**SHS AP Language & Composition**

Summer Assignment 2017-2018

**Background:** AP Language and Composition is a college-level course that demands careful, analytic reading and writing. Specifically, students are required to identify and analyze the rhetorical strategies used by authors across a range of writing; clearly articulate, support, refute or modify the central argument in a text; and synthesize a variety of sources. This summer assignment is designed to assess your skills in rhetorical analysis, argument, and synthesis, while also introducing you to one of the overarching questions of the course: why do writers write?

Policies and Rubrics: Completion of the summer assignment is a prerequisite for enrollment in the class. In this packet, you will find the rubric I will use to assess your work. If you have any questions, please contact us via email (mcelwee.kevin@tusd.org or shultz.carlene@tusd.org ).

**Assignment #1**

**Non-fiction Book Reporting form.**

*Hillbilly Elegy* by J.D. Vance.

Now, along comes Mr. Vance, offering a compassionate, discerning sociological analysis of the white underclass that has helped drive the politics of rebellion, particularly the ascent of Donald J. Trump. Combining thoughtful inquiry with firsthand experience, Mr. Vance has inadvertently provided a civilized reference guide for an uncivilized election, and he’s done so in a vocabulary intelligible to both Democrats and Republicans - Jennifer Senior *New York Times*

**Assignment #2**

**Dialectical Journal Responses**

*In Cold Blood* by Truman Capote

Choose 6 (six) passages in which to respond. Dialectical journal responses require you to select an engaging passage of about 300 words in length using MLA citations – failure to properly cite will result in a substantial grade reduction. After selecting six passages, you are to compose a well-developed analysis that assesses the effectiveness of the language. You must address the passage using concepts of purpose and/or theme, tone, diction, syntax, rhetorical strategies, etc. These journal responses should be a discussion on the effectiveness of those concepts.

**AP English Language & Composition Standard Rubric**

**8-9 (95-105)** These are well-organized and well-written essays. With apt and specific references to the passage, they will analyze the prompt in depth and with appropriate support. While not without flaws, these papers demonstrate an understanding of the text and a consistent control over the elements of effective composition. These writers read with perception and express their ideas with clarity, skill and maturity.

**6-7 (80-85)** They are less incisive, developed, or aptly supported than papers in the highest ranges. They deal accurately with the prompt, but they are less effective or thorough than the 8-9 essays. These essays demonstrate the writer's ability to express ideas clearly but with less maturity and control than the better papers. Generally, essays scored a 7 present a more developed analysis and a more consistent command of the elements of effective exposition than essays scored a 6.

**5 (75)** Customarily, these essays are superficial and unfocused. The writing is adequate to convey the writer's thoughts, but these essays are typically ordinary, not as well conceived, organized or developed as upper-level papers. Often, they reveal simplistic thinking and/or immature writing.

**3-4 (50-60)** These lower-half essays may reflect an incomplete understanding of the passage and fail to respond adequately to part or parts of the prompt. The discussion may be inaccurate or unclear, and misguided or undeveloped; these essays may paraphrase or summarize rather than analyze. The treatment is likely to be meager and unconvincing. Generally, the writing demonstrates weak control of such elements as diction, organization, syntax, or grammar. These essays typically contain recurrent stylistic flaws and lack persuasive evidence from the text. Any essay that does not address the prompt can receive no higher than a 4.

**1-2 (30-40)** These essays compound the weaknesses of the papers in the 3-4 range. They seriously misread the passage or fail to respond to the question. Frequently, they are unacceptably brief. Often poorly written on several counts, these essays may contain many distracting errors in grammar and mechanics. Although some attempt may have been made to answer the question, the writer's views typically are presented with little clarity, organization, coherence, or supporting evidence.

**AP English Language and Composition**

**Rhetorical Strategies and Stylistic Devices**

**These are terms that we will be working with over the year. You need to get 3x5 notecards that are ringed (like a mini binder). You get can them at Staples. On one side put the term and on the other put the definition.**

1. **Diction**—the word choices made by a writer (diction can be described as: formal, semi-formal, ornate, informal, technical, etc.)
2. **Figurative language**—language employing one or more figures of speech (simile, metaphor, imagery, etc.
3. **Rhetoric**—the art of presenting ideas in a clear, effective, and persuasive manner
4. **Rhetorical devices**—literary techniques used to heighten the effectiveness of expression
5. **Structure**—the arrangement or framework of a sentence, paragraph, or entire work
6. **Style**—the choices a writer makes; the combination of distinctive features of a literary work (when analyzing style, one may consider diction, figurative language, sentence structure, etc.)
7. **Syntax**—the manner in which words are arranged into sentences
8. **Theme**—a central idea of a work
9. **Thesis**—the primary position taken by a writer or speaker
10. **Tone**—the attitude of a writer, usually implied, toward the subject or audience
11. **Absolute**—a word free from limitations or qualifications (“best,” “all”, “unique,” “perfect”)
12. **Ad hominem argument**—an argument attacking an individual’s character rather than his or her position on an issue
13. **Allegory**—a literary work in which characters, objects, or actions represent abstractions
14. **Allusion**—a reference to something literary, mythological, or historical that the author assumes the reader will recognize
15. **Analogy**—a comparison of two different things that are similar in some way
16. **Anaphora**—repetition of the same word or group of words at the beginning of successive clauses (Richard D. Bury: “In books I find the dead as if they were alive; in books I foresee things to come; in books warlike affairs are set forth; from books come forth the laws of peace.”)
17. **Anecdote**—a brief narrative that focuses on a particular incident or event
18. **Anthypophora**-- A figure of reasoning in which one asks and then immediately answers one's own rhetorical questions (or raises and then settles imaginary objections). Reasoning aloud.
19. **Antithesis**—a statement in which two opposing ideas are balanced
20. **Aphorism**—a concise, statement that expresses succinctly a general truth or idea, often using rhyme or balance
21. **Argumentation**—a pattern of writing or speaking which is characterized by reason and logic, and asserts a position, belief or conclusion
22. **Assonance**-- Repetition of similar vowel sounds, preceded and followed by different consonants, in the stressed syllables of adjacent words. Ex: The sergeant asked him to bomb the lawn with hotpots.
23. **Asyndeton**—a construction in which elements are presented in a series without conjunctions (“They spent the day wondering, searching, thinking, understanding.”)
24. **Balanced sentence**—a sentence in which words, phrases, or clauses are set off against each other to emphasize a contrast (George Orwell: “If thought corrupts language, language can also corrupt thought.”)
25. **Cause/Effect**—a pattern of writing or speaking which is characterized by its analysis of why something happens, in contrast to Process, which describes how something happens. Often links situations and events in time, with causes preceding events. Ex: the cause of a war and its effects on a national economy
26. **Chiasmus**—a statement consisting of two parallel parts in which the second part is structurally reversed (“Susan walked in, and out rushed Mary.”)
27. **Classification/Division**—a pattern of writing or speaking which is characterized by division, which is the process of breaking a whole into parts, and classification, which is the often subsequent process of sorting individual items into categories.
28. **Climax**—generally, the arrangement of words, phrases, or clauses in an order of increasing importance, often in parallel structure (“The concerto was applauded at the house of Baron von Schnooty, it was praised highly at court, it was voted best concerto of the year by the Academy, it was considered by Mozart the highlight of his career, and it has become known today as the best concerto in the world.”)
29. **Colloquialism**—informal words or expressions not usually acceptable in formal writing
30. **Comparison/Contrast**—a pattern of writing or speaking which is characterized by, in its narrowest sense, how two or more things are similar (compare) and/or how two or more things are different (contrast).
31. **Complex sentence**—a sentence with one independent clause and at least one dependent clause
32. **Compound sentence**—a sentence with two or more coordinate independent clauses, often joined by one or more conjunctions
33. **Compound-complex sentence**—a sentence with two or more principal clauses and one or more subordinate clauses
34. **Concrete details**—details that relate to or describe actual, specific things or events
35. **Connotation**—the implied or associative meaning of a word (slender vs. skinny; cheap vs. thrifty)
36. **Cumulative sentence (loose sentence)—**a sentence in which the main independent clause is elaborated by the successive addition of modifying clauses or phrases (Jonathan Swift, A Modest Proposal: “I have been assured by a very knowing American friend of my acquaintance in London, that a young healthy child well nursed is at a year old a most delicious, nourishing, and wholesome food, whether stewed, roasted, baked or boiled; and I make no doubt that it will equally serve in a fricassee or a ragout.”)
37. **Declarative sentence**—a sentence that makes a statement or declaration
38. **Deductive reasoning**—reasoning in which a conclusion is reached by stating a general principle and then applying that principle to a specific case (The sun rises every morning; therefore, the sun will rise on Tuesday morning.)
39. **Definition**—a pattern of writing or speaking which strives to inform the audience on what a term means and how it is different from other terms in its class.
40. **Denotation**—the literal meaning of a word
41. **Description**—a pattern of writing or speaking which is characterized by physical descriptions of a person, place or thing. It is a pattern that relies on the five senses to inform it.
42. **Dialect**—a variety of speech characterized by its own particular grammar or pronunciation, often associated with a particular geographical region (“Y’all” = Southern dialect)
43. **Didactic statement**—having the primary purpose of teaching or instructing
44. **Dissonance**—harsh, inharmonious, or discordant sounds
45. **Ellipsis**—the omission of a word or phrase which is grammatically necessary but can be deduced from the context (“Some people prefer cats; others, dogs.”)
46. **Epigram**—a brief, pithy, and often paradoxical saying
47. **Epigraph**—a saying or statement on the title page of a work, or used as a heading of a chapter or other section of a work
48. **Ethos**—the persuasive appeal of one’s character, or credibility
49. **Euphemism**—an indirect, less offensive way of saying something that is considered unpleasant
50. **Exclamatory sentence**—a sentence expressing strong feeling, usually punctuated with an exclamation mark
51. **Exemplification**—a pattern of writing or speaking which is characterized by using one or more particular cases, or examples, to illustrate or explain a general point or an abstract concept.
52. **Hyperbole**—intentional exaggeration to create an effect
53. **Idiom**—an expression in a given language that cannot be understood from the literal meaning of the words in the expression; or, a regional speech or dialect (“fly on the wall”, “cut to the chase”, etc.)
54. **Imagery**—the use of figures of speech to create vivid images that appeal to one of the senses
55. **Imperative sentence**—a sentence that gives a command
56. **Inductive reasoning**—deriving general principles from particular facts or instances (“Every cat I have ever seen has four legs; cats are four-legged animals.)
57. **Inference**—a conclusion on draws (infers) based on premises or evidence
58. **Interrogative sentence**—a sentence that asks a question
59. **Invective**—an intensely vehement, highly emotional verbal attack
60. **Inverted syntax**—a sentence constructed so that the predicate comes before the subject (ex: In the woods I am walking.)
61. **Irony**—the use of words to convey the opposite of their literal meaning; or, incongruity between what is expected and what actually occurs (situational, verbal, dramatic)
62. **Jargon**—the specialized language or vocabulary of a particular group or profession
63. **Juxtaposition**—placing two elements side by side to present a comparison or contrast
64. **Litotes**—a type of understatement in which an idea is expressed by negating its opposite (describing a particularly horrific scene by saying, “It was not a pretty picture.”)
65. **Logos**—appeal to reason or logic
66. **Malapropism**—the mistaken substitution of one word for another word that sounds similar (“The doctor wrote a subscription.”)
67. **Maxim**—a concise statement, often offering advice; an adage
68. **Metaphor**—a direct comparison of two different things
69. **Metonymy**—substituting the name of one object for another object closely associated with it (“The pen [writing] is mightier than the sword [war/fighting].)
70. **Mood**—the emotional atmosphere of a work
71. **Motif**—a standard theme, element, or dramatic situation that recurs in various works
72. **Narration**—is a dominant pattern of writing or speaking which strives to tell a story by presenting events in an orderly, logical sequence. Conventionally utilizes the first or third person perspective.
73. **Non sequitur**—an inference that does not follow logically from the premises (literally, “does not follow”)
74. **Paradox**—an apparently contradictory statement that actually contains some truth (“Whoever loses his life, shall find it.”)
75. **Parallel Structure**--using the same pattern of words to show that two or more ideas have the same level of importance
76. **Parody**—a humorous imitation of a serious work (Weird Al Yankovich’s songs, and the Scary Movie series are examples)
77. **Parenthetical Comment**—a comment that interrupts the immediate subject, often to quality or explain
78. **Pathos**—the quality in a work that prompts the reader to feel pity
79. **Pedantic**—often used to describe a writing style, characterized by an excessive display of learning or scholarship, characterized by being narrowly, stodgily, and often ostentatiously learned
80. **Personification**—endowing non-human objects or creatures with human qualities or characteristics
81. **Polysyndeton**—the use, for rhetorical effect, of more conjunctions than is necessary or natural (John Henry Newman: “And to set forth the right standard, and to train according to it, and to help forward all students towards it according to their various capacities, this I conceive to be the business of a University.”)
82. **Rhetorical question**—a question asked merely for rhetorical effect and not requiring an answer
83. **Sarcasm**—harsh, cutting language or tone intended to ridicule
84. **Satire**—the use of humor to emphasize human weaknesses or imperfections in social institutions (Jonathan Swift’s Gulliver’s Travels, The Simpsons, etc.)
85. **Scheme**—an artful deviation from the ordinary arrangement of words (anaphora, anastrophe, antithesis are some examples of schemes)
86. **Sibilance**--having, containing, or producing the sound of or a sound resembling that of the s or the sh in sash. "And the silken sad uncertain rustling of each purple curtain."
87. **Simile**—a comparison of two things using “like,” “as,” or other specifically comparative words
88. **Simple sentence**—a sentence consisting of one independent clause and no dependent clause
89. **Stream of Consciousness**—a technique characterized by the continuous unedited flow of conscious experience through the mind recorded on paper. Often used in “interior monologue,” when the reader is privy to a character or narrator’s thoughts.
90. **Syllepsis**—a construction in which one word is used in two different senses (“After he threw the ball, he threw a fit.”)
91. **Syllogism**—a three-part deductive argument in which a conclusion is based on a major premise and a minor premise (“All men are mortal; Socrates is a man; therefore, Socrates is mortal.”)
92. **Synecdoche**—using one part of an object to represent the entire object (for example, referring to a car simply as “wheels”)
93. **Synesthesia** (or synaesthesia)—describing one kind of sensation in terms of another (“a loud color,” “a sweet sound”)
94. **Tautology**—needless repetition which adds no meaning or understanding (“Widow woman”, “free gift”)
95. **Trope**—an artful deviation from the ordinary or principal signification of a word (hyberbole, metaphor, and personification are some examples of tropes)
96. **Understatement**—the deliberate representation of something as lesser in magnitude than it
97. **Vernacular**—the everyday speech of a particular country or region, often involving nonstandard usage.
98. **Antimetabloe** - the words in one phrase or clause are replicated, exactly or closely, in reverse grammatical order in the next phrase or clause. "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 "I, too, was born in the slum. But just because you're born in the slum does not mean the slum is born in you, and you can rise above it if your mind is made up." -- Jesse Jackson, 1984 Democratic National Convention Address
99. **Alliteration**- the repetition of initial consonant letters (or sounds) in two or more different words across successive sentences, clauses, or phrases "I think a need a bigger box." -- Taco Bell Commercial
100. **Oxymoron**- TWO words that are ordinarily contradictory; a TWO WORD paradox; two words with contrary or apparently contradictory meanings occurring next to each other, and, which, nonetheless, evoke some measure of truth open secret, larger half, clearly confused, act naturally, alone together, Hell's Angels, found missing, deafening silence, seriously funny, pretty ugly, almost exactly, unbiased opinion
101. **Onomatopoeia**- Using words to imitate sounds

Examples

“Over the cobbles he clattered and clashed in the dark inn-yard.” –The Highwayman

“Plop, plop, fizz, fizz oh what a relief it is” -Alka-Seltzer

“Snap, Crackle, Pop” –Rice Krispies

1. **Isocolon**- repeating words and sounds in phrases the same length

Etymology: The word derives from the Greek isos, equal + kolon, member.

Ex. “I speak Spanish to God, Italian to women, French to men, and German to my horse.” –Charles V\

1. **Antanaclasis**- Repetition of a single word, but with a different meaning each time Way to Remember: My Aunt Ana’s class is trying…very trying.

Examples

If we don’t hang together, we’ll hang separately. –Ben Franklin

If you aren’t fired with enthusiasm, you’ll be fired with enthusiasm. –Vince Lombardi

Put out the light, then put out the light. –Othello

1. **Epistrophe**- Repeating of the same word or phrase at the ends of successive clauses

Way to Remember: Epistrophe has an ‘e’ that repeats at the end.

Examples

Hourly joys be still upon you! Juno sings her blessings upon you! –The Tempest

What though the field be lost? All is not lost… -Paradise Lost

The government is of the people, by the people, and for the people. –Gettysburg Address

1. **Paronomasia**- The use of words alike in sound but different in meaning. Basically, paronomasia is just fancy term for a pun.

Example –

“What is most like a bee in May?

“Well, let me think, perhaps –” you say.

Bravo! You're guessing well today!”

~Lewis Carroll

(“Perhaps” is the word most like “maybe” - or “May Bee”)

1. **Periphrasis**- the use of an unnecessarily long or roundabout form of expression

**A Methodology for Analyzing Prose Passages**

This approach is based on observing that students start writing their prose analysis essays before they understand the task and before they have made the sort of observations that would put them in the running for a top score.

Step 1. Read the prompt closely two times. Underline key words. Isolate the overarching issue you are asked to address. Usually, you are asked to discuss the writer’s rhetorical strategies with respect to an overarching purpose, view, attitude, or effect on the audience. Does the prompt have more than on aspect o which you must respond? Draw an arch. Write the issue or issues you must address below the arch. You should now understand your task.

Step 2. Read the passage once to get the gist. As you notice rhetorical devices, make notes about them in the margin. Try to hear the voice of the speaker and get a sense of the personality, the age, the social class, and the attitude of the individual who wrote this piece and the circumstances under which he or she wrote it, but withhold judgment for now.

Step 3. Read the passage again. AS you move through the passage, make notes in the margins about both the specific uses of language and the overarching issue. At an absolute minimum, label five specific rhetorical strategies. If necessary, read the passage a third time.

Step 4. Above the arch, write your original response to the overarching issue. This step will require critical thinking on your part.

Step 5. Now is the time to craft a bold 2-3 sentence introduction in which you respond to the overarching issue in such a way that lets the reader know that your essay is well focused on the task at hand. Write the introduction on a separate sheet of paper, fun tune it, and rewrite it on the paper you will turn in.

Step 6. By this point you should have spent at least 10 minutes making astute observations. You have not wasted your time! Now that you’re off to a strong start, move through the piece chronologically as you discuss specific uses of language that develop your thesis. Do not write a perfunctory five-paragraph essay.

Step 7. When you are out of time, end your paper on a strong final note. Do not restate what you have already said in a formulaic conclusion.

**ANALYZING A PASSAGE**

In writing about literature or any specific text, you will strengthen your discussion if you offer specific passages from the text as evidence. Rather than simply dropping in quotations and expecting their significance and relevance to your argument to be self-evident, you need to provide sufficient analysis of the passage. Remember that your over-riding goal of analysis writing is to demonstrate some new understanding of the text.

**HOW TO ANALYZE A TEXT?**

1. Read or reread the text with specific questions in mind.

2. Marshal basic ideas, events and names. Depending on the complexity of book, this requires additional review of the text.

3. Think through your personal reaction to the book: identification, enjoyment, significance, application.

4. Identify and consider most important ideas (importance will depend on context of class, assignment, study guide).

5. Return to the text to locate specific evidence and passages related to the major ideas. 6. Use your knowledge following the principles of analyzing a passage described below: test, essay, research, presentation, discussion, enjoyment.

**PRINCIPLES OF ANALYZING A PASSAGE**

1. Offer a thesis or topic sentence indicating a basic observation or assertion about the text or passage.

2. Offer a context for the passage without offering too much summary.

3. Cite the passage (using correct format).

4. Then follow the passage with some combination of the following elements: · Discuss what happens in the passage and why it is significant to the work as a whole. Consider what is said, particularly subtleties of the imagery and the ideas expressed. · Assess how it is said, considering how the word choice, the ordering of ideas, sentence structure, etc., contribute to the meaning of the passage. Explain what it means, tying your analysis of the passage back to the significance of the text as a whole.

5. Repeat the process of context, quotation and analysis with additional support for your thesis or topic sentence.

**SAMPLE ANALYSIS PARAGRAPHS**

FROM JAMES MCBRIDE’S THE COLOR OF WATER

An important difference between James and his mother is their method of dealing with the pain they experience. While James turns inward, his mother Ruth turns outward, starting a new relationship, moving to a different place, keeping herself busy. Ruth herself describes that, even as a young girl, she had an urge to run, to feel the freedom and the movement of her legs pumping as fast as they can (42). As an adult, Ruth still feels the urge to run. Following her second husband’s death, James points out that, “while she weebled and wobbled and leaned, she did not fall. She responded with speed and motion. She would not stop moving” (163). As she biked, walked, rode the bus all over the city, “she kept moving as if her life depended on it, which in some ways it did. She ran, as she had done most of her life, but this time she was running for her own sanity” (164). Ruth’s motion is a pattern of responding to the tragedy in her life. As a girl, she did not sit and think about her abusive father and her trapped life in the Suffolk store. Instead she just left home, moved on, tried something different. She did not analyze the connections between pain and understanding, between action and response, even though she seems to understand them. As an adult, she continues this pattern, although her running is modified by her responsibilities to her children and home.

The image of running that McBride uses here and elsewhere supports his understanding of his mother as someone who does not stop and consider what is happening in her life yet is able to move ahead. Movement provides the solution, although a temporary one, and preserves her sanity. Discrete moments of action preserve her sense of her own strength and offer her new alternatives for the future. Even McBride’s sentence structure in the paragraph about his mother’s running supports the effectiveness of her spurts of action without reflection. Although varying in length, each of the last seven sentences of the paragraph begins with the subject “She” and an active verb such as “rode,” “walked,” “took,” “grasp” and “ran.” The section is choppy, repetitive and yet clear, as if to reinforce Ruth’s unconscious insistence on movement as a means of coping with the difficulties of her life.

FROM TONI MORRISON’S THE BLUEST EYE

#1 The negative effect the environment can have on the individual is shown in Morrison’s comparison of marigolds in the ground to people in the environment. Early in the novel, Claudia and Frieda are concerned that the marigold seeds they planted that spring never sprouted. At the end of the novel, Claudia reflects on the connection to Pecola’s failure:

I talk about how I did not plant the seeds too deeply, how it was the fault of the earth, our land, our town. I even think now that the land of the entire country was hostile to marigolds that year. This soil is bad for certain kinds of flowers. Certain seeds it will not nurture, certain fruit it will not bear, and when the land kills of its own volition, we acquiesce and say the victim had no right to live. (206)

Morrison obviously views the environment as a powerful influence on the individual when she suggests that the earth itself is hostile to the growth of the marigold seeds. In a similar way, people cannot thrive in a hostile environment. Pecola Breedlove is a seed planted in the hostile environment, and, when she is not nurtured in any way, she cannot thrive.

#2 One effect of the belief that white skin, blonde hair and blue eyes are the most beautiful is evident in the characters who admire white film stars. Morrison shows an example of the destructive effect of this beauty standard on the character Pecola. When Pecola lives with Claudia and Frieda, the two sisters try to please their guest by giving her milk in a Shirley Temple mug. Claudia recalls, “She was a long time with the milk, and gazed fondly at the silhouette of Shirley Temple’s face” (19). This picture of two young African-American girls admiring the beauty of a white American film star is impossible for Claudia to comprehend. Another character who admires white beauty is Maureen Peale. As Pecola and the girls walk past a movie theater on their way home with Maureen, Maureen asks if the others “just love” Betty Grable, who smiles from a movie poster. When she later tells the others she is cute and they are ugly, Maureen reveals her belief that she is superior because she looks more like a Betty Grable image than the blacker girls do. Pecola’s and Maureen’s fascination with popular images is preceded by Pauline’s own belief in the possibility of movie images. She describes doing her hair like Jean Harlow’s and eating candy at a movie. Rather than being transported into the romantic heaven of Hollywood, she loses a tooth and ends in despair. “Everything went then. Look like I just didn’t care no more after that. I let my hair go back, plaited it up, and settled down to just being ugly” (123). Admiring beauty in another is one thing; transferring a sense of self-hatred when a person doesn’t measure is another. At that point, the power of white beauty standards becomes very destructive.

TSITSI DANGAREMBGA’S NERVOUS CONDITIONS

Although Tambu recognizes the injustices she and Nyasha endure as females, she hesitates to act on her suspicion because of fear. First of all, she is afraid that she might not recognize and feel comfortable with herself in a critical role. She hesitates to pursue her critique, noting to herself, “I was beginning to suspect that I was not the person I was expected to be, and took it as evidence that somewhere I had taken a wrong turning” (116). Using other people’s perceptions rather than her own, she judges her thoughts to be wrong. Although she senses that her behavior as the “grateful poor female relative” was insincere, she admitted it felt more comfortable. “It mapped clearly the ways I could or could not go, and by keeping within those boundaries I was able to avoid the mazes of self-confrontation” (116). While she is somewhat embarrassed that she lacks the intensity she had when fighting against Nhamo and her father over the maize, she is reluctant to lose Babamakuru’s protection and fears experiencing the same kind of trauma Nyasha does in her struggle. Although she says she feels “wise to be preserving [her] energy, unlike [her] cousin, who was burning herself out,” she reveals that she fears losing a familiar sense of herself in order to battle injustices.