

SUMMER READING #2 – *1984* by George Orwell

NOTE: ANY STUDENT NOT COMPLETING THE SUMMER READING or OTHER ASSIGNMENTS WILL NOT BE ALLOWED TO CONTINUE IN THE COURSE!

1. Students will read George Orwell's 1984, and while reading, they should annotate the novel. See below for instructions on how to annotate.
2. While reading, students should also focus their thoughts and ideas around the eight discussion questions listed below. These ideas will be dealt with in many different forms during our first several classes together, and if you cannot participate, due to lack of knowledge of these ideas, your score will be severely lowered.
3. Finally, there will be a test, within the first full week of school, which will assess your understanding of the basic plot line and characterization in the novel.
 - How does the society in your book pervert the family?
 - How does the society manipulate language in order to maintain power?
 - Who is God (or a god) in your book's society?
 - What strategies do those in charge employ to create unity and passivity in the population? How do these strategies work, and which goal do they pursue—unity or passivity?
 - Who are misfits in the society of the book? Why are they misfits?
 - What does the society promise the characters? What do the characters receive?
 - How can we avoid falling into the oppression of either society?
 - Is man capable of inventing/sustaining a utopia? Why or why not?

HOW TO ANNOTATE A TEXT

Annotation is a key component of close reading. Since we will annotate texts all year, you need to develop a system that works for you (within the following guidelines). Effective annotating is both economical and consistent. The techniques are almost limitless. Use any **combination** of the following:

- * Make brief comments in the margins. Use any white space available – inside cover, random blank pages, etc.
- * Make brief comments between or within lines of the text. Do not be afraid to mark within the text itself. In fact, you must.
- * **Ask questions** (essential to active reading).
- * Circle or put boxes, triangles, or clouds around words or phrases.
- * Use abbreviations or symbols – brackets, stars, exclamation points, question marks, numbers, etc.
- * Connect words, phrases, ideas, circles, boxes, etc. with lines or arrows.
- * Underline – CAUTION : Use this method sparingly. Underline only a few words. **Always combine** with another method such as comment. Never underline an entire passage. Doing so takes too much time and loses effectiveness. If you wish to mark an entire paragraph or passage, draw a line down the margin or use brackets.
- * Highlight – use CAUTION – don't highlight everything!
- * Create your own code.
- * Use post-it notes ONLY if you have exhausted all available space (unlikely).

WHAT SHOULD YOU COMMENT ON:

- * Comment on the actions or development of a character. Does the character change? Why? How? The result?
- * Comment on lines / quotations you think are especially significant, powerful, or meaningful.
- * Express agreement or disagreement.
- * Summarize key events. Make predictions.
- * Connect ideas to each other or to other texts.

* Note if you experience an epiphany.

* Note anything you would like to discuss or do not understand.

* Note how the author uses language. Note the significance if you can:

- effects of word choice (diction) or sentence structure or type (syntax)
- point of view / effect
- repetition of words, phrases, actions, events, patterns
- narrative pace / time / order of sequence of events
- irony
- contrasts / contradictions / juxtapositions / shifts
- allusions
- any other figure of speech or literary device
- reliability of narrator
- motifs or cluster ideas
- tone / mood
- imagery
- themes
- setting / historical period
- symbols

NOTE: The most common complaint about annotating is that it slows down your reading. Yes, it does. That's the point. If annotating as you read annoys you, read a chapter, then go back and annotate. Reading a text a second time is preferable anyway. Approach the works with an open mind. Let them inspire you and stretch your imagination. If you have questions before school starts, feel free to email me. Bring all of your annotated texts to class the first day.

Summer Reading Definitions

The following definitions will help you prepare for the writing component of this summer reading portfolio. You are encouraged to mark passages/page numbers that relate to these elements for future reference.

An assertion is a main topic idea formed in a statement, claim, contention, allegation, or declaration.

Diction refers to the writer's word choices, especially with regard to connotation, correctness, clearness, and effectiveness. A writer might describe an author's diction as formal or informal, ornate or plain.

Writers and speakers appeal to ethos, or character of a person, to demonstrate that they are credible and trustworthy.

Writers and speakers appeal to logos, or reason, by offering clear, logical ideas.

Writers and speakers appeal to pathos, or emotion, to engage an audience.

Rhetoric is the study of effective, persuasive language use, including thinking, writing, and speaking strategies; rhetoricians analyze and evaluate what works and what does not work in a specific context.

Syntax is the way an author chooses to join words into phrases, clauses, and sentences. Syntax involves groups of words, while diction refers to the individual words.

Tone describes the author's attitude toward his or her material, the audience, or both. Considering how a work would sound if it were read aloud can help in identifying an author's tone. Some words describing tone are: pedantic, accusatory, serious, businesslike, sarcastic, humorous, melancholic, dejected, authoritative, ironic, inquisitive, condescending, zealous, reverent, cynical, satirical, facetious, scornful, apathetic, candid, vibrant, whimsical, cryptic, pompous, sardonic, denunciatory, poignant, objective, didactic, nostalgic, zealous, contemptuous, urgent, sentimental, insolent, inflammatory, pensive, incredulous, self-deprecating, benevolent and somber. Of course, don't just limit yourself to these words. Find the best tone word to describe your passage.

Figurative Language – includes literary devices such as metaphor, simile, onomatopoeia, alliteration, hyperbole, imagery, allusion, irony, foreshadowing, personification, point of view, pun, satire, symbolism, etc. NOTE: Most of these terms should be familiar to you. If they are not, make sure to study them before beginning the class.

RHETORICAL TERMS:

ANAPHORA:

A rhetorical device that repeats the same word or words at the beginning of successive phrases, or sentences, often alongside [CLIMAX](#) and [PARALLELISM](#) and using a [TRICOLON](#). It is the direct opposite of [ANTISTROPHE](#).

*"**To think on death** it is a misery,/ **To think on life** it is a vanity;/ **To think on the world** verily it is,/ **To think that here man hath** no perfect bliss" - Peacham*

*"But **one hundred years later, the Negro** still is not free. **One hundred years later, the** life of the **Negro** is still sadly crippled by the manacles of segregation and the chains of discrimination. **One hundred years later, the Negro** lives on a lonely island of poverty in the midst of a vast ocean of material prosperity. **One hundred years later, the Negro** is still languished in the corners of American society and finds himself an exile in his own land" - Martin Luther King, Jnr.*

*"But in a larger sense, **we cannot** dedicate, **we cannot** consecrate, **we cannot** hallow this ground " - Abraham Lincoln*

ANASTROPHE

A departure from normal word order for the sake of emphasis

"Four score and seven years ago" - Abraham Lincoln

"This much we pledge, and more" - JF Kennedy

ANTITHESIS:

One of the most common rhetorical devices, this deliberately contrasts two opposing ideas in consecutive phrases or sentences.

"That's one small step for a man , one giant leap for mankind" --Neil Armstrong

"To be or not to be , that is the question" - William Shakespeare (Hamlet)

ASYNDETON:

A lack of conjunctions (e.g. 'and') between successive phrases or words.

"We shall pay any price, bear any burden, meet any hardships, support any friend, oppose any foe to assure the survival and the success of liberty" - JF Kennedy, Inaugural

CHIASMUS:

A very effective technique where the words in one phrase or clause are reversed in the next.

"And so, my fellow Americans, ask not what your country can do for you; ask what you can do for your country" -- John F. Kennedy, Inaugural Address

"When the going gets tough, the tough get going" - unknown

"Whether we bring our enemies to justice or bring justice to our enemies, justice will be done"- President George W Bush

EPISTROPHE (also called antistrophe): a rhetorical device which repeats the last word(s) in one phrase or sentence at the end of successive ones.

"...and that government of the people, by the people, for the people shall not perish from the earth" - Abraham Lincoln

POLYSYNDETON: **The repetitive and deliberate use of a conjunction between each word, phrase, or clause, and therefore the opposite of ASYNDETON.**

*"Behold, the Lord maketh the earth empty, and maketh it waste, and turneth it upside down, and scattereth abroad the inhabitants thereof. And it shall be, as with the people, so with the priest; as with the servant, so with his master; as with the maid, so with her mistress; as with the buyer, so with the seller; as with the lender, so with **the** borrower; as with the taker of usury, so with the giver of usury to him"* --Isaiah 24:1-2

SOME POPULAR FALLACIES

Fallacies are common errors in reasoning that will undermine the logic of your argument. Fallacies can be either illegitimate arguments or irrelevant points, and are often identified because they lack evidence that supports their claim. Avoid these common fallacies in your own arguments and watch for them in the arguments of others.

Slippery Slope: This is a conclusion based on the premise that if A happens, then eventually through a series of small steps, through B, C ... X, Y, Z will happen, too, basically equating A and Z. So, if we don't want Z to occur, A must not be allowed to occur either. Example:

If we ban Hummers because they are bad for the environment eventually the government will ban all cars, so we should not ban Hummers.

In this example, the author is equating banning Hummers with banning all cars, which is not the same thing.

Hasty Generalization: This is a conclusion based on insufficient or biased evidence. In other words, you are rushing to a conclusion before you have all the relevant facts. Example:

Even though it's only the first day, I can tell this is going to be a boring course.

In this example, the author is basing his evaluation of the entire course on only the first day, which is notoriously boring and full of housekeeping tasks for most courses. To make a fair and reasonable evaluation the author must attend not one but several classes, and possibly even examine the textbook, talk to the professor, or talk to others who have previously finished the course in order to have sufficient evidence to base a conclusion on.

Post hoc ergo propter hoc: This is a conclusion that assumes that if 'A' occurred after 'B' then 'B' must have caused 'A.' Example:

I drank bottled water and now I am sick, so the water must have made me sick.

In this example, the author assumes that if one event chronologically follows another the first event must have caused the second. But the illness could have been caused by the burrito the night before, a flu bug that had been working on the body for days, or a chemical spill across campus. There is no reason, without more evidence, to assume the water caused the person to be sick.

Ad hominem: This is an attack on the character of a person rather than his or her opinions or arguments. Example:

Green Peace's strategies aren't effective because they are all dirty, lazy hippies.

In this example, the author doesn't even name particular strategies Green Peace has suggested, much less evaluate those strategies on their merits. Instead, the author attacks the characters of the individuals in the group.

Straw Man: This move oversimplifies an opponent's viewpoint and then attacks that hollow argument.

People who don't support the proposed state minimum wage increase hate the poor.

In this example, the author attributes the worst possible motive to an opponent's position. In reality, however, the opposition probably has more complex and sympathetic arguments to support their point. By not addressing those arguments, the author is not treating the opposition with respect or refuting their position.

FINALLY, YOU MUST READ THE FOLLOWING ABOUT ETHOS, PATHOS, AND LOGOS IN ORDER TO HAVE A GREATER UNDERSTANDING OF THESE APPEALS/METHODS OF PERSUASION:

Ethos, Logos, Pathos: Three Ways to Persuade

by Dr. John R. Edlund, Cal Poly Pomona

Over 2,000 years ago the Greek philosopher Aristotle argued that there were three basic ways to persuade an audience of your position: ethos, logos, and pathos.

Ethos: The Writer's Character or Image

The Greek word ethos is related to our word ethics or ethical, but a more accurate modern translation might be "image." Aristotle uses ethos to refer to the speaker's character as it appears to the audience. Aristotle says that if we believe that a speaker has good sense, good moral character, and goodwill, we are inclined to believe what that speaker says. Today we might add that a speaker should also appear to have the appropriate expertise or authority to speak knowledgeably about the subject matter. Ethos is often the first thing we notice, so it creates the first impression that influences how we perceive the rest. Ethos is an important factor in advertising, both for commercial products and in politics. For example, when an actor in a pain reliever commercial puts on a doctor's white coat, the advertisers are hoping that wearing this coat will give the actor the authority to talk persuasively about medicines. Of course, in this particular instance the actor's ethos is a deceptive illusion, but the character, background, and authority of the speaker or writer can be a legitimate factor in determining whether we find him or her credible.

A writer's ethos is created largely by word choice and style. Student writers often have a problem with ethos because they are asked to write research papers, reports, and other types of texts as if they have authority to speak persuasively, when in fact they are newcomers to the subject matter and the discourse community. Sometimes students try to create an academic image for themselves by using a thesaurus to find difficult and unusual words to sprinkle throughout their texts. Unfortunately, this sort of effort usually fails, because it is difficult to use a word correctly that you have not heard or read in context many times.

Sometimes a writer or speaker will use what is called an ad hominem argument, an argument "against the man." In this strategy, the writer attacks the character or personality of the speaker instead of attacking the substance of his or her position. This kind of argument is usually considered to be a logical fallacy, but it can be very effective and is quite common in politics. This type of argument undermines a speaker or writer's ethos. When you are writing a paper, consider the following questions.

Questions to think about:

1. What kind of image do you want to project to your audience?
2. What can you do to help project this image?
3. What words or ideas do you want to avoid in order not to harm your image?
4. What effect do misspelled words and grammatical errors have on your image?

***Logos*: Logical Arguments**

In our society, logic and rationality are highly valued and this type of persuasive strategy is usually privileged over appeals to the character of the speaker or to the emotions of the audience. However, formal logic and scientific reasoning are usually not appropriate for general audiences, so we must rely on a more rhetorical type of reasoning.

For Aristotle, formal arguments are based on what he calls syllogisms. This is reasoning that takes the form:

All men are mortal.
Socrates is a man.
Therefore, Socrates is mortal.

However, Aristotle notes that in ordinary speaking and writing we often use what he calls a rhetorical syllogism or an enthymeme. This is an argument in which some of the premises or assertions remain unstated or are simply assumed. For example, no one in ordinary life would think that Socrates could be immortal. We would simply assume that Socrates could be killed or that he would die of natural causes after a normal lifespan. As a result, we can logically say the following: Socrates is a man; therefore, Socrates is mortal. Not all assumptions are as obvious as this one, however.

For example, when the bubonic plague swept through Europe and parts of Asia in the 14th century, killing as much as three quarters of the population in less than 20 years, it was not known how the disease was spread. At one point, people thought that the plague was spread by cats. If one assumes that cats spread the disease, the obvious solution to the problem is to eliminate the cats, and so people began killing cats on sight. However, we now know that the plague is spread by fleas which live on rats. Because cats kill rats, killing off the cat population led to an increase in the rat population, a corresponding increase in plague carrying fleas, and thus an increase in cases of plague in humans. Killing off the cats was a logical solution to the problem of plague, but it was based on a faulty assumption.

Rhetorical arguments are often based on probabilities rather than certain truth. The people of medieval Europe really had no way to determine what the real cause of the plague was, but they felt that they had to do something about it, and the cat hypothesis seemed probable to them. Unfortunately, this is true of many of the problems we face even today. We cannot know with absolute certainty what the real solution is, yet we must act anyway.

Persuasion, to a large extent, involves convincing people to accept our assumptions as probably true and to take appropriate action. Similarly, exposing questionable assumptions in someone else's argument is an effective means for preparing the audience to accept your own contrary position.

Questions to think about:

1. Imagine some arguments that start from faulty assumptions, such as "If pigs could fly," or "If money grew on trees." What would be some of the logical consequences?
2. Do you think that logical arguments are a better support for a position than arguments that are based on authority or character? In other words, would you support a policy just because a celebrity or an important expert supported it?
3. Can you think of a time when you successfully used a logical argument to persuade someone of something? What was it?

Pathos: The Emotions of the Audience

Most of us think that we make our decisions based on rational thought. However, Aristotle points out that emotions such as anger, pity, fear, and their opposites, powerfully influence our rational judgments. Due to this fact, much of our political discourse and much of the advertising we experience is directed toward moving our emotions.

Anger is a very powerful motivating force. Aristotle says that if we want to make an audience angry we need to know three things: 1) the state of mind of angry people, 2) who the people are that this audience usually gets angry at, and 3) on what grounds this audience gets angry at those people. While the actual causes of a war may be economic or political, and thus related to logos, the mobilization of a people or a nation to war inevitably consists of appeals to pathos. Leaders mobilize their followers to go to war by reminding them of their historical grievances against other groups or nations, blaming other groups for economic difficulties, and focusing on perceived insults, crimes, and atrocities committed against their own citizens by others. In the twentieth century, such appeals to pathos inspired the Holocaust in Germany, genocide in Rwanda, and ethnic cleansing in the former Yugoslavia. Individuals were inspired through pathos to attack, rape, or kill neighbors who had lived near them all their lives, simply because of their ethnicity or religion.

Many political decisions have an emotional motivation. For example, when a gunman with an assault rifle shot up a schoolyard full of children, people were suddenly interested in banning such weapons. In this case, several emotions are involved, but perhaps the strongest one is pity for the small children and their families. The logical arguments for banning or not banning assault rifles had not changed at all, but people were emotionally engaged with the issue after this event and wanted to do something.

Of course, not all appeals to pathos result in violence or political action. Advertisements for consumer goods often aim at making us insecure about our attractiveness or social acceptability and then offer a remedy for this feeling in the form of a product. This is a common strategy for selling mouthwash, toothpaste, chewing gum, clothing, and even automobiles.

Appeals to the emotions and passions are often very effective and are very common in our society. Such appeals are not always false or illegitimate. It is natural to feel strong emotions about tragedies, victories, and other powerful events as well as about one's own image and identity. You may find it effective to use pathos in your own writing.

Questions to think about:

1. Can you think of an advertisement for a product or a political campaign that uses your emotions to persuade you to believe something? Describe it, and analyze how it works.
2. When do you think it is unfair or deceptive to try to use emotions to persuade people?
3. Have you ever made a decision based on your feelings that you regretted later?
4. Did emotions ever serve you well in making a decision?