**AP III LANGUAGE AND COMPOSITION: Sentence Analysis for Summer Work 2015**

***In Cold Blood* by Truman Capote**

**Directions.**

Your task is to select **EIGHT passages** (two from each chapter) that are **eight-sentences (minimum)** in lengthfor rhetorical analysis. For each passage, fully complete the chart provided to analyze the author’s syntactic choices and evaluate their effectiveness. You must have three passages that includes characterization, two passages that describe contrasting settings, and one passage EACH that relies on the use of ethos, logos, and pathos. Find explanations of ethos, logos, and pathos on [www.literarydevices.net](http://www.literarydevices.net).

**Examining Syntax**.

Syntax refers to the choices an author makes concerning the types of sentences and combinations of sentences included in a text. Certain types of sentences or their arrangement affects the overall effect of the passage signiﬁcantly. Sometimes, authors deliberately choose a variety of syntactical constructions for their sentences; other times, authors consciously repeat certain types of sentences in order to achieve the desired effect.

Use the information below to identify syntactical elements of each passage you have selected for analysis; note passages for analysis as you read, and then choose the best passages which fall under the two-per-chapter guidelines. Your responses MUST BE HANDWRITTEN. You may print these charts, or replicate them on your own paper.

In your rhetorical analysis chart, discuss the effectiveness of the choices and how the writer’s purpose inﬂuences choices about syntax. Consider how changing the type or arrangement of sentences might strengthen or weaken the passage.

**Sentence Purpose: Declarative, Interrogative, Exclamatory, and Imperative**

* **Declarative** – makes a statement: e.g., *“The king is sick.”*
* **Interrogative** – asks a question: e.g., *“Is the king sick?”*
* **Exclamatory** – provides emphasis or strong emotion: e.g., *“The king is dead! Long live the king!”*
* **Imperative** – gives a command: e.g., *“Cure the king!”*

**Sentence Length: Telegraphic, Short, Medium, and Long**

* Telegraphic – sentences shorter than 5 words in length
* Short – sentences approximately 5 words in length
* Medium – sentences approximately 18 words in length
* Long – sentences 30 words or more in length

**Sentence Order: Natural and Inverted**

* **Natural** – involves constructing a sentence so the subject comes before the predicate: e.g., *“The group sat beside the swimming pool.”*
* **Inverted** – involves constructing a sentence so the predicate comes before the subject: e.g., *“Beside the swimming pool sat the group.”* This is a device used to create an emphatic or rhythmic effect.

**Sentence Structure: Simple, Compound, Complex, Compound-Complex, Cumulative, Periodic, and Balanced**

* **Simple** – contains one independent clause: e.g., *“The goalie waved to his fans.”*
* **Compound** – contains two independent clauses joined by a coordinating conjunction or semicolon: e.g., *“The goalie bowed to his fans, but he gave no autographs.”*
* **Complex** – contains an independent clause and one or more subordinate clauses: e.g., *“Because the goalie was tired, he went straight to the locker room.*
* **Compound-Complex** – contains two or more independent clauses and one or more subordinate clauses: e.g., *“The goalie waved while the fans cheered, but he gave no autographs.”*
* **Cumulative (or loose)** – makes complete sense if brought to a close before the actual ending: e.g., *“We reached New York that morning after a turbulent ﬂight and some exciting experiences, tired but exhilarated, full of stories to tell our friends and neighbors.”*
* **Periodic** – makes sense fully only when the end of the sentence is reached: e.g., *“That morning, after a turbulent ﬂight and some exciting experiences, we reached New York.”*
* **Balanced** – the phrases or clauses balance each other by virtue of their likeness of structure, meaning or length: e.g., *“He maketh me to lie down in green pastures; he leadeth me beside the still waters.”*

ADAPTED FROM A LESSON BY Nicole Patterson of GCISD, Copyright © 2002-2015 Schoolwires, Inc.

|  |
| --- |
| **CHART #1 – CHARACTERIZATION of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** |
| **Chapter Title & Page Number** | **Sentence*****(transcribe each sentence exactly as it appears in the text)*** | **Sentence Purpose, Length, Order, & Structure** | **Special Features** ***(Diction, Detail, Syntax, Imagery, Figurative Language)*** | **Verbs*****(List & Classify as Active or Passive)*** | **Effect on argument** ***Discuss how this passage develops Capote’s minor argument (as it relates to the passage) and the major argument (as it relates to the novel)*** |
|  |  |  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
| **CHART #2 – Characterization of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** |
| **Chapter Title & Page Number** | **Sentence*****(transcribe each sentence exactly as it appears in the text)*** | **Sentence Purpose, Length, Order, & Structure** | **Special Features** ***(Diction, Detail, Syntax, Imagery, Figurative Language)*** | **Verbs*****(List & Classify as Active or Passive)*** | **Effect on argument** ***Discuss how this passage develops Capote’s minor argument (as it relates to the passage) and the major argument (as it relates to the novel)*** |
|  |  |  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
| **CHART #3 – Characterization of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** |
| **Chapter Title & Page Number** | **Sentence*****(transcribe each sentence exactly as it appears in the text)*** | **Sentence Purpose, Length, Order, & Structure** | **Special Features** ***(Diction, Detail, Syntax, Imagery, Figurative Language)*** | **Verbs*****(List & Classify as Active or Passive)*** | **Effect on argument** ***Discuss how this passage develops Capote’s minor argument (as it relates to the passage) and the major argument (as it relates to the novel)*** |
|  |  |  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
| **CHART #4 – Setting One** |
| **Chapter Title & Page Number** | **Sentence*****(transcribe each sentence exactly as it appears in the text)*** | **Sentence Purpose, Length, Order, & Structure** | **Special Features** ***(Diction, Detail, Syntax, Imagery, Figurative Language)*** | **Verbs*****(List & Classify as Active or Passive)*** | **Effect on argument** ***Discuss how this passage develops Capote’s minor argument (as it relates to the passage) and the major argument (as it relates to the novel)*** |
|  |  |  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
| **CHART #5 – Setting Two**  |
| **Chapter Title & Page Number** | **Sentence*****(transcribe each sentence exactly as it appears in the text)*** | **Sentence Purpose, Length, Order, & Structure** | **Special Features** ***(Diction, Detail, Syntax, Imagery, Figurative Language)*** | **Verbs*****(List & Classify as Active or Passive)*** | **Effect on argument** ***Discuss how this passage develops Capote’s minor argument (as it relates to the passage) and the major argument (as it relates to the novel)*** |
|  |  |  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
| **CHART #6 – ETHOS** |
| **Chapter Title & Page Number** | **Sentence*****(transcribe each sentence exactly as it appears in the text)*** | **Sentence Purpose, Length, Order, & Structure** | **Special Features** ***(Diction, Detail, Syntax, Imagery, Figurative Language)*** | **Verbs*****(List & Classify as Active or Passive)*** | **Effect on argument** ***Discuss how this passage develops Capote’s minor argument (as it relates to the passage) and the major argument (as it relates to the novel)*** |
|  |  |  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
| **CHART #7 – LOGOS** |
| **Chapter Title & Page Number** | **Sentence*****(transcribe each sentence exactly as it appears in the text)*** | **Sentence Purpose, Length, Order, & Structure** | **Special Features** ***(Diction, Detail, Syntax, Imagery, Figurative Language)*** | **Verbs*****(List & Classify as Active or Passive)*** | **Effect on argument** ***Discuss how this passage develops Capote’s minor argument (as it relates to the passage) and the major argument (as it relates to the novel)*** |
|  |  |  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
| **CHART #8 – PATHOS** |
| **Chapter Title & Page Number** | **Sentence*****(transcribe each sentence exactly as it appears in the text)*** | **Sentence Purpose, Length, Order, & Structure** | **Special Features** ***(Diction, Detail, Syntax, Imagery, Figurative Language)*** | **Verbs*****(List & Classify as Active or Passive)*** | **Effect on argument** ***Discuss how this passage develops Capote’s minor argument (as it relates to the passage) and the major argument (as it relates to the novel)*** |
|  |  |  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |