

Advanced Placement English Language and Composition 2023-24 Summer Assignment Packet

Dear AP Language Student,

We are excited that you have elected to take Advanced Placement English Language and Composition. Like other AP courses, this course offers a college-level curriculum. More specifically, this class aligns to a college-level introductory course in rhetoric and writing, and as such, you have the opportunity to earn **college credit** with success on the AP Lang exam.

Before we get into what you're required to do over the summer, let's talk a bit about what the course is. AP English Language and Composition is designed to allow students to read and carefully analyze a broad and challenging range of nonfiction texts. We use the term "text" to refer to anything that can be read and analyzed, including essays, speeches, letters, news articles, op-eds, advertisements, documentaries, images, charts, graphs, social media posts...the list goes on. Over the course of the year, you will deepen your awareness of rhetoric and how language works - to move and to manipulate, to persuade and to polarize, to inform and to indoctrinate. You will become an expert at interpreting and analyzing arguments in all forms, which is a skill that applies beyond the classroom.

But AP Lang is not *only* about reading, of course. You will write. You will write a lot. Over the course of a year, you will compose essays in a variety of modes for a variety of audiences. You will develop your own writing voice and an ability to articulate how the resources of language function in any given text. You will write in both formal and informal contexts. You will take part in imitation exercises, journals, collaborative essays, extended out-of-class essays, and timed, in-class essays, all in order to help you become a more confident writer, to employ techniques you have witnessed being utilized by authors you have read.

In his book *On Writing*, author Stephen King describes the act of writing in this way:

You can approach the act of writing with nervousness, excitement, hopefulness, or even despair...with fists clenched and your eyes narrowed, ready to kick ass and take down names. You can come to it because you want a girl to marry you or because you want to change the world. Come to it any way but lightly. Let me say it again: *you must not come lightly to the blank page.* (King 106)

We'll go out on a limb and guess that this is how many of you are approaching AP Lang: with a mixture of **nervousness**, **excitement**, **hopefulness**, and maybe even a bit of **despair**. But if you approach this course as King advises writers to approach the blank page - *any way but lightly* - we truly believe it can be one of the most valuable courses you take during your time at Weddington High.

That all starts now, with this year's summer assignment. This year, you will read excerpts from a book called *Thank You for Arguing* (an excellent intro to the ideas explored in the course), a few essays that will get you started off on the right foot, and an AP essay prompt with accompanying student sample essays.

Summer Assignment Instructions

- 1) Purchase a copy of *Thank You for Arguing* by Jay Heinrichs (preferably the 4th edition, though the 2nd or 3rd editions will also work). Read and complete the accompanying assignment, which you can find at the end of this document, [or by clicking here](#).
- 2) Read and annotate each of the texts included at the end of this document: “How to Mark a Book” by Mortimer J. Adler, “The Pleasure Principle” by Philip Larkin, and “Two Ways of Seeing a River” by Mark Twain. (Note: You are not required to answer the discussion questions at the end of the Twain passage).

Early in the year, we will work on focusing your annotations. For now, your goal is to document your thoughts and demonstrate that you are reading actively. Some suggestions for annotation:

- Underline or highlight major points or important, forceful statements
- Circle or highlight key words or phrases.
- Define unfamiliar vocabulary.
- Star the few most important points made by the author.
- Number sequences.
- Write in the margins. Ask questions. Summarize difficult sections. Write your thoughts about passages that surprise you, disturb you, or resonate with you.

While “How many annotations do I need?” is not a question we will answer, just remember: the goal of annotating is to help YOU process what you’re reading. Reading actively is an absolute must in AP English Language and Composition, where you will often be assigned challenging texts that you may not “get” with only a quick, cursory read.

All annotations must be written by hand to earn credit. Be sure to bring your annotations on the first day of class. Annotations will be collected for your first grade of the semester.

***BE PREPARED FOR A TEST ON THESE TEXTS ON THE FIRST DAY OF SCHOOL.**

- 3) Read the Rhetorical Analysis essay prompt and accompanying student sample essays. Annotate each sample essay, paying attention to what works and doesn’t work in each essay. Then, read the scoring commentaries for each essay, which gives each essay’s score. You will also find a College Board scoring guide attached at the back of the packet.

***THANK YOU FOR ARGUING ASSIGNMENT (in Google docs) and ANNOTATIONS (on paper) MUST BE COMPLETED BY THE FIRST DAY OF SCHOOL. PLEASE FEEL FREE TO EMAIL YOUR TEACHER IF YOU HAVE ANY QUESTIONS.**

We hope that your summer will be enjoyable, and we look forward to working with you in the fall.

Sincerely,

Mr. Cole (joshua.cole@ucps.k12.nc.us)

Mr. Calandro (anthony.calandro@ucps.k12.nc.us)

AP Language and Composition Instructors

Summer Reading Assignment Part 1: *Thank You For Arguing* by Jay Heinrichs

A. Read chapters 1-5, 8, and 11 of the following book. (*Although the rest of the book is not required for your summer reading assignment, you are encouraged to complete the reading in full; it is an excellent introduction to the foundations of AP English Language and Composition.*)



**If you are unable to find a Fourth Edition of the text, the 2nd or 3rd edition will also work.*

B. Summer Reading Assignment

You must complete each of the following tasks for each of the assigned chapters (1-5, 8, 11) of *Thank You for Arguing*. Be sure to respond to each task thoroughly and completely; your responses will count as a test grade for the first term. You should make sure your ideas are both organized and presented clearly and thoroughly. Please keep in mind that this is an AP class; therefore, I expect well-developed responses. If you pace yourself over the summer, this assignment will not be overly laborious.

Note: It is expected that you complete your summer assignments individually; that is, without the help of friends, former students, or AI tools. Although you may struggle, put forth your best effort and make sure that you complete all of what is detailed below. Coming in with incomplete work and claiming, “I didn’t get it,” is unacceptable.

For this summer reading assignment, you will be relating what Heinrichs discusses throughout his text with real-life examples of rhetorical concepts. That is, you will need to choose a rhetorical concept from each chapter (yes, you may choose what you write about), find a real-life example of an orator/author exemplifying the concept of your choice, and finish the assignment by explaining how the example exhibits the concept. If this sounds a little confusing, read the following directions.

What to Do: Complete the following tasks and make sure that your products look like the examples provided. In the end, you will have completed the following steps a total of 13 times.

1. Choose any rhetorical concept that Heinrichs explores in each of the assigned chapters of the book. You have free rein here. Identify the chapter and the concept on which you would like to focus. In the end, you will have gone through this process 7 times.

Example: Chapter 3 — *Arguing with Past-Tense Verbs*

2. Summarize—do not directly quote—the concept as presented in the text and follow that summary with a parenthetical citation. Follow this format: summary of concept in your OWN words (Heinrichs page#).

Example: *Forensic rhetoric relies on past-tense verbs. It usually places blame on an individual (Heinrichs 28-29).*

Note: After I summarized the concept, I added the parenthetical citation BEFORE I added a period to the sentence. Also notice how I spelled Heinrichs' name correctly, and I did not put anything between Heinrichs' last name and the page number: no pg., no comma, no pound sign (hash tag), or anything of the like. If you make any of these simple mistakes—a misspelled last name, a period before the parentheses, anything between the last name and page number—you will lose credit.

3. Find a real-world example of the concept in action—please note, however, your example must be text-based; no pictures or visuals. (You may use speeches, but you must make sure they have transcripts so you can copy the text from it.). Copy the text that illustrates your concept of focus and follow it with an MLA Works Cited entry.

Example:

"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. 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."

Obama, Barack. "Statement on the U.S. Government Shutdown." Washington DC, Washington DC. 2 Oct. 2013. AmericanRhetoric. Web. 12 June 2016.

Research Hints:

A: Most rhetorical concepts in Thank You for Arguing are common moves of good authors and orators. Many speeches, articles, and/or advertisements include most of what Heinrichs details in his book. So, if you can find one or two speeches or articles that exhibit characteristics found in all assigned chapters—which I am sure you can—feel free to use examples from those one or two works throughout this entire assignment. You do not need to use 7 different works—one for each chapter—for this assignment. Please also note that you may not use any real-world examples that Heinrichs provides in his book as your example of choice when completing step 3. You may pull examples from your own reading, or you may want to find your examples at the following website: www.AmericanRhetoric.com

B: Many of you may have never created a citation for an MLA Works Cited page before; we get it; however, you will still need to try to cite all of your information accurately. (You may not even know what an MLA Works Cited entry is. If you look at my example above, it's the section of text that begins with "Obama, Barack.") There is an abundance of information regarding citations floating around on the internet, so quick searches will help you find what you need to do. Also, we strongly suggest that you use the following websites to help you with your formatting:

<https://owl.english.purdue.edu/owl/resource/747/05/> → General Format

<https://owl.english.purdue.edu/owl/resource/747/06/> → Books (Individual, Anthologies)

<https://owl.english.purdue.edu/owl/resource/747/07/> → Periodicals (Articles)

<https://owl.english.purdue.edu/owl/resource/747/07/> → Websites (Electronic Sources)

<https://owl.english.purdue.edu/owl/resource/747/09/> → Other (Speeches, Interviews)

4. Last, for each chapter, you must explain how the example you find relates to the rhetorical concept of the chapter on which you are focusing. These explanations should be at least four (4) sentences, and better explanations will attempt to explain why and how the author uses the rhetorical concept of focus. Don't forget, one concept per assigned chapter = completing this task 7 times.

Example:

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 Americans. 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 led to a government shutdown.

Below is a complete example of what you need to do for each chapter: (Your work should be formatted exactly like this!!!!!!)

1. Chapter 3 — Arguing with Past-Tense Verbs
2. Forensic rhetoric relies on past tense verbs. It usually places blame on an individual (Heinrichs 28-29).
3. "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. 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."

Obama, Barack. "Statement on the U.S. Government Shutdown." Washington DC, Washington DC. 2 Oct. 2013. AmericanRhetoric. Web. 12 June 2016.

4. 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.

How to Mark a Book
By Mortimer J. Adler, Ph.D.
From *The Saturday Review of Literature*, July 6, 1941

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

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

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

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

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

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

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

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

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

If reading is to accomplish anything more than passing time, it must be active. You can't let your eyes glide across the lines of a book and come up with an understanding of what you have read. Now an ordinary piece of light fiction, like, say, *Gone with the Wind*, doesn't require the most active kind of reading. The books you read for pleasure can be read in a state of relaxation, and nothing is lost. But a great book, rich in ideas and beauty, a book that raises and tries to answer great fundamental questions, demands the most active reading of which you are capable. You don't absorb the ideas of John Dewey the way you absorb the crooning of Mr. Vallee. You have to reach for them. That you cannot do while you're asleep.

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

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

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

And that is exactly what reading a book should be: a conversation between you and the author.

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

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

complicated discussion to a simple statement; recording the sequence of major points right through the books. I use the end-papers at the back of the book to make a personal index of the author's points in the order of their appearance.

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

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

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

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

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

Philip Larkin, "The Pleasure Principle"

 public.wsu.edu/~hegglund/courses/389/larkin.htm

Philip Larkin, "The Pleasure Principle." *Required Writing: Miscellaneous Pieces 1955-1982* (London: Faber and Faber, 1983): 80-2.

It is sometimes useful to remind ourselves of the simpler aspects or things normally regarded as complicated. Take, for instance, the writing of a poem. It consists of three stages: the first is when a man becomes obsessed with an emotional concept to such a degree that he is compelled to do something about it. What he does is the second stage, namely, construct a verbal device that will reproduce this emotional concept in anyone who cares to read it, anywhere, any time. The third stage is the recurrent situation of people in different times and places setting off the device and re-creating in themselves what the poet felt when he wrote it. The stages are interdependent and all necessary. If there has been no preliminary feeling, the device has nothing to reproduce and the reader will experience nothing. If the second stage has not been well done, the device will not deliver the goods, or will deliver only a few goods to a few people, or will stop delivering them after an absurdly short while. And if there is no third stage, no successful reading, the poem can hardly be said to exist in a practical sense at all.

What a description of this basic tripartite structure shows is that poetry is emotional in nature and theatrical in operation, a skilled re-creation of emotion in other people, and that, conversely, a bad poem is one that never succeeds in doing this. All modes of critical derogation are no more than different ways of saying this, whatever literary, philosophical or moral terminology they employ, and it would not be necessary to point out anything so obvious if present-day poetry did not suggest that it had been forgotten. We seem to be producing a new kind of bad poetry, not the old kind that tries to move the reader and fails, but one that does not even try. Repeatedly he is confronted with pieces that cannot be understood without reference beyond their own limits or whose contented insipidity argues that their authors are merely reminding themselves of what they know already, rather than re-creating it for a third party. The reader, in fact, seems no longer present in the poet's mind as he used to be, as someone who must understand and enjoy the finished [81] product if it is to be a success at all; the assumption now is that no one will read it, and wouldn't understand or enjoy it if they did. Why should this be so? It is not sufficient to say that poetry has lost its audience, and so need no longer consider it: lots of people still read and even buy poetry. More accurately, poetry has lost its old audience, and gained a new one. This has been caused by the consequences of a cunning merger between poet, literary critic and academic critic (three classes now notoriously indistinguishable): it is hardly an exaggeration to say that the poet has gained the happy position wherein he can praise his own poetry in the press and explain it in the class-room, and the reader has been bullied into giving up the consumer's power to say "I don't like this, bring me something different." Let him now so

much as breathe a word about not liking a poem, and he is in the dock before he can say Edwin Arlington Robinson. And the charge is a grave one: flabby sensibility, insufficient or inadequate critical tools, and inability to meet new verbal and emotional situations. Verdict: guilty, plus a few riders on the prisoner's mental upbringing, addiction to mass amusements, and enfeebled responses. It is time some of you playboys realized, says the judge, that reading a poem is hard work. Fourteen days in stir. Next case.

The cash customers of poetry, therefore, who used to put down their money in the sure and certain hope of enjoyment as if at a theatre or concert hall, were quick to move elsewhere. Poetry was no longer a pleasure. They have been replaced by a humbler squad, whose aim is not pleasure but self-improvement, and who have uncritically accepted the contention that they cannot appreciate poetry without preliminary investment in the intellectual equipment which, by the merest chance, their tutor happens to have about him. In short, the modern poetic audience, when it is not taking in its own washing, is a *student* audience, pure and simple. At first sight this may not seem a bad thing. The poet has at last a moral ascendancy, and his new clientele not only pay for the poetry but pay to have it explained afterwards. Again, if the poet has only himself to please, he is no longer handicapped by the limitations of his audience. And in any case nobody nowadays believes that a worthwhile artist can rely on anything but his own judgement: public taste is always twenty-five years behind, and picks up a style only when it is exploited by the second-rate. All this is true enough. But at bottom poetry, like all art, is inextricably bound up with giving pleasure, and if a poet loses his [82] pleasure-seeking audience he has lost the only audience worth having, for which the dutiful mob that signs on every September is no substitute. And the effect will be felt throughout his work. He will forget that even if he finds what he has to say interesting, others may not. He will concentrate on moral worth or semantic intricacy. Worst of all, his poems will no longer be born of the tension between what he non-verbally feels and what can be got over in common word-usage to someone who hasn't had his experience or education or travel grant, and once the other end of the rope is dropped what results will not be so much obscure or piffling (though it may be both) as an unrealized, "undramatized" slackness, because he will have lost the habit of testing what he writes by this particular standard. Hence, no pleasure. Hence, no poetry.

What can be done about this? Who wants anything done about it? Certainly not the poet, who is in the unprecedented position of peddling both his work and the standard by which it is judged. Certainly not the new reader, who, like a partner of some unconsummated marriage, has no idea of anything better. Certainly not the old reader, who has simply replaced one pleasure with another. Only the romantic loiterer who recalls the days when poetry was condemned as sinful might wish things different. But if the medium is in fact to be rescued from among our duties and restored to our pleasures, I can only think that a large-scale revulsion has got to set in against present notions, and that it will have to start with poetry readers asking themselves more frequently whether they do in fact enjoy what they read, and, if not, what the point is of carrying on. And I use "enjoy" in the commonest of senses, the sense in which we leave a radio on or off. Those interested might like to read David Daiche's

essay "The New Criticism: Some Qualifications" (in *Literary Essays*, 1956); in the meantime, the following note by Samuel Butler may reawaken a furtive itch for freedom: "I should like to like Schumann's music better than I do; I dare say I could make myself like it better if I tried; but I do not like having to try to make myself like things; I like things that make me like them at once and no trying at all (*Notebooks*, 1919).

1957

MARK TWAIN

Two Ways of Seeing a River (1883)

*This passage is excerpted from Mark Twain's 1883 book *Life on the Mississippi*, in which he shares his experiences as a river steamboat pilot and explores the many facets of the great river. As you read, consider his masterful use of language as he reflects on his changing relationship with the river.*

Now when I had mastered the language of this water and had come to know every trifling feature that bordered the great river as familiarly as I knew the letters of the alphabet, I had made a valuable acquisition. But I had lost something, too. I had lost something which could never be restored to me while I lived. All the grace, the beauty, the poetry, had gone out of the majestic river! I still kept in mind a certain wonderful sunset which I witnessed when steamboating was new to me. A broad expanse of the river was turned to blood; in the middle distance the red hue brightened into gold, through which a solitary log came floating, black and conspicuous; in one place a long, slanting mark lay sparkling upon the water; in another the surface was broken by boiling, tumbling rings that were as many-tinted as an opal; where the ruddy flush was faintest was a smooth spot that was covered with graceful circles and radiating lines, ever so delicately traced; the shore on our left was densely wooded, and the somber shadow that fell from this forest was broken in one place by a long, ruffled trail that shone like silver; and high above the forest wall a clean-stemmed dead tree waved a single leafy bough that glowed like a flame in the unobstructed splendor that was flowing from the sun. There were graceful curves, reflected images, woody heights, soft distances, and over the whole scene, far and near, the dissolving lights drifted steadily, enriching it every passing moment with new marvels of coloring.

I stood like one bewitched. I drank it in, in a speechless rapture. The world was new to me and I had never seen anything like this at home. But as I have said, a day came when I began to cease from noting the glories and the charms which the moon and the sun and the twilight wrought upon the river's face; another day came when I ceased altogether to note them. Then, if that sunset scene had been repeated, I should have looked upon it without rapture and should have commented upon it inwardly after this fashion: "This sun means that we are going to have wind tomorrow; that floating log means that the river is rising, small thanks to it; that slanting mark on the water refers to a bluff reef which is going to kill somebody's steamboat one of these nights, if it keeps on stretching out like that; those tumbling 'boils' show a dissolving bar and a changing channel there; the lines and circles in the slick water over yonder are a warning that that troublesome place is shoaling up dangerously; that silver streak in the shadow of the forest is the 'break' from a new snag and he has located himself in the very best place he could have found to fish for steamboats; that tall dead tree, with a single living

branch, is not going to last long, and then how is a body ever going to get through this blind place at night without the friendly old landmark?”

No, the romance and beauty were all gone from the river. All the value any feature of it had for me now was the amount of usefulness it could furnish toward compassing the safe piloting of a steamboat. Since those days, I have pitied doctors from my heart. What does the lovely flush in a beauty’s cheek mean to a doctor but a “break” that ripples above some deadly disease? Are not all her visible charms sown thick with what are to him the signs and symbols of hidden decay? Does he ever see her beauty at all, or doesn’t he simply view her professionally and comment upon her unwholesome condition all to himself? And doesn’t he sometimes wonder whether he has gained most or lost most by learning his trade?

QUESTIONS FOR DISCUSSION AND WRITING

1. What is Twain’s argument here? What is his claim? What are his reasons? How does he construct his essay to help the reader be persuaded by his claim? How does he draw connections between the ideas in the first two paragraphs and those in the third?
2. What is the purpose of Twain’s argument? To explore? Inform? Convince? Meditate or pray? Something else?
3. Twain is known for his beautiful, rich use of language. Find the phrases or images that are the most powerful to you. What tools of stylish language are he using? How do they help make his argument persuasive?

AP[®] English Language and Composition

Rhetorical Analysis Prompt - Johnson

On April 9, 1964, Claudia “Lady Bird” Johnson, who was at the time the First Lady of the United States, gave the following speech at the first anniversary luncheon of the Eleanor Roosevelt Memorial Foundation. The foundation is a nonprofit division of the Franklin D. Roosevelt Presidential Library dedicated to the works of former First Lady Eleanor Roosevelt, who passed away in 1962. Read the passage carefully. Write an essay that analyzes the rhetorical choices Johnson makes to achieve her purpose of paying tribute to Eleanor Roosevelt.

In your response you should do the following:

- Respond to the prompt with a thesis that analyzes the writer’s rhetorical choices.
- Select and use evidence to support your line of reasoning.
- Explain how the evidence supports your line of reasoning.
- Demonstrate an understanding of the rhetorical situation.
- Use appropriate grammar and punctuation in communicating your argument.

For me, it is a great privilege to come here today and participate in this anniversary occasion.

I met Eleanor Roosevelt first in print and admired her. I met her later in person and loved her. As she did to many very young and very timid Congressional wives, she extended her hand and hospitality to me . . . and Washington was warmer.

I saw her last when she came to my home on February 12, 1962, the day the Commission on the Status of Women¹ was organized under her chairmanship and her inspiration. She was 78. I have often thought how much she made those years count for her country.

Nobody, said Marcus Aurelius,² is either the better or the worse for being praised. We are engaged in an idle ceremony, which would have brought no comfort to Eleanor Roosevelt, if we come here merely to praise her great qualities and achievements. She does not need our praise.

All of us are familiar with people who are the partisans of departed virtue, but are afraid to defend an unpopular truth today. Mrs. Roosevelt never stood with this timid company. Her conscience was her counselor, and she followed its commands with unfaltering courage. Nor did she really understand what people meant when they praised her for taking so many risks. She would have taken the greatest risk of all if she had remained silent in the presence of wrong. She would have risked the integrity of her soul.

A rabbi of the Jewish community in Berlin under the Hitler regime once said: “The most important thing I learned is that bigotry and hatred are not the most urgent problems. The most urgent, the most disgraceful, the most shameful, and the most tragic problem—is silence.”

Eleanor Roosevelt taught us that sometimes silence is the greatest sin.

Do you remember what Dr. Samuel Johnson³ said about courage? “Unless a man has that virtue, he has no security for preserving any other.” Mrs. Roosevelt knew what those words meant. She lived their meaning every day of her life. Courage sustained by compassion—that was the watchword of her entire career.

Always she thought not of abstract rights, but of living wrongs.

I watched her at close range one day when she spent two hours helping the 75th Congressional Club give a benefit luncheon to buy a wheelchair for a crippled boy.

Only one person was involved. Where else do you start, but with one person?

She thought of the suffering individual, not of a theoretical principle. She saw an unemployed father, and so she helped him. She saw a neglected Negro child, and so she educated him. She saw dictators hurling the world into war, and so she worked unflinchingly for peace. She saw the United Nations divided by the conflict of ideology and power, and so she became the prophet of the Universal

Declaration of Human Rights.⁴ Are we ready to fight similar battles against new foes in our own day? If not, our grief is an empty thing, and the spirit of Eleanor Roosevelt is not among us.

President Wilson used to say that some people in Washington grow in office, while others merely swell. Mrs. Roosevelt steadily grew under the compulsions and inspirations of her great office. But, it is perhaps the ultimate tribute to Mrs. Roosevelt that she reached true greatness after the shock of her bereavement when she went bravely forward in a new career as a spokesman for America and a servant of world peace. In the White House she was the First Lady in the land, but after the White House she became, as Ambassador Stevenson⁵ has reminded us, the First Lady in the world. Great was her goodness, and it was her goodness that made her so great.

Let us today earnestly resolve to build the true foundation for Eleanor Roosevelt's memory—to pluck out prejudice from our lives, to remove fear and hate where it exists, and to create a world unafraid to work out its destiny in peace. Eleanor Roosevelt has already made her own splendid and incomparable contribution to that foundation. Let us go and do likewise, within the measure of our faith and the limits of our ability. Let Eleanor Roosevelt teach us all how to turn the arts of compassion into the victories of democracy.

¹ United States governmental body established by President John F. Kennedy to promote fair treatment for women, particularly in the workplace

² Roman emperor from 161 to 180 CE

³ eighteenth-century English writer

⁴ Roosevelt was a delegate to the United Nations General Assembly from 1945 to 1952, and in that role, played a key part in drafting the *Universal Declaration of Human Rights*.

⁵ Adlai Stevenson II, an American politician who was at the time the United States Ambassador to the United Nations

AP[®] English Language and Composition

Sample Student Responses - Packet 1

Rhetorical Analysis Question - Johnson

AP English Language and Composition
Rhetorical Analysis Free-Response Question (2020)
Sample Student Responses

Sample A

[1] To this very day, hate surrounds us. It was no different in the twentieth century, with segregation and rampant wars prevalent. Citizens of all nations were being left behind in rubble and despair, while others turned their back on the commitments they had made to the world around them. However, a beacon of hope was found in America, lit by the contributions of Eleanor Roosevelt. This is why Claudia Johnson, a fellow First Lady herself, uses her prowess as a political figure to emphasize the contributions of Eleanor Roosevelt through alluding to great quotes she felt embodied the spirit of Eleanor Roosevelt and by utilizing her perspective of having known Eleanor personally and admiring her to encourage women to act in similar ways of Eleanor Roosevelt.

[2] Claudia Johnson integrates quotes into her writing that illuminates the kind of person Eleanor Roosevelt was. Knowing that Eleanor Roosevelt was outspoken about issues that many others stayed silent about, she utilizes a quote from a member of the Jewish community under the Hitler regime to establish a contrast: “The most urgent, the most disgraceful, the most shameful, and the most tragic problem- is silence,” Johnson echoes, arguing that Roosevelt was far from silent on the issues she cared about, such as the treatment of African Americans and the underprivileged in society (Johnson). By alluding to this quote in her speech, Johnson is successful in eliciting a fire within her audience that encourages them to use their credibility as women in the political sphere to do good like Eleanor Roosevelt once did. Claudia Johnson wants her audience to be the next generation of Eleanor Roosevelt’s so that they can accomplish more in Eleanor Roosevelt’s memory than could have ever been dreamt of. By appealing to a passion in her audience and ultimately eliciting vibrant emotions, she encourages her audience to pursue tasks that make them feel as hard-working and as excited about the work they do as Eleanor Roosevelt felt about her work.

[3] This great speaker does not simply make assumptions about Eleanor Roosevelt, instead, she uses her background as someone who had been involved in the political sphere to elaborate on how unique Eleanor Roosevelt was. By warmly stating that Eleanor “extended her hand and hospitality to me”, she truly exemplifies why Eleanor Roosevelt was such a significant political figure during this time period (Johnson). She used her charm to extend her sphere of influence, enough to the point where she was later referred to as the “First Lady in the world” (Johnson). Eleanor Roosevelt did not shy away with all of this power, instead she harnessed it to create a better life for others. By Claudia Johnson showing how Eleanor Roosevelt did this not only in the public’s eye but also in her personal life, she demonstrates to her audience that the kind of person Eleanor was is rare and is a character trait that should be desired by fellow women in the political sphere: to not shy away from conflict but instead intervene and diffuse it, even if it’s not observed as a woman’s place. By eliciting a feeling of desire to achieve in her audience, Claudia Johnson continues to encourage women to pursue the same actions that Eleanor Roosevelt once took and to make legitimate change in the world that better the lives of others. Not only that, having established a line of credibility due to having known Eleanor Roosevelt, Johnson leaves her audience feeling like they have been exposed to the great truths about Eleanor

AP English Language and Composition
Rhetorical Analysis Free-Response Question (2020)
Sample Student Responses

Roosevelt and her success. This leaves her audience wanting to succeed in the ways that Roosevelt once did.

[4] Claudia Johnson was especially skilled in encouraging her audience of primarily women to escape the private sphere and use their knowledge and political positions to actually change the world, like Eleanor Roosevelt did. Johnson argues that Eleanor Roosevelt wouldn't want her accomplishments praised in a way that did not acknowledge how they had once been condemned. Speaking out against unjust practices is not easy, and it's especially not easy for women. This is why Claudia Johnson uses her credibility of having been involved in the political sphere for an extended amount of time as well as utilizing her ability to elicit passion in her audience to encourage them to actually make strides in the world that surrounds them. She knows that Eleanor Roosevelt's work is not done and she needs to encourage the next generation of outspoken and disobedient women. She is very effective in doing so by alluding to texts that criticize actions such as silence as well as using her perspective as a woman in power who has been exposed to the political sphere, encouraging women across the world to act.

AP English Language and Composition
Rhetorical Analysis Free-Response Question (2020)
Sample Student Responses

Sample B

[1] On April 9, 1964, United States First Lady Claudia Johnson gave a speech in honor of Eleanor Roosevelt. She spoke to those in attendance of the luncheon, specifically talking to the women within the crowd. She spoke about the many great things Roosevelt achieved for the women across America. Johnson goes at great lengths to emphasize just how important a role Roosevelt played in helping the people across the nation. Johnson gives this speech to light a fire inside her audience, hoping to motivate them into taking action and fighting for what they believe in. In order to achieve this, Johnson uses multiple rhetorical choices that better her argument and make it more convincing. In Claudia Johnson's speech at the first anniversary luncheon of the Eleanor Roosevelt Memorial Foundation, Johnson uses ethos, exemplification, and rhetorical questions to motivate her audience to make a change in the world, proving that anybody is capable of making a difference.

[2] The first rhetorical appeal Johnson uses in her speech is ethos. She uses ethos in order to give credibility for her argument. Johnson first uses this, saying: "Nobody, said Marcus Aurelius, is either better or worse for being praised... She does not need our praise" (Johnson). This quote achieves multiple things. First, by citing a famous leader in world history, Johnson instantly gains credibility. This quote also redirects her audience's view on the ceremony, showing how Johnson's purpose is not to praise Roosevelt. Johnson was not giving a speech in honor of Roosevelt, but instead using Roosevelt as a model example of what everybody in the audience must do. Johnson later uses ethos again, saying: "A rabbi of the Jewish community in Berlin under the Hitler regime once said: 'The most important thing I learned is that bigotry and hatred are not the most urgent problems... the most shameful, the most tragic problem – is silence'" (Johnson). In this quote, she cites somebody who led a group of Jewish people right under Hitler's nose. She shows how anybody is capable of making a difference in the world no matter the situation. If a rabbi can lead a Jewish community in Hitler occupied Berlin, anybody is capable of doing what they want in their lives. This rabbi was not super famous or well known, yet still was able to make a significant change and do what he believed was right.

[3] Johnson uses exemplification to show the audience just how many great things Roosevelt achieved during her lifetime. She first does this, saying: "I watched her at close range one day when she spent two hours helping the 75th Congressional Club give a benefit luncheon to buy a wheelchair for a crippled boy" (Johnson). In this quote, Johnson shows multiple things. First, she shows how Roosevelt was constantly motivated to achieve what she thought was right. By showing this, Johnson hopes to spark a change in the mindset of her audience, hoping that those in attendance will now be more likely to do the same. This quote also shows how Roosevelt was willing to work hard only to help one single person. This shows the audience that making a change can be as little as helping a single person. It does not matter how many people one is helping or how important one's cause may be on the world scale. All that matters is that everybody tries their hardest to achieve what they deem is right. Johnson uses exemplification once again later in the speech, saying: "I saw her last when she

AP English Language and Composition
Rhetorical Analysis Free-Response Question (2020)
Sample Student Responses

came to my home on February 12, 1962, the day the Commission on the Status of Women was organized under her chairmanship and her inspiration. She was 78" (Johnson). This quote once again highlights Roosevelt's constant determination to make a change. Johnson purposefully notes Roosevelt's age at this point in time to show the audience that truly anybody can make a change in the world. If a 78 year old woman can create a whole commission fighting for gender equality across a nation, the members of the audience can too make a change.

[4] The last rhetorical strategy that Johnson uses in her speech is rhetorical questions. Johnson uses these questions to direct her argument at the audience, making sure they truly know who she is speaking to. The first example of this is evident when she says, "Only one person as involved. Where else do you start, but with one person?" (Johnson). This question highlights how it does not matter how many people are being helped. This quote makes Johnson's goal more approachable for her audience members as many lack the resources to make a large change in the world. Many might feel overwhelmed if Johnson were to discuss people making huge changes that impacted entire nations. Instead, she purposefully discusses Roosevelt helping individual people so that members of her audience feel like they too can do what Roosevelt did. This quote shows the audience members that it is important to help anybody in any way that one can. Johnson uses another rhetorical question later in the speech, saying, "Are we ready to fight similar battles against new foes in our own day?" (Johnson). This quote makes the people in attendance of the luncheon know for sure who the intended audience is. Johnson makes sure to use first person pronouns so that the audience feels as if they have the same level of importance as she does. Johnson wants her audience members to believe that they are just as capable as she is to enact change and promote what they believe is right.

[5] Johnson uses ethos, exemplification, and rhetorical questions in her speech at the first anniversary luncheon of the Eleanor Roosevelt Memorial Foundation to motivate her audience to make a change in the world, proving that anybody is capable of making a difference. She uses ethos in her argument to give it credibility and show other famous leaders who fought for what they believe in. She exemplifies multiple of Roosevelt's actions, big and small, showing that Roosevelt was constantly motivated to fight for what she believes in no matter the relative importance of the cause. Lastly, Johnson uses rhetorical questions to direct her argument at those listening to her, making sure they do not mistake who the target audience is. By using these rhetorical strategies, Johnson effectively creates a well built argument that will motivate her audience members to enact change in their lives. In the end, it does not matter how big or small one's cause may be. It does not matter how famous or unknown those fighting for their cause may be. All that matters is that when one sees something wrong in their lives, they work tirelessly to fix that problem and do not stop until they achieve their goal.

AP English Language and Composition
Rhetorical Analysis Free-Response Question (2020)
Sample Student Responses

Sample C

[1] Alongside the amazing president Franklin D. Roosevelt was an amazing First Lady: Eleanor Roosevelt. She was called his eyes and ears when he fell sick, she was a dedicated giver, and most of all, she lived out her every given word in her day to day life, accomplishing incredible feats just as she would say she would. She worked for everyone of all races and genders, and would become one of the greatest role models in the world; not only for women, but for everyone. Claudia "Lady Bird" Johnson, First Lady at the time, had the honor of giving a speech at the first anniversary luncheon at her memorial. In this speech, she exemplified the many accomplishments of Eleanor Roosevelt, and described the kindness she always showed in order to pay a respectful and adequate tribute to the world's First Lady.

[2] Given the time period of 1960's America, women were still stuck in many gender roles, and it was uncommon to see women achieving high statuses and fighting for causes on their own. For this reason, Johnson's choice to list her many successes and achievements paid great homage to Eleanor Roosevelt. She mentions her work in UN and her organization of The Commission on the Status of Women, but it is most apparent in paragraph 13 that Johnson wanted to emphasize the point that Mrs. Roosevelt went beyond any normal position someone could achieve, quoting Ambassador Stevenson that she was "First Lady of the World". This is not a job that literally exists. However, this title was coined for her due to her immense work for human rights and poverty all around the world. Therefore, my alluding to this title given by Ambassador Steven, Claudia Johnson is proving to the crowd that her work did not even fit into one job: she worked for the whole world. Alongside knowing her many career successes, knowing that being a woman, on her own, worked on the international scale as an activist for human rights was more than enough to impress any spectator at the memorial, and earn the respect of any listener. Claudia Johnson's exemplification of Roosevelt's success legitimized her, and earned the audience's credibility.

[3] In addition to listing her many successes and her title, Johnson included the point repeatedly that above all else, Eleanor Roosevelt had a good heart. In order to show that her morals and heart transcended any title she could have, Johnson explained what Eleanor taught with her principles, and called upon her listeners to act as she would. First, in paragraph 12, she elaborates upon her kindness by suggesting that Roosevelt's focus was not on an overarching cause, but rather, helping individuals in any way she could, such as "an unemployed father, or a neglected [african american] child". This elicited emotion from the audience, knowing that she cared for individuals who are so oppressed in their time, and warmed their heart to see someone so high up helping people so low. This pays great homage as well, by surviving her kindness by retelling. This concept is further reiterated by her call to action for the audience. In the conclusion, by urging the audience to "pluck prejudice from [their] lives, to remove fear and hate where it exists, and to create a world unafraid to work out its destiny in peace ", she is living on Mrs.

AP English Language and Composition
Rhetorical Analysis Free-Response Question (2020)
Sample Student Responses

Roosevelt. She is preaching her same principles, and citing them to Mrs. Roosevelt. In doing this, Johnson is giving the crowd a powerful message, and knowing that it comes from Eleanor Roosevelt, she urges the audience to have a new respect for her; successfully paying tribute to the First Lady of the World.

AP English Language and Composition
Rhetorical Analysis Free-Response Question (2020)
Sample Student Responses

Sample D

[1] Eleanor Roosevelt was an inspiration. She was seen as a ray of hope during the Great Depression, during which she was the First Lady. Her humanitarian work and dedication to helping the people of the United States is what made her a notable First Lady. Her love and commitment to her nation and to the people of the nation during an economic crisis is what has solidified her standing as one of the most well known First Ladies. As former First Lady Claudia Johnson recounts in her speech, honoring former First Lady Eleanor Roosevelt, she recounts all the amazing qualities of the first lady that she admires. In her speech given at the first anniversary luncheon of the Eleanor Roosevelt Memorial Foundation, Claudia Johnson uses rhetorical questions, aphorisms, and her arrangement of sentences to effectively pay tribute to the former First Lady, Eleanor Roosevelt.

[2] Claudia Johnson's use rhetorical questions grabs the audience's attention to the outstanding qualities of Eleanor Roosevelt, which Johnson wants to emphasize. Johnson uses rhetorical questions to highlight the greatness of the deeds done by the former First Lady. Such as when she said "Only one person . . . but with one person?". This rhetorical question shows readers that Eleanor Roosevelt wasn't afraid to stand on her own. Johnson wants to inspire the crowd and by showing them Roosevelt's fearlessness, she hopes to make them understand that if one person stands up and fights for the right thing, that is all that is needed. This rhetorical questions helps establish Eleanor Roosevelt's character and that she wasn't afraid to stand by herself and help someone in need. Another rhetorical question is when she says "Are we ready to . . .". This question helps establish the lasting effect of Roosevelt's legacy. This question is meant to grip the audience and make them aware that with Roosevelt gone, it is up to them to continue to fight the way she did. BY doing this, Johnson effectively manages to include the audience in her praise of the Roosevelt and establishes a direct connection between them. The direct connection helps further her purpose of paying tribute to Eleanor Roosevelt because getting others involved in this movement to help the rest of the world, is what Roosevelt stood for, and it would be the best way to honor her memory.

[3] Johnson's use of aphorisms helps her pay tribute to the virtues of Eleanor Roosevelt and effectively honor her memory. One aphorism was when Johnson said ". . . sometimes silence is the greatest sin." This saying is a common saying and by relating it to Roosevelt, it shows her qualities that attracted people to her. Her fearlessness in the face of adversity and standing up for those who can't shows what kind of person she is. This aphorism effectively honors her and the lasting impact she had on Johnson. The aphorisms highlights one of the many lessons Johnson learned from Roosevelt which helps to overall drive her point in honoring the deceased first lady. Another aphorism is in

[4] Johnson's arrangement of sentences is another way in which she effectively pays tribute to Eleanor Roosevelt. Johnson's syntax in her paragraphs is arranged in a format of stating a general truth

AP English Language and Composition
Rhetorical Analysis Free-Response Question (2020)
Sample Student Responses

and bringing it back to Roosevelt. For example, when Johnson says, "All of us are familiar . . . Mrs. Roosevelt never stood with. . ." , she shows how different Eleanor was from the masses. The arrangement of her sentences so as to show Eleanor did not fit into the societal generalizations, shows off the qualities of Eleanor that made her an amazing First lady and an amazing ambassador afterwards. Another example is when she says "President Wilson used to say . . . Mrs. Roosevelt steadily . . .". This arrangement of sentences in this paragraph is to show how Roosevelt blossomed under pressure. She was put in the public eye and she blossomed and became a ray of hope for the entire nation during dark times. The author arranges her statements so that they have the maximum impact on her audience. Starting with general statements or quotes as she does in these two examples, allows her to set up the context and show how Roosevelt either embodies the statement or defies it. Both of which help establish Roosevelt's character.

[5] Overall, Johnson was very effective in paying tribute to Eleanor Roosevelt. Her use of rhetorical questions, aphorisms, and syntax helps the audience see the amazing qualities that Roosevelt embodied. She praises Roosevelt appropriately and thus effectively pays tribute to the former first lady.

AP English Language and Composition
Rhetorical Analysis Free-Response Question (2020)
Sample Student Responses

Sample E

[1] On April 9, 1964, Claudia Jhonson who was currently the First Lady of the United States gave a phenomenal speech at the first anniversary luncheon of Eleanor Roosevelt Memorial Foundation. Throughout her speech she glorifies Eleanor Roosevelt's actions and upholds her beliefs describing the enormous impact she had on millions of peoples lives. Claudia uses rhetorical strategies alliteration, hypophora, and amplification in her speech to leave a lasting and meaningful impression on everyone who heard it.

[2] Firstly, Claudia uses the rhetorical strategy alliteration throughout her speech such as when she states, "Her conscience was her councillor." She says this while describing how Eleanor Roosevelt is not afraid to stand up for what she believes in and will always try to help other people no matter the odds. With Claudias use of alliteration it affects the audience by both causing that phrase to resonate in their heads making her speech more meaningful and it furthermore, creates and gives the audience an idea of how unwavering her conscience makes her speech more memorable.

[3] Secondly, Claudia implements the use of the rhetorical strategy hypophora within her speech. This is evident when she states, "Where else do you start, but with one person?" Her use of hypophora causes the audience to look at themselves and to question how they view what she is saying. This pushes the audience to reflect on their own beliefs adding a level of depth to her speech as well as to get the audience more involved in what she is saying. This in addition creates an atmosphere of hope and remembrance as she goes on to answer the question causing the audience to feel they can make the world a better place themselves as well.

[4] Lastly, Claudia uses the rhetorical strategy amplification. Her use of amplification is evident in her statements such as "She saw dictators hurling the world into war, and so she worked unflinchingly for peace" and "The most urgent, the most disgraceful, the most shameful, and the most tragic problem- is silence." Her use of amplification during her speech causes the audience to feel the urgency in what she is saying and how important it is to the world. Furthermore, it causes the audience to want to make a change just as Eleanor Roosevelt givin how serious Claudia portrays them to be during her speech.

[5] Claudia's speech will continue to be looked back on for years to come due to her phenomenal use of rhetorical strategies such as alliteration, hypophora, and amplification. She demonstrates how if you can effectively use rhetorical strategies in your own speeches and papers, and how if you implement the most relevant ones to your topic you can leave a lasting positive impression on your audience. Furthermore, she set an example on how with the use of these devices you can help people see from your perspective and get people to make a change in their lives as well.

AP English Language and Composition
Rhetorical Analysis Free-Response Question (2020)
Sample Student Responses

Sample F

[1] Eleanor Roosevelt was an American advocate. She advocated for a role for women in the workspaces. Claudia Johnson portrays Eleanor Roosevelt tribute by portraying Roosevelt in an uplifting tone/matter and shows that she had the right reasons for her achievements.

[2] Many people heard or may have known Eleanor Roosevelt, this causes many different perspectives to be formed, good or bad. In paragraph 2, Johnson talks about how she came to love Roosevelt and others did also. By doing this she put a picture in the audience's head that Roosevelt was a well liked person but it doesn't portray what people disliked about her. When only talking about the achievements of Roosevelt it only paints a picture for someone to see the good in her. This allows the audience to be more involved in the speech given because the uplifting tone allows them to have their own memories and thoughts of Roosevelt.

[3] Praise can often lead to good things or be followed by bad things. In paragraph 4, Johnson says "she does not need our praise", by stating this it shows the audience that Eleanor Roosevelt didn't work hard just for the praise but for the outcome that followed. It was also stated in paragraph 5 that Roosevelt never stood with "timid company". Timid company is seen as lacking courage. Johnson points these out in her speech to show that even though she received praise for what she did, it wasn't why she did it.

[4] Overall, Claudia Johnson portrayed Roosevelt in a good way that would appeal to her audience. By setting a calm, happy tone her audience would be more into her speech. Claudia Johnson, who was the first lady at the time, wrote her speech in a positive manner. But why didn't she show negative factors of Roosevelt?

AP English Language and Composition
Rhetorical Analysis Free-Response Question (2020)
Sample Student Responses

Sample G

[1] In the speech by Claudia Johnson at the first anniversary luncheon of the Eleanor Roosevelt foundation, Johnson uses paradox when she says “She thought of the suffering individual, not the theoretical principle.”

[2] Johnson uses a paradox when she says “She thought of the suffering individual, not the theoretical principle.” because she is trying to explain how Roosevelt was doing things not because it was the right thing to do but because someone needed help. Johnson goes on to give example such as “She saw an unemployed father so she helped him” and “She saw a neglected negro child, so she educated him”. These examples were used to show how if there was someone in need of help she would try to help.

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Scoring Commentaries - Packet 1

Rhetorical Analysis Question - Johnson

**AP English Language and Composition
Rhetorical Analysis Question (2020)
2020 Scoring Commentaries**

Index of Scores for Samples

Sample Reference	Row A	Row B	Row C
A	1	4	1
B	1	4	0
C	1	3	1
D	1	3	0
E	1	2	0
F	1	1	0
G	0	1	0

AP English Language and Composition
Rhetorical Analysis Question (2020)
2020 Scoring Commentaries

Sample A

Score: 6/6 Points (A1 – B4 – C1)

Row A: 1/1

The response earned one point for Row A because it clearly articulates a defensible thesis at the end of the first paragraph: “This is why Claudia Johnson, a fellow First Lady herself, uses her prowess as a political figure to emphasize the contributions of Eleanor Roosevelt through alluding to great quotes she felt embodied the spirit of Eleanor Roosevelt and by utilizing her perspective of having known Eleanor personally and admiring her to encourage women to act in similar ways of Eleanor Roosevelt.”

Row B: 4/4

The response earned four points for Row B because it successfully integrated specific textual references to support all claims within the student’s argument. Each paragraph begins with a clear claim that explains how Johnson characterizes Roosevelt. The response consistently explains how the evidence supports a line of reasoning; for example, the response explains in paragraph two that Johnson’s use of quotations “illuminates the kind of person Eleanor Roosevelt was,” and it is this rhetorical choice that makes Johnson “successful in eliciting a fire within her audience that encourages them to use their credibility as women in the political sphere to do good like Eleanor Roosevelt once did.” The response continues to provide additional evidence in paragraph three, explaining how Roosevelt “created a better life for others” and “did this not only in the public’s eye but also her personal life.” Paragraph three continues to describe how Johnson’s characterization of Eleanor Roosevelt encourages the audience to “make legitimate change in the world that betters the lives of others.” The line of reasoning is clear throughout as the response repeatedly focuses on how Johnson is “encouraging women across the world to act” in her tribute to Roosevelt.

Row C: 1/1

The response earned one point in Row C for a complex understanding of the rhetorical situation in paragraph one, which references “the twentieth century, with segregation and rampant wars prevalent.” This is again obvious in paragraphs three and four with the discussion about Johnson’s credibility and influence as the speaker since she was also a “First Lady” and involved in the “political sphere.”

AP English Language and Composition
Rhetorical Analysis Question (2020)
2020 Scoring Commentaries

Sample B

Score: 5/6 Points (A1 – B4 – C0)

Row A: 1/1

The response earned one point for Row A for its thesis at the end of the first paragraph: “In Claudia Johnson’s speech at the first anniversary luncheon of the Eleanor Roosevelt Memorial Foundation, Johnson uses ethos, exemplification, and rhetorical questions to motivate her audience to make a change in the world, proving that anybody is capable of making a difference.”

Row B: 4/4

The response earned four points for Row B for integrating specific evidence to support all claims in a line of reasoning that examines how Johnson is “using Roosevelt as a model example of what everybody in the audience must do.” Paragraph two examines Johnson’s choice of ethos, specifically through references to “Marcus Aurelius” and the saying from “a rabbi of the Jewish community in berlin.” The response ties both pieces of evidence to Johnson’s purpose that “anyone is capable of doing what they want in their lives.” Paragraph three explains exemplification and its contribution to Johnson’s purpose with a focus on how Johnson’s use of examples encourages “change in the mindset of her audience” by highlighting “Roosevelt’s constant determination to make a change.” As the response continues, paragraph four examines Johnson’s use of rhetorical questions as a means to make “Johnson’s goal more approachable for her audience members.” The response continues to return to Johnson’s larger purpose of using Roosevelt as an example that the audience is “just as capable as she is to enact change and promote what they believe is right.”

Row C: 0/1

The response did not earn a point for Row C. While the response explains Johnson’s rhetorical choices and discusses the purpose of this tribute, it does not demonstrate a complex understanding of the choices in light of the rhetorical situation. There is no discussion of complexities in the passage. Style is appropriate to the task but is not consistently vivid or persuasive.

AP English Language and Composition
Rhetorical Analysis Question (2020)
2020 Scoring Commentaries

Sample C

Score: 5/6 Points (A1 – B3 – C1)

Row A: 1/1

The response earned one point for Row A for developing a clearly defensible thesis statement in the final sentence of the introductory paragraph: “In this speech, she exemplified the many accomplishments of Eleanor Roosevelt, and described the kindness she always showed in order to pay a respectful and adequate tribute to the world’s First Lady.”

Row B: 3/4

The response earned three points for Row B because it includes textual references relevant to the thesis and explains how some of the evidence supports a line of reasoning. Paragraph two examines Johnson’s “choice to list [Roosevelt’s] many successes and achievements” and explains that “it was uncommon to see women achieving high statuses and fighting for causes on their own.” While most of the evidence in paragraph two is paraphrased, the response does create a line of reasoning, specifically that Johnson’s description of Roosevelt’s “career successes” as well as the “international scale” of her activism was meant to “impress any spectator at the memorial, and earn the response of any listener.” This observation is especially perceptive. Paragraph three, a combined discussion of Roosevelt’s kindness and her call to action, does not integrate all evidence to support the key claims, as commentary lacks development and specificity.

Row C: 1/1

The response earned one point for Row C for sophistication because of an understanding of the complexities of the rhetorical situation. An understanding of the context of the rigidity of gender roles during this time is utilized to an impressive degree in the second paragraph.

AP English Language and Composition
Rhetorical Analysis Question (2020)
2020 Scoring Commentaries

Sample D

Score: 4/6 Points (A1 – B3 – C0)

Row A: 1/1

The response earned one point for Row A for the clear, defensible thesis at the end of the first paragraph: “In her speech given at the first anniversary luncheon of the Eleanor Roosevelt Memorial Foundation, Claudia Johnson uses rhetorical questions, aphorisms, and her arrangement of sentences to effectively pay tribute to the former First Lady, Eleanor Roosevelt.” The thesis is reiterated in the final paragraph of the response as well.

Row B: 3/4

The response earned three points for Row B because it includes textual references relevant to the thesis and explains how some of the evidence supports a line of reasoning. In paragraph two, the response explains how the evidence supports a line of reasoning and contributes to the speaker’s argument through a discussion about Johnson’s use of rhetorical questions: “Johnson effectively manages to include the audience in her praise of the Roosevelt and establishes a direct connection between them. The direct connection helps further her purpose of paying tribute to Eleanor Roosevelt because getting others involved in this movement to help the rest of the world, is what Roosevelt stood for, and it would be the best way to honor her memory.” While paragraph three identifies Johnson’s use of aphorism to “pay tribute to the virtues of Eleanor Roosevelt,” the commentary is simplistic, and the evidence is not clearly explained. Paragraph four examines “Johnson’s arrangement of sentences” and provides some clearer connections to the line of reasoning. By describing Johnson’s sentence organization as means “to show Eleanor did not fit into the societal generalizations” and as an example of how “Roosevelt blossomed under pressure,” the response is able to draw a larger conclusion about Roosevelt’s character.

Row C: 0/1

The response did not earn a point for Row C. The response did not demonstrate a complex understanding of the rhetorical situation. There is no attempt to analyze the interaction between Johnson’s rhetorical choices. The ideas are clearly conveyed, but the style is not vivid or persuasive.

AP English Language and Composition
Rhetorical Analysis Question (2020)
2020 Scoring Commentaries

Sample E

Score: 3/6 Points (A1 – B2 – C0)

Row A: 1/1

The response earned one point for Row A for the defensible thesis found in the last two sentences of the first paragraph: “Throughout her speech she glorifies Eleanor Roosevelt’s actions and upholds her beliefs describing the enormous impact she had on millions of peoples lives. Claudia uses rhetorical strategies alliteration, hypophora, and amplification in her speech to leave a lasting and meaningful impression on everyone who heard it.”

Row B: 2/4

The response earned two points for Row B because it provides some specific, relevant evidence and explains how some of the evidence relates to the thesis. The second paragraph begins with a claim that Johnson “uses the rhetorical strategy alliteration throughout her speech.” While the response argues that “Eleanor Roosevelt is not afraid to stand up for what she believes in,” the response struggles to clearly explain how Johnson’s use of alliteration advances Johnson’s argument about Roosevelt’s character. Paragraph three examines hypophora as a way for Johnson to “cause the audience to look at themselves and to question how they view what she is saying.” However, the link between Johnson’s rhetorical choice and the commentary is simplistic and broad. Paragraph four explains how some of the evidence relates to the argument: “Her use of amplification during her speech causes the audience to feel the urgency in what she is saying and how important it is to the world. Furthermore, it causes the audience to want to make a change just as Eleanor Roosevelt.” However, the line of reasoning is not clearly established. Instead, the response relies upon broad generalizations such as “it causes the audience to want to make a change just as Eleanor Roosevelt.”

Row C: 0/1

The response did not earn a point for Row C. While the response refers to broad generalizations about Eleanor Roosevelt’s character, it does not demonstrate sophistication of thought or understanding of the rhetorical situation, as evidenced by the final paragraph, which discusses how “you can effectively use rhetorical strategies in your own speeches.” There is no identification or explanation of any complexities or tensions in the passage. And while clear, the response is not consistently vivid or persuasive in style.

AP English Language and Composition
Rhetorical Analysis Question (2020)
2020 Scoring Commentaries

Sample F

Score: 2/6 Points (A1 – B1 – C0)

Row A: 1/1

The response earned one point for a rather weak, but defensible, thesis statement developed at the end of the first paragraph: “Claudia Johnson portrays Eleanor Roosevelt tribute by portraying Roosevelt in an uplifting tone/matter and shows that she had the right reasons for her achievements.”

Row B: 1/4

The response earned one point for Row B. The second paragraph provides evidence that is mostly general: “Johnson talks about how she came to love Roosevelt and others did also.” The remainder of the paragraph provides generalizations about Johnson’s purpose: “By doing this she put a picture in the audience’s head that Roosevelt was a well liked person but it doesn’t portray what people disliked about her.” Paragraph three refers to the speech specifically several times. However, the attempt at commentary summarizes the evidence: “Johnson says ‘she does not need our praise,’ by stating this it shows the audience that Eleanor Roosevelt didn’t work hard just for the praise but for the outcome that followed.”

Row C: 0/1

The response did not earn a point for Row C. It does not demonstrate sophistication of thought or understanding of the rhetorical situation, as evidenced by statements such as, “But why didn’t she show negative factors of Roosevelt?” There is no identification or explanation of any complexities or tensions in the passage. The response is not vivid or persuasive. Ideas are often repetitive.

AP English Language and Composition
Rhetorical Analysis Question (2020)
2020 Scoring Commentaries

Sample G

Score: 1/6 Points (A0 – B1 – C0)

Row A: 0/1

The response did not earn the point for Row A. The response identifies Johnson’s use of paradox but makes no claim about how this choice advances Johnson’s purpose.

Row B: 1/4

The response earned one point for Row B because it describes rhetorical choices rather than offering any discussion of the effects of these choices in the speech. The response provides an example but offers no explanation: “Johnson uses a paradox when she says ‘She thought of the suffering individual, not the theoretical principle.’ because she is trying to explain how Roosevelt was doing things not because it was the right thing do but because someone needed help.” The attempts at commentary simply restate the cited evidence from the speech: “These examples were used to show if there was someone in need of help she would try to help.”

Row C: 0/1

The response did not earn a point for Row C because it does not demonstrate sophistication of thought. The response does not identify or explain any of the complexities or tensions in the passage. The style is not vivid or persuasive.

AP[®] English Language and Composition

Scoring Guidelines

Rhetorical Analysis - Johnson

Rhetorical Analysis

6 points

On April 9, 1964, Claudia “Lady Bird” Johnson, who was at the time the First Lady of the United States, gave the following speech at the first anniversary luncheon of the Eleanor Roosevelt Memorial Foundation. The foundation is a nonprofit division of the Franklin D. Roosevelt Presidential Library dedicated to the works of former First Lady Eleanor Roosevelt, who passed away in 1962. Read the passage carefully. Write an essay that analyzes the rhetorical choices Johnson makes to achieve her purpose of paying tribute to Eleanor Roosevelt.

In your response you should do the following:

- Respond to the prompt with a thesis that analyzes the writer’s rhetorical choices.
- Select and use evidence to support your line of reasoning.
- Explain how the evidence supports your line of reasoning.
- Demonstrate an understanding of the rhetorical situation.
- Use appropriate grammar and punctuation in communicating your argument.

AP English Language and Composition 2020 Scoring Guidelines

Scoring Criteria		
Row A Thesis (0-1 points)	0 points For any of the following: <ul style="list-style-type: none"> There is no defensible thesis. The intended thesis only restates the prompt. The intended thesis provides a summary of the issue with no apparent or coherent claim. There is a thesis, but it does not respond to the prompt. 	1 point Responds to the prompt with a defensible thesis that analyzes the writer’s rhetorical choices.
	Decision Rules and Scoring Notes	
	Responses that do not earn this point: <ul style="list-style-type: none"> Only restate the prompt. Fail to address the rhetorical choices the writer of the passage makes. Describe or repeat the passage rather than making a claim that requires a defense. 	Responses that earn this point: <ul style="list-style-type: none"> Respond to the prompt rather than restate or rephrase the prompt <u>and</u> clearly articulate a defensible thesis about the rhetorical choices Johnson makes to achieve her purpose of paying tribute to Eleanor Roosevelt.
	Examples that do not earn this point: Restate the prompt <ul style="list-style-type: none"> <i>“Johnson uses rhetorical choices to achieve her purpose of paying tribute to Eleanor Roosevelt.”</i> Make a claim but do not address the writer’s rhetorical choices <ul style="list-style-type: none"> <i>“Johnson praises Eleanor Roosevelt, stating that the First Lady was kind and more importantly that she represented American ideals to the world.”</i> Repeat provided information from the passage <ul style="list-style-type: none"> <i>“Johnson pays tribute to Roosevelt by saying that ‘it was her goodness that made her so great.’”</i> 	Examples that earn this point: Present a defensible thesis that analyzes the writer’s rhetorical choices <ul style="list-style-type: none"> <i>“Johnson lists important examples from Eleanor Roosevelt’s work with others to pay tribute to her life.”</i> <i>“In her speech given at the first anniversary luncheon of the Eleanor Roosevelt Memorial Foundation, Claudia Johnson uses rhetorical questions, aphorisms, and her arrangement of sentences to effectively pay tribute to the former First Lady, Eleanor Roosevelt.”</i> <i>“In her address to the Eleanor Roosevelt Memorial Foundation on the occasion of its first anniversary luncheon, Claudia “Lady Bird” Johnson presents inspiring words, arguing that Eleanor Roosevelt’s greatest strength was in refusing to remain silent when faced with injustice. To make this point, John appeals to the audience’s emotion, provides proof of Roosevelt’s effect on the international community, and looks to other great figures whose words aligned with Roosevelt’s.”</i>
Additional Notes: <ul style="list-style-type: none"> The thesis may be more than one sentence, provided the sentences are in close proximity. The thesis may be anywhere within the response. For a thesis to be defensible, the passage must include at least minimal evidence that <i>could</i> be used to support that thesis; however, the student need not cite that evidence to earn the thesis point. The thesis <i>may</i> establish a line of reasoning that structures the essay, but it needn’t do so to earn the thesis point. A thesis that meets the criteria can be awarded the point whether or not the rest of the response successfully supports that line of reasoning. 		

AP English Language and Composition 2020 Scoring Guidelines

Scoring Criteria					
Row B Evidence AND Commentary (0-4 points)	0 points Simply restates thesis (if present), repeats provided information, or offers information irrelevant to the prompt.	1 point EVIDENCE: Provides evidence that is mostly general. AND COMMENTARY: Summarizes the evidence but does not explain how the evidence supports the student's argument.	2 points EVIDENCE: Provides some specific, relevant evidence. AND COMMENTARY: Explains how some of the evidence relates to the student's argument, but no line of reasoning is established, or the line of reasoning is faulty.	3 points EVIDENCE: Provides specific evidence to support all claims in a line of reasoning. AND COMMENTARY: Explains how some of the evidence supports a line of reasoning. AND Explains how at least one rhetorical choice in the passage contributes to the writer's argument, purpose, or message.	4 points EVIDENCE: Provides specific evidence to support all claims in a line of reasoning. AND COMMENTARY: Consistently explains how the evidence supports a line of reasoning. AND Explains how multiple rhetorical choices in the passage contribute to the writer's argument, purpose, or message.
	Decision Rules and Scoring Notes				
	Typical responses that earn 0 points: <ul style="list-style-type: none"> Are incoherent or do not address the prompt. May be just opinion with no textual references or references that are irrelevant. 	Typical responses that earn 1 point: <ul style="list-style-type: none"> Tend to focus on summary or description of a passage rather than specific details or techniques. Mention rhetorical choices with little or no explanation. 	Typical responses that earn 2 points: <ul style="list-style-type: none"> Consist of a mix of specific evidence and broad generalities. May contain some simplistic, inaccurate, or repetitive explanations that don't strengthen the argument. May make one point well but either do not make multiple supporting claims or do not adequately support more than one claim. Do not explain the connections or progression between the student's claims, so a line of reasoning is not clearly established. 	Typical responses that earn 3 points: <ul style="list-style-type: none"> Uniformly offer evidence to support claims. Focus on the importance of specific words and details from the passage to build an argument. Organize an argument as a line of reasoning composed of multiple supporting claims. Commentary may fail to integrate some evidence or fail to support a key claim. 	Typical responses that earn 4 points: <ul style="list-style-type: none"> Uniformly offer evidence to support claims. Focus on the importance of specific words and details from the passage to build an argument. Organize and support an argument as a line of reasoning composed of multiple supporting claims, each with adequate evidence that is clearly explained. Explain how the writer's use of rhetorical choices contributes to the student's interpretation of the passage.
	Additional Notes: <ul style="list-style-type: none"> Writing that suffers from grammatical and/or mechanical errors that interfere with communication cannot earn the fourth point in this row. To earn the fourth point in this row, the response may observe multiple instances of the same rhetorical choice if each instance further contributes to the argument, purpose, or message of the passage. 				

AP English Language and Composition 2020 Scoring Guidelines

	Scoring Criteria	
Row C Sophistication (0-1 points)	0 points Does not meet the criteria for one point.	1 point Demonstrates sophistication of thought and/or a complex understanding of the rhetorical situation.
	Decision Rules and Scoring Notes	
	Responses that do not earn this point: <ul style="list-style-type: none"> Attempt to contextualize the text, but such attempts consist predominantly of sweeping generalizations (<i>"In a world where..."</i> OR <i>"Since the beginning of time..."</i>). Only hint at or suggest other arguments (<i>"While some may argue that..."</i> OR <i>"Some people say..."</i>). Examine individual rhetorical choices but do not examine the relationships among different choices throughout the text. Oversimplify complexities in the text. Use complicated or complex sentences or language that is ineffective because it does not enhance the analysis. 	Responses that earn this point may demonstrate sophistication of thought and/or a complex understanding of the rhetorical situation by doing any of the following: <ol style="list-style-type: none"> Explaining the significance or relevance of the writer's rhetorical choices (given the rhetorical situation). Explaining a purpose or function of the passage's complexities or tensions. Employing a style that is consistently vivid and persuasive.
	Additional Notes: <ul style="list-style-type: none"> This point should be awarded only if the sophistication of thought or complex understanding is part of the argument, not merely a phrase or reference. 	