own life or in real life.

Make sure to cite all of your information in MLA formatting. If you need help, use the website below to guide you.

<https://owl.english.purdue.edu/owl/resource/747/06/>

Due Date: A digital copy is due in Google Classroom by midnight on the evening of August 9th. See pg. 5 of this document for more information.

*Adopted from Timm Freitas

Sample Analysis

You will do this a total of 13 times, once for each chapter of reading.

Text #1: Barack Obama Speech

Chapter & Rhetorical Concept	Chapter 3: arguing with past-tense verbs
Summary & Page Number(s)	Forensic rhetoric relies on past tense verbs. It usually places blame on an individual (Heinrichs 28-29).
Real-World Example & MLA Citation	<p>“Good morning, everybody. At midnight last night, for the first time in 17 years, Republicans in Congress chose to shut down the federal government. Let me be more specific: One faction, of one party, in one house of Congress, in one branch of government, shut down major parts of the government -- all because they didn’t like one law. This Republican shutdown did not have to happen. But I want every American to understand why it did happen.</p> <p>Republicans in the House of Representatives refused to fund the government unless we defunded or dismantled the Affordable Care Act. They’ve shut down the government over an ideological crusade to deny affordable health insurance to millions of Americans. In other words, they demanded ransom just for doing their job.”</p> <p>Obama, Barack. "Statement on the U.S. Government Shutdown." Washington DC, Washington DC. 2 Oct. 2013. AmericanRhetoric. Web. 12 June 2016.</p>
Text Type	Speech
Analysis	<p>In the example from Obama’s address about the government shutdown, he consistently presents past-tense verbs such as “chose,” “refused,” “demanded,” etc. The purpose of such is to vilify the republicans of the House in the presence of the public. Once the blame is placed on those individuals, it is the hope of Obama that the general public will demand social justice from those who represent them. In his blame, he paints those who instigated the shut down as individuals who are obstinate and unconcerned with the general healthcare of all individuals. In fact, these representatives seem mostly apathetic towards those they represent. Furthermore, in blaming the republicans, Obama makes himself—and his party—seem more innocent in the escalation of events that have led to a government shutdown.</p>
Reflection	<i>Responses will vary.</i>

Scoring Rubric

Category	4 Exemplary	3 Proficient	2 Developing	1 Needs Improvement
Selection & Understanding of Rhetorical Concept	<ul style="list-style-type: none"> <input type="checkbox"/> Chooses meaningful rhetorical concepts which are clearly connected to the chapter <input type="checkbox"/> Demonstrates sophisticated understanding concept/purpose/its effect 	<ul style="list-style-type: none"> <input type="checkbox"/> Chooses appropriate rhetorical concepts <input type="checkbox"/> Shows clear understanding of the concept/purpose/its effect 	<ul style="list-style-type: none"> <input type="checkbox"/> Concepts are somewhat unclear and/or overly broad <input type="checkbox"/> Shows a basic understanding of the concept/purpose/its effect 	<ul style="list-style-type: none"> <input type="checkbox"/> Concepts are missing, inaccurate, or misunderstood
Real-World Examples	<ul style="list-style-type: none"> <input type="checkbox"/> Examples are highly relevant, specific, and thoughtfully chosen <input type="checkbox"/> Examples clearly demonstrate the rhetorical concept in action <input type="checkbox"/> Examples fall within the time frame <input type="checkbox"/> Examples range from a variety of speakers and subjects 	<ul style="list-style-type: none"> <input type="checkbox"/> Examples are relevant and connected to the concept <input type="checkbox"/> Examples mostly demonstrate the rhetorical concept in action <input type="checkbox"/> Examples mostly fall within the time frame <input type="checkbox"/> Examples have somewhat of a variety of speakers and subjects 	<ul style="list-style-type: none"> <input type="checkbox"/> Examples are only somewhat related or lack specificity <input type="checkbox"/> Examples are outside of the time frame <input type="checkbox"/> Examples lack in variety with regards to the speaker and the subject 	<ul style="list-style-type: none"> <input type="checkbox"/> Examples are unrelated, unclear, or missing <input type="checkbox"/> The student has not met the minimum number requirements for choosing texts
Analysis of Purpose & Effect	<ul style="list-style-type: none"> <input type="checkbox"/> Insightful, detailed analysis explaining <i>how</i> and <i>why</i> the rhetorical concept works <input type="checkbox"/> Fully explains purpose, audience impact, and persuasive effect with strong reasoning and evidence <input type="checkbox"/> Clear analysis that explains the purpose and effect of the concept with adequate detail 	<ul style="list-style-type: none"> <input type="checkbox"/> Clear analysis that explains the purpose and effect of the concept with adequate detail <input type="checkbox"/> Mostly explains purpose, audience impact, and persuasive effect with decent reasoning and evidence 	<ul style="list-style-type: none"> <input type="checkbox"/> Analysis explains purpose, audience impact, and persuasive effect, but is lacking in development 	<ul style="list-style-type: none"> <input type="checkbox"/> Analysis is incomplete, overly brief, off-topic, or missing
Organization & Presentation	<ul style="list-style-type: none"> <input type="checkbox"/> Document is polished, easy to follow, and closely matches the required format/example provided 	<ul style="list-style-type: none"> <input type="checkbox"/> Document is mostly organized and follows the required format 	<ul style="list-style-type: none"> <input type="checkbox"/> Some formatting or organizational issues make the entry difficult to follow 	<ul style="list-style-type: none"> <input type="checkbox"/> Poorly organized or does not follow assignment format
Reflections	<ul style="list-style-type: none"> <input type="checkbox"/> Reflections are thoughtful, personal, and clearly explain how the example changes or reinforces the student's understanding of persuasion 	<ul style="list-style-type: none"> <input type="checkbox"/> Reflections clearly connect the example to the student's thinking about persuasion 	<ul style="list-style-type: none"> <input type="checkbox"/> Reflections are vague or only partially connected to persuasion 	<ul style="list-style-type: none"> <input type="checkbox"/> Reflections are missing or lack meaningful thought

Plagiarism

Students suspected of any form of plagiarism (getting information from the internet or using others' ideas) will be held accountable as parents and administration will be notified, and you will risk getting a grade deduction.

Plagiarism includes:

- ❖ Using someone else's ideas word-for-word.
- ❖ Paraphrasing someone else's ideas into your own words.
- ❖ Submitting previous work from another class without permission from the previous teacher.
- ❖ Using any type of AI.
- ❖ Neglecting to cite sources.

Due Dates & Deadlines

- ❖ Book: Annotated copy of the book brought to class on the first day of school - unless you've recently enrolled at Village and have an extension.
- ❖ Analysis: Your work is due in Google Classroom **by midnight** on the evening of August 9th. All students must enroll in the Google Classroom created specifically for the summer work. You must enroll using your Village email address.
 - Class Name: AP Lang. Summer 2026
 - Link to Class: click [HERE](#)
 - Class Code: susi4n3z

All late work will receive a 20% daily deduction off of the score that you've earned.

New students who enroll at VCS ***after August 1st*** have until the end of the first quarter to complete the work without penalty. Your counselor must be able to verify that you have recently enrolled at Village.

Words of Wisdom from Former Students

- ❖ Class is super fun and there's lots of good discussions. As for advice, stay in tune with recent events and have a few topics you know every aspect about; it gives you lots to write about for the FRQs!
- ❖ The best piece of advice I can give is do the MCQ practices, they seem like a lot sometimes but they really are helpful. By the time you take the test, the MCQ portion doesn't feel as overwhelming.
- ❖ Have your first analysis connect to your reasoning, and connect the second analysis back to argument.
- ❖ A good thesis allows for a great essay!
- ❖ The obvious answer is to always honestly do your work so you are able to participate in class and actually learn/apply the skills Ms. Mosk is teaching.
- ❖ Be prepared to speak A LOT...But the more you do it, the easier it becomes. Have fun, it really does make it all worth it when you finally do the exam feeling prepared and ready. Don't worry, Ms. Mosk does WELL into preparing you.
- ❖ Make sure to practice timed writing so you don't feel pressured or rushed when you're taking the actual test. A specific strategy that helped me was making outlines for prompts which included my thesis, my main reasons, and evidence for each reason, when I was studying for the AP test.
- ❖ One thing to know about AP lang is that its structure isn't like a normal English class where you often read books and do assignments/write about them. AP lang is more focused on building your ability to argue and knowing how to justify your position.
- ❖ Don't panic during your essays. Just think of it like a conversation on a piece of paper. Trust the process and just go with the flow. The more time you spend second-guessing and erasing and rewriting the more time you waste from getting the 5 on your AP exam, write and if you don't like it, KEEP GOING!
- ❖ Always be ready to learn material within the class. Ms. Mosk will be able to prepare you guys well for the AP Exam and try to participate a lot in class.
- ❖ Enjoy FRQ Fridays because they really help you with the essays you write on the exam.
- ❖ Learn all the random evidence you can for outside evidence.
- ❖ Do the homework on time because homework helps carry your grade.
- ❖ The daily reading quizzes are where you can secure or lose your grade. Don't just read, and meet annotation expectations, but make sure to understand all aspects of the text, character relationships and development and anything that was recently spoken about in class.
- ❖ To do well on the exam, practice MCQ all year long, it is the place to secure a 3 or above. The argumentative essay is the one that was most stressful, so begin reading news articles and historical events on a broad range of topics, specifically events or evidence that isn't cliché.
- ❖ The weekly FRQ's will feel repetitive and tiring come Friday, however, they are the thing that helps most with preparing you for the exam
- ❖ Trust in the Mosk! She knows exactly what she is doing and there is always a purpose behind every assignment, essay, and Albert she assigns. Also be patient, it will all be worth it in the end.
- ❖ Drink redbull.

Literary Terms & Rhetorical Choices

This course requires knowledge of academic language. You must have an understanding of the terminology used while reading and discussing all types of texts. Below is a list of terms that are fundamental to this course, though it is assumed that you are already familiar with many of them. Additionally, there are suggestions for how to analyze these elements and/or examples of them being used.

While you will be discouraged from using the names of these terms in your writing assignments, we will be referencing them throughout the year, and they will come up frequently in class discussions and analysis.

Keep this in your English binder at all times

Figurative Language

Metaphor or Simile

- ❖ **Metaphor:** A figure of speech in which a word or phrase is applied to something to which it is not literally applicable, in order to suggest a resemblance or symbolic meaning
- ❖ **Simile:** A figure of speech that compares two different things using the words “**like**” or “**as**” to highlight a shared quality or trait.

Identify the metaphor or simile and provide the context in which it appears in the text. Connect the metaphor or simile to the meaning of a text. Avoid generic commentary. Provide an original insight. Pay attention to *your own diction* as it enhances your analysis.

Personification: A figure of speech in which animals, abstract ideas, or inanimate things are referred to as if they were human.

Identify the animal, abstract idea, or inanimate thing and provide the context in which it appears in the text. Identify the human characteristic that is ascribed to it. Connect the effect of the personification to the meaning of the text. Avoid generic commentary.

Hyperbole: Deliberate exaggeration used to heighten effect or create humor – remember that this is a figure of speech not meant to be interpreted literally – e.g., I’m so hungry I could eat a horse.)

Identify what is being exaggerated and provide the context in which it appears in the text. Connect the effect of the hyperbole to the meaning of the text. Avoid generic commentary.

Rhetorical Devices: Schemes of Balance

Parallelism: Similarity of structure in a pair or series of related words, phrases, or clauses. This basic principle of grammar and rhetoric demands that equivalent things be set forth in coordinate grammatical structures: nouns with nouns, infinitives with infinitives, and adverb clauses with adverb clauses.

- ❖ “...for the support of this declaration, with a firm reliance on the protection of Divine Providence, we mutually pledge to each other our Lives, our Fortunes, and our sacred Honor” — The Declaration of Independence
- ❖ “...the love of liberty, jury trial, the writ of *habeus corpus*, and all the blessings of free government...” — John Randolph of Roanoke, “Speech on the Greek Cause.
- ❖ “So Janey waited a bloom time, and a green time and an orange time.” — Zora Neale Hurston, *Their Eyes Were Watching God*
- ❖ “It will be long before our larger life interprets itself in such imagination as Hawthorne’s, such wisdom as Emerson’s, such poetry as Longfellow’s, such prophecy as Whittier’s, such grace as Haolmes’s, such humor and humanity as Lowell’s.” — William Dean Howells, *Literary Friends and Acquaintance*

Antithesis: The juxtaposition of contrasting ideas, often in parallel structure. The contrast may be in words or in ideas or both. When used well, antithesis can be very effective, even witty.

- ❖ “What if I am rich, and another is poor—strong, and he is weak—intelligent, and he is benighted—elevated, and he is depraved? Have we not one Father? Hath not one God created us?”—William Lloyd Garrison, “No Compromise with Slavery”
- ❖ “Your forefathers crossed the great water and landed on this island. Their numbers were small. They found friends and not enemies. They told us they had fled from their own country for fear of wicked men, and had come here to enjoy their religion. They asked for a small seat. We took pity on them, granted their request; and they sat down amongst us. We gave them corn and meat; they gave us poison in return.” — Red Jacket, 1805

Rhetorical Devices: Schemes of Unusual or Inverted Word Order

Anastrophe: Inversion of the natural or usual word order. This deviation can emphasize a point or it can just sound awkward. It is most effective if the author rarely writes awkwardly, because when set among well-structured sentences it emphasizes the inverted phrase.

- ❖ “As the saint of old sweetly sang, “I was glad when they said unto me, let us go into the house of the Lord;” so ought we to be glad when any opportunity of doing good is presented to us.” — Cotton Mather “The Reward of Well-Doing”
- ❖ “Ask not what your country can do for you, ask what you can do for your country.” — John F. Kennedy, Inaugural speech

Rhetorical Devices: Schemes of Omission

Ellipsis: Deliberate omission of a word or of words which are readily implied by the context. While this can make clear, economical sentences; if the understood words are grammatically incompatible, the resulting sentence may be awkward.

- ❖ “So singularly clear was the water that when it was only twenty or thirty feet deep the bottom seemed floating on the air! Yes, where it was even *eighty* feet deep. Every little pebble was distinct, every speckled trout, every hand’s breadth of sand.” — Mark Twain, *Roughing It*
- ❖ “And he to England shall along with you.” — Shakespeare, *Hamlet*

Asyndeton: Deliberate omission of conjunctions between a series of related clauses. The effect of this device is to produce a hurried rhythm in the sentence.

- ❖ “I came, I saw, I conquered.” — Julius Caesar
- ❖ “They may have it in well doing, they have it in learning, they may have it even in criticism.” — Matthew Arnold
- ❖ “...that we shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe to assure the survival and the success of liberty.” — John F. Kennedy

Polysyndeton: Deliberate use of many conjunctions. The effect of polysyndeton is to slow down the rhythm of the sentence.

- ❖ “I said, “Who killed him?” and he said, “I don’t know who killed him but he’s dead all right,” and it was dark and there was water standing in the street and no lights and windows broke and boats all up in the town and trees blown down and everything all blown and I got a skiff and went out and found my boat where I had her inside Mango Key and she was all right only she was full of water.” — Ernest Hemingway, “After the Storm”
- ❖ “On and on she went, across Piccadilly, and up Regent Street, ahead of him, her cloak, her gloves, her shoulders combining with the fringes and the laces and the feather boas in the windows to make the spirit of finery and whimsy which dwindled out of the shops on to the pavement, as the light of a lamp goes wavering at night over hedges in the darkness.” — Virginia Woolf, *Mrs. Dalloway*

Rhetorical Devices: Schemes of Repetition

Alliteration: Repetition of initial or medial consonants in two or more adjacent words. Used sparingly, alliteration provides emphasis. Overused, it sounds silly.

- ❖ “Already American vessels has been searched, seized, and sank.” — John F. Kennedy, *Profiles in Courage*
- ❖ “It was the meanest moment of eternity.” — Zora Neale Hurston, *Their Eyes Were Watching God*
- ❖ “Her “No Deals for Drug Dealers” campaign helped rally the different constituencies around her.” — Rudolfo Anaya, *Albuquerque*

Anaphora: Repetition of the same word or groups of words at the beginnings of successive clauses. This device produces a strong emotional effect, especially in speech. It also establishes a marked change in rhythm.

- ❖ “We shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills.” — Winston Churchill
- ❖ “Why should white people be running all the stores in our community? Why should white people be running the banks of our community? Why should the economy of our community be in the hands of the white man? Why?” — Malcolm X

Epistrophe: Repetition of the same word or group of words at the ends of successive clauses. Like anaphora, epistrophe produces a strong rhythm and emphasis.

- ❖ “But to all of those who would be tempted by weakness, let us leave no doubt that we will be as strong as we need to be for as long as we need to be.” — Richard Nixon
- ❖ When we first came we were very many and you were very few. Now you are many and we are getting very few.” — Red Cloud

Chiasmus: (the “criss-cross”) Reversal of grammatical structures in successive phrases or clauses. Chiasmus is similar to antimetabole in that it too involves a reversal of grammatical structures in successive phrases or clauses, but it is unlike antimetabole in that it does not involve a repetition of words. Both chiasmus and antimetabole can be used to reinforce antithesis.

- ❖ Exalts his enemies, his friends destroys.—John Dryden, “Absalom and Achitophel”

Tropes

Hyperbole: The use of exaggerated terms for the purpose of emphasis or heightened effect.

- ❖ “It rained for four years, eleven months, and two days.” — Gabriel Garcia Marquez, *One Hundred Years of Solitude*
- ❖ “We walked along a road in Cumberland and stooped, because the sky hung so low.” — Thomas Wolfe, *Look Homeward, Angel*

Litotes: Deliberate use of understatement.

- ❖ “Last week I saw a woman flayed, and you will hardly believe how much it altered her appearance for the worse.” — Jonathan Swift, *A Tale of a Tub*

Rhetorical Question: Asking a question, not for the purpose of eliciting an answer but for the purpose of asserting or denying something obliquely.

- ❖ “Isn’t it interesting that this person to whom you set on your knees in your most private sessions at night and you pray, doesn’t even look like you?” — Malcolm X
- ❖ “Wasn’t the cult of James a revealing symbol and symbol of an age and society which wanted to dwell like him in some false world or false art and false culture?” — Maxwell Geismar, *Henry James and His Cult*
- ❖ “You say there is but one way to worship and serve the Great Spirit. If there is but one religion, why do you white people differ so much about it?” — Red Jacket

Irony: Use of a word in such a way as to convey a meaning opposite to the literal meaning of the word.

- ❖ “This plan means that one generation pays for another. Now that’s just dandy.” — Huey P. Long
- ❖ “By Spring, if God was good, all the proud privileges of trench lice, mustard gas, spattered brains, punctured lungs, ripped guts, asphyxiation, mud and gangrene might be his.” — Thomas Wolfe, *Look Homeward Angel*

Onomatopoeia: Use of words whose sound echoes the sense.

- ❖ “Snap, crackle, pop!” — Commercial
- ❖ “...From the clamor and the clangor of the bells!” — Edgar Allan Poe, “The Bells”

Oxymoron: The yoking of two terms which are ordinarily contradictory.

- ❖ “The unheard sounds came through, each melodic line existed of itself, stood out clearly from all the rest, said its piece, and waiting patiently for the other voices to speak.” — Ralph Ellison, *Invisible Man*
- ❖ “Still waking sleep, that is not what it is!/ This love I feel, that feel no love is this.” — William Shakespeare, *Romeo and Juliet*

Paradox: An apparently contradictory statement that nevertheless contains a measure of truth.

- ❖ “And yet, it was a strangely satisfying experience for an invisible man to hear the silence of sound.”— Ralph Ellison, *Invisible Man*
- ❖ “Art is a form of lying in order to tell the truth.” — Pablo Picasso

Other Important Terms

Diction: Refers to an author's or speaker's choice of words.

- ❖ Identify the grammatical unit (phrase, noun, verb, adjective, adverb, etc.) and provide the context in which it appears in the text. Consider connotation as well as denotation. Do NOT write: *The writer uses diction.* That's like saying: *The writer uses words.*
- ❖ Connect the diction to the meaning of *this* text. Avoid generic commentary. Provide an original insight. Pay attention to *your own diction* as it enhances your analysis.

Syntax: The arrangement of words and phrases to create well-formed sentences in a language.

- ❖ Identify the syntactical choice the author has made and provide the context in which it appears in the text. Do NOT write: *The writer uses syntax.* Since syntax refers to the order and structure of words, phrases, etc, it always exists – even if you do not find it noteworthy.

Imagery: Word pictures appealing to one of the 6 senses (visual, auditory, gustatory, olfactory, tactile, kinesthetic) — if you can't identify which one, it isn't a valid example of imagery.

Symbol: Usually a physical object, word, or image that stands for or represents something else, often an abstract idea or concept.

- ❖ Identify both the concrete and abstract meanings of the symbol and provide the context in which it appears in the text.

Allusion: A figure of speech where a writer or speaker makes a brief and indirect reference to a person, event, place, work of art, or piece of literature. It's usually something well-known, and the writer doesn't explain it—they just mention it, assuming the audience will recognize the reference.

- ❖ Identify the allusion (*indirect* reference by an author to another text, historical occurrence, or to myths and legends) and provide the context in which it appears in the text.