



GREATER ATLANTA CHRISTIAN SCHOOL

AP Language & Composition Summer Work

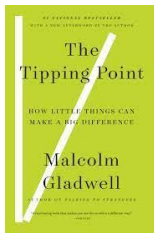
Jennifer Thomas (jethomas@gac.org).

Assignment 1: **FAST FOOD NATION**

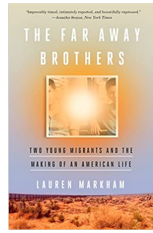
Read and annotate Eric Schlosser's book, *Fast Food Nation*. You will take an AR Quiz on this book, and we will complete a research project on it during the first two weeks of school.

Assignment 2: Reading & File Folder Project

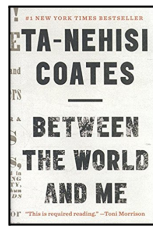
Choose **one** of the following nonfiction texts to read and work with over the summer. Annotate the text for literary/rhetorical strategies, ways in which the author presents or enhances an argument, unfamiliar vocabulary and questions that arise as you are reading. Make your annotations specific and meaningful and be able to refer back to for discussion when school begins. Choose a book that you haven't already read. You will take an AR Quiz on the book. **Complete the File Folder assignment below (see pics for ideas). All work is due on the 1st day of school. No exceptions. :)**



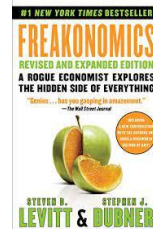
The Tipping Point
By Malcolm Gladwell



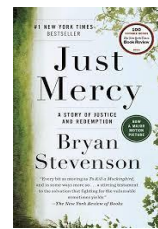
The Far Away Brothers
By Lauren Markham



Between the World and Me
By Ta-nehisi Coates



Freakonomics
By Steven Levitt



Just Mercy
By Bryan Stevenson

FRONT of folder (symbol)

- ❖ Write the title & author on the front
- ★ Choose and draw a **shape / image** that you think represents one of the major ideas/themes/people in the book you read. Near the shape/image write the theme, idea or person's name and a well-crafted 4 – 5 sentence explanation of how the shape is representative of the idea or person.
- Write your name somewhere on this side.

BACK of folder (poem)

Write or type an **original or found / blackout poem** about an idea, person or event in the book.

If you write your own poem, be sure to give it a title and help us better understand the idea, person or event you are writing about.

If you create a found poem, choose a passage and make a copy for your folder. Black out or color the unimportant words, leaving only the specific words you wish to use to create your poem. Here is a [LINK](#) to creating a found/blackout poem.

INSIDE LEFT of folder (Annotated Passage)

Choose, type or copy, annotate and cite one passage from the book that you found particularly profound. The passage should be approximately two-thirds (2/3) to a full page when double-spaced.

It should be annotated to the quality of a passage you would annotate for an Honors/AP class.

Think about how the author achieves his/her purpose through the writing. Powerful diction, effective persuasion, ethos, pathos, logos, syntax (sentence structure), figurative language, allusions, etc.

INSIDE RIGHT of folder (Dialectical Quote Journal)

Divide the inside right folder into **two columns**. Choose **4 Meaningful Quotes** from your book. Write them in the LEFT column. In the RIGHT Column, write a 100 word (minimum) response to each quote. Why is this an important quote? How does it contribute to the meaning of the text?

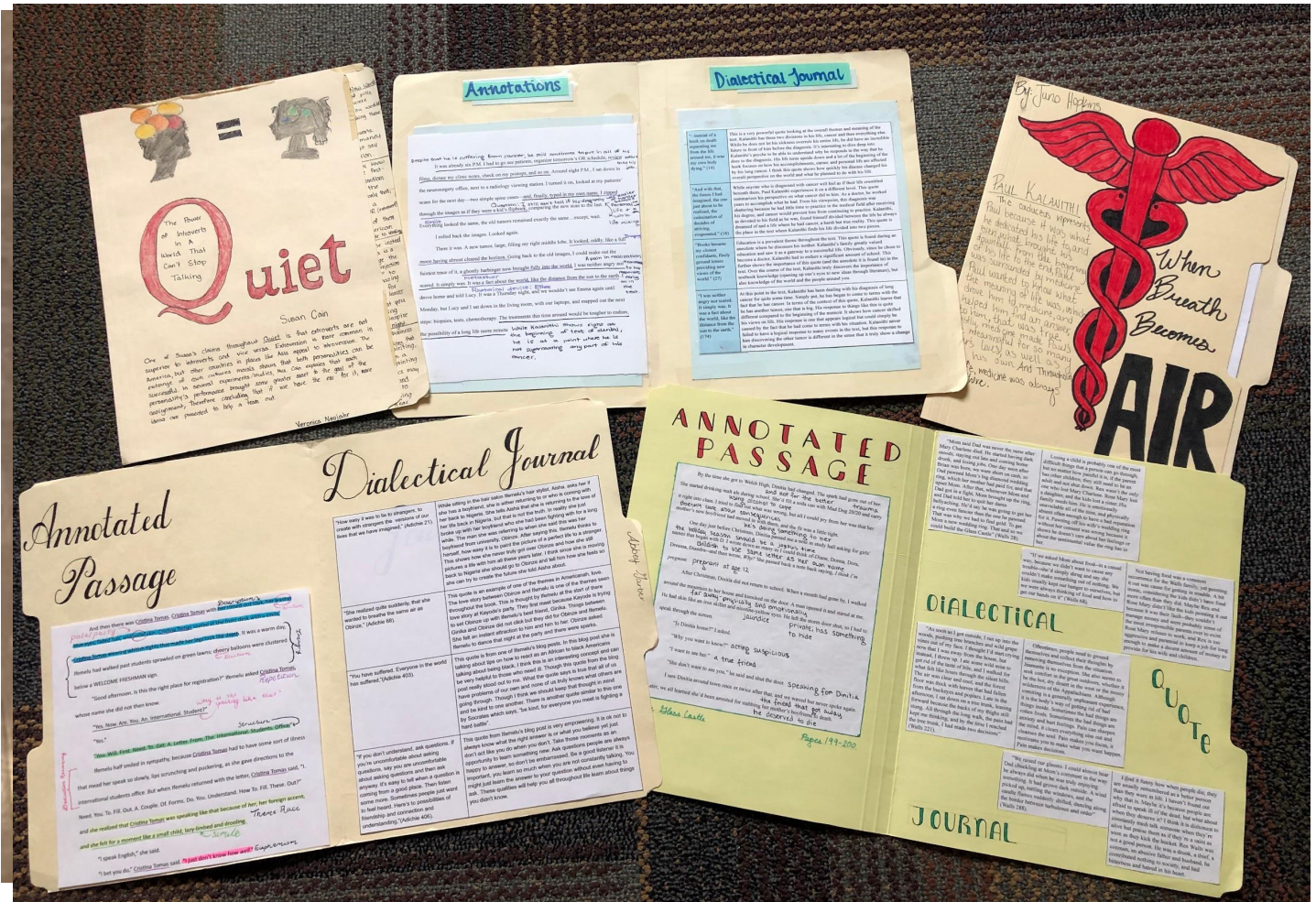
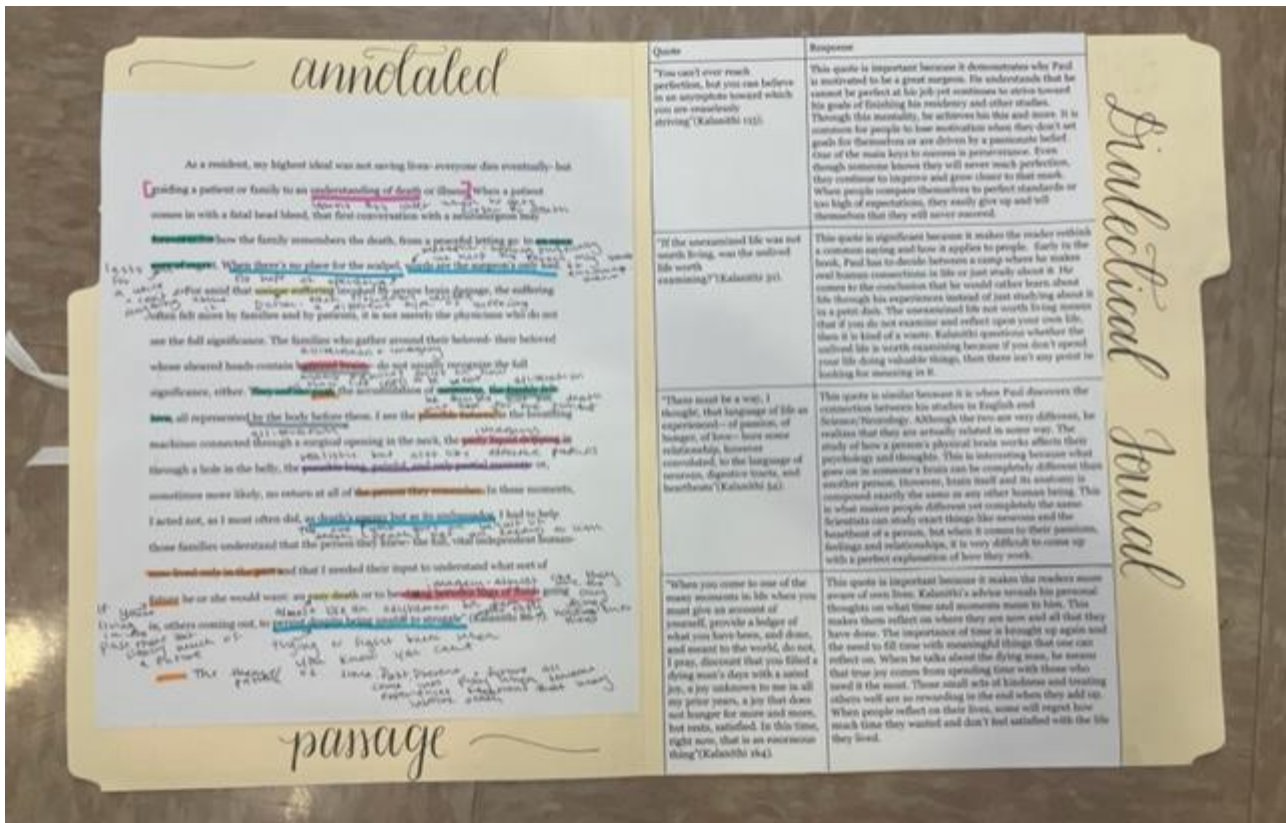
Quote (Cite page #)

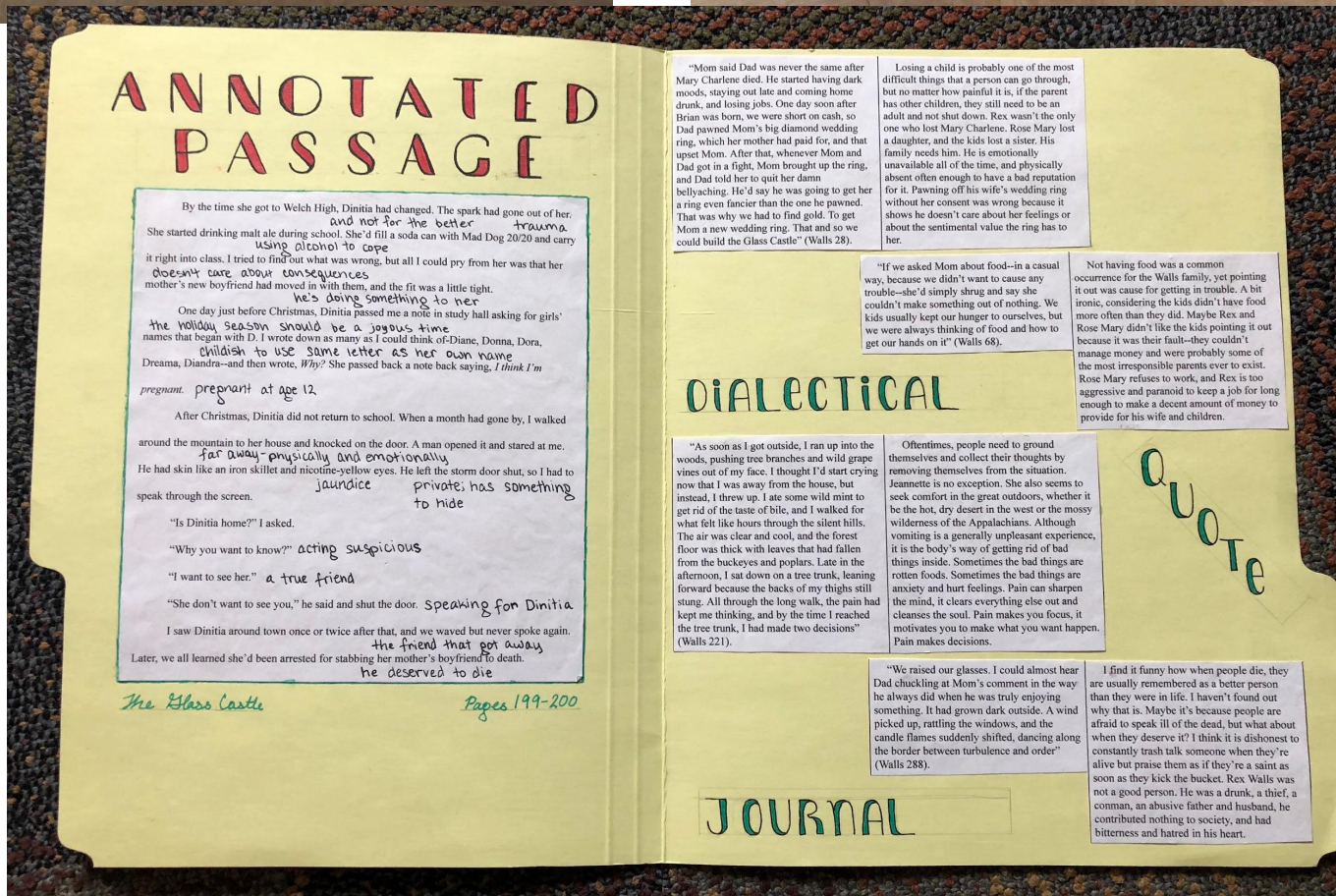
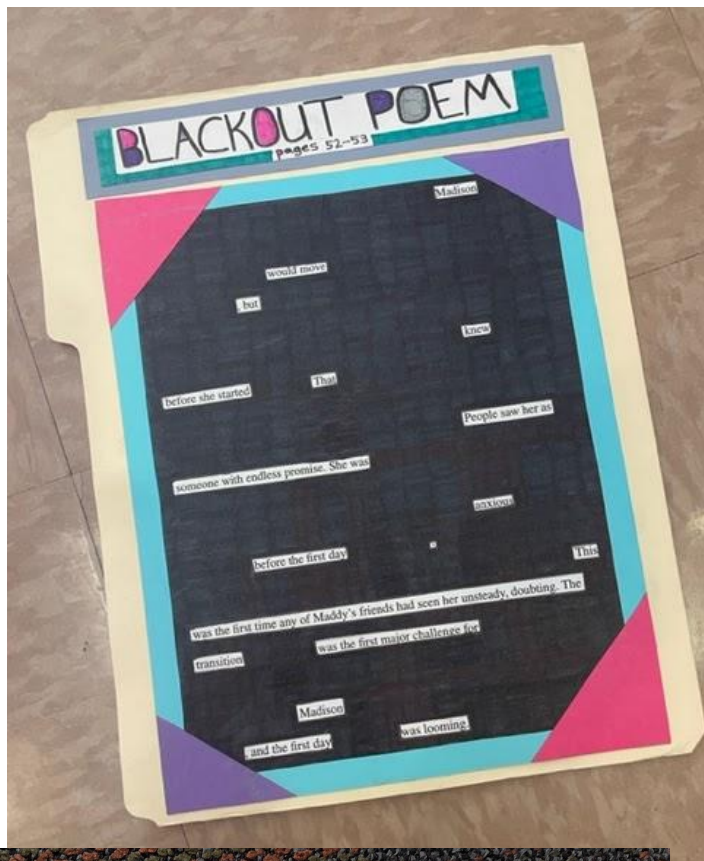
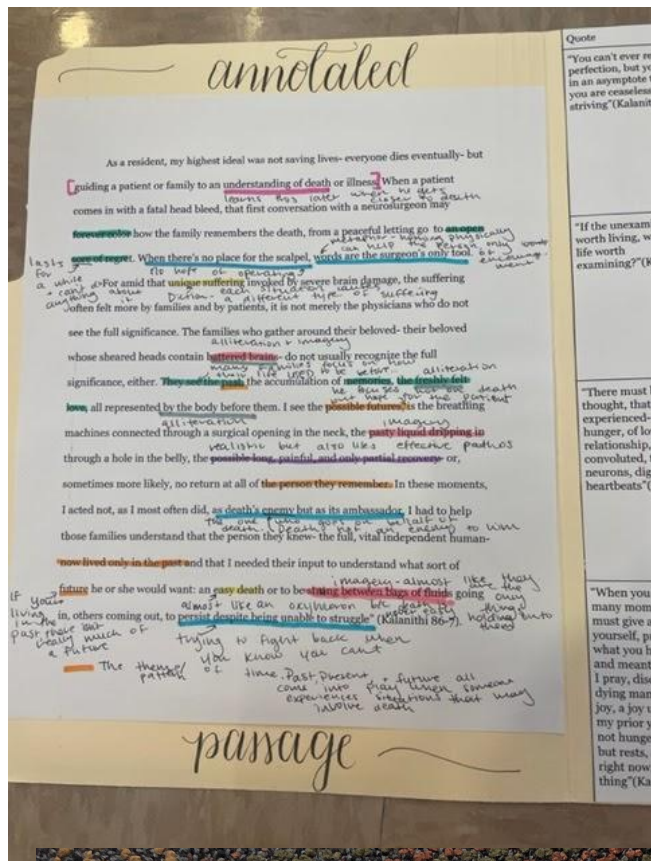
Response... (at least 100 words)

File Folder Examples

Below are File Folder Examples from Previous Years. These examples may look a little different than yours, but should give you an idea of how to start. All work is due on the first day of school. It is meant to prepare you to begin the class with some general knowledge about rhetorical strategies and their effects.









In AP Language and Composition, we focus on rhetoric, or all the choices a writer, speaker, reader and listener make in a given situation to make an argument meaningful, powerful, and effective. In other words, rhetoric is all the different ways a message is conveyed.

Familiarize yourself with SPACECAT and the terms listed below of rhetorical choices, stylistic devices, and rhetorical patterns. You will need them to complete analysis and written assignments in class.

As you read your book, take notes (annotate directly in the book or on post-it notes) on several of the rhetorical choices and stylistic devices listed below, as well as anything else that you notice. Be ready to discuss on the first day of class.

RHETORICAL ANALYSIS: **SPACECAT** (THIS WILL BE YOUR MANTRA FOR ANALYSIS!)

S	SPEAKER: Who is the speaker /writer? What do we know about them? What can you tell or what do you know about the speaker that helps you understand the point of view expressed?
P	PURPOSE: What is the speaker /writer hoping to accomplish? What is the reason behind this piece? What do they want the audience to do after having listened?
A	AUDIENCE: Who is the speaker /writer trying to reach? How do we know? Do they indicate a specific audience? What assumptions exist in the text about the intended audience?
C	CONTEXT: What is the time and place of this piece? What is happening in the world as it relates to the subject of the speech or the speaker /writer?
E	EXIGENCE: What was the spark or catalyst that moved the speaker /writer to act /write? How did that event impact the speaker /writer?
C	CHOICES: What are the rhetorical choices that the speaker /writer makes in the speech? Think about overall structure, devices, diction, syntax, etc.
A	APPEALS: Which of the three rhetorical appeals (ethos, logos, pathos) are present in the text? Where? Why?
T	TONE: What is the speaker /author's attitude toward the subject? Is the tone the same throughout the whole piece? Where does it shift? What evidence is there to demonstrate the tone?

Rhetorical Choices and Stylistic Devices

Absolute: a word free from limitations or qualifications (best, all, unique, perfect, always, never, everyone)

Ad Hominem argument: an argument attacking an individual's character rather than his or her position on an issue

Allegory: a literary work in which characters, objects, or actions represent abstractions

Allusion: a reference to something literary, mythological, or historical that the author assumes the reader will recognize

Analogy: a comparison of two different things that are similar in some way

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.")

Anecdote: a brief narrative that focuses on a particular incident or event

Antithesis: a statement in which two opposing ideas are balanced. "It was the best of times, it was the worst of times..." (Dickens)

Aphorism: a concise, statement that expresses succinctly a general truth or idea, often using rhyme or balance. Ex.: "All's well that ends well." "Beauty is in the eye of the beholder."

Argumentation: a pattern of writing or speaking that is characterized by reason and logic, and asserts a position, belief or conclusion

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.

Asyndeton: a construction in which elements are presented in a series without conjunctions ("They spent the day wondering, searching, thinking, understanding.")

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.")

Chiasmus: a statement consisting of two parallel parts in which the second part is structurally reversed ("Never let a fool kiss you or a kiss fool you.")

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.")

Colloquialism: informal words or expressions not usually acceptable in formal writing

Complex sentence: a sentence with one independent clause and at least one dependent clause

Compound sentence: a sentence with two or more coordinate independent clauses, often joined by one or more conjunctions

Compound-complex sentence: a sentence with two or more principal clauses and one or more subordinate clauses

Concrete details: details that relate to or describe actual, specific things or events

Connotation: the implied or associative meaning of a word (slender vs. skinny; cheap vs. thrifty)

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.")

Declarative sentence: a sentence that makes a statement or declaration

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.)

Denotation: the literal meaning of a word

Details: Facts, observations, and incidents used to develop the topic; they bring life, color, and description, focusing the reader's attention and drawing the reader in.

Dialect: a variety of speech characterized by its own particular grammar or pronunciation, often associated with a particular geographical region ("Y'all" = Southern dialect)

Diction: the word choices made by a writer (diction can be described as: formal, semi-formal, ornate, informal, technical, etc.) The author's choice of words and how such vocabulary choices contribute to the meaning and texture of the selection. To evaluate diction, you must read the words and infer how they reflect the writer's vision.

Didactic statement: having the primary purpose of teaching or instructing

Dissonance: harsh, inharmonious, or discordant sounds or ideas

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.") Use an ellipsis when omitting a word, phrase, line, paragraph, or more from a quoted passage. Ellipses save space or remove material that is less relevant. They are useful in getting right to the point without delay or distraction.

Epigram: a brief, pithy, and often paradoxical saying

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

Ethos: the persuasive appeal of one's character, or credibility

Euphemism: an indirect, less offensive way of saying something that is considered unpleasant

Exclamatory sentence: a sentence expressing strong feeling, usually punctuated with an exclamation mark

Figurative language: language employing one or more figures of speech (simile, metaphor, imagery, etc.)

Hyperbole: intentional exaggeration to create an effect. "It is so hot out here! I'm melting!"

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.)

Imagery: the use of figures of speech to create vivid images that appeal to one of the senses. Sensory experience on paper. All five senses may be represented or intermingled. Images evoke a vivid experience, convey emotion, and suggest ideas

Imperative sentence: a sentence that gives a command. "Go pick up your sister from school" (Mom).

Implication: a suggestion an author or speaker makes (implies) without stating it directly. NOTE: the author/speaker implies; the reader/audience infers.

Inductive reasoning: deriving general principles from particular facts or instances (“Every cat I have ever seen has four legs; cats are four-legged animals.”)

Inference: a conclusion one draws (infers) based on premises or evidence

Interrogative sentence: a sentence that asks a question. “Why did you forget your sister at school?” (Mom)

Invective: an intensely vehement, highly emotional verbal attack

Inverted syntax: a sentence constructed so that the predicate comes before the subject (ex: In the woods I am walking. Think Yoda!)

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)

Jargon: the specialized language or vocabulary of a particular group or profession.

Juxtaposition: placing two elements side by side to present a comparison or contrast

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.”)

Logos: appeal to reason or logic by using logical reasoning, facts, statistics, etc.

Malapropism: the mistaken substitution of one word for another word that sounds similar (“The doctor wrote a subscription.”)

Maxim: a concise statement, often offering advice; an adage

Metaphor: a direct comparison of two different things

Metonymy: substituting the name of one object for another object closely associated with it (“The pen [writing] is mightier than the sword [war/fighting].”)

Mood: the emotional atmosphere of a work

Motif: a standard theme, element, or dramatic situation that recurs in various works

Non sequitur: an inference that does not follow logically from the premises (literally, “does not follow”)

Paradox: an apparently contradictory statement that actually contains some truth (“Whoever loses his life, shall find it.”)

Parallelism: the use of corresponding grammatical or syntactical forms

Parody: a humorous imitation of a serious work (Weird Al Yankovic's songs, and the Scary Movie series are examples)

Parenthetical Comment: a comment that interrupts the immediate subject, often to qualify or explain

Pathos: the quality in a work that prompts the reader to feel emotion.

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

Personification: endowing non-human objects or creatures with human qualities or characteristics

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.”)

Rhetoric: the art of presenting ideas in a clear, effective, and persuasive manner

Rhetorical choices: persuasive techniques used to heighten the effectiveness of expression

Rhetorical pattern: format or structure followed by a writer such as comparison/contrast or process analysis.

Rhetorical question: a question asked merely for rhetorical effect and not requiring an answer

Sarcasm: harsh, cutting language or tone intended to ridicule; from Greek “to tear at the flesh”

Satire: the use of humor to emphasize human weaknesses or imperfections in social institutions (Jonathan Swift’s *Gulliver’s Travels*, *The Simpsons*)

Scheme: an artful deviation from the ordinary arrangement of words (anaphora, anastrophe, antithesis are some examples of schemes)

Simile: a comparison of two things using “like,” “as,” or other specifically comparative words

Simple sentence: a sentence consisting of one independent clause and no dependent clause

Solecism: non-standard grammatical usage; a violation of grammatical rules, or a minor blunder in words, whether intentional or unintentional, usually for effect. ex: I ain't got no time for supper.
“Luminous beings are we, not this crude matter” (Yoda).

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.

Structure: the arrangement or framework of a sentence, paragraph, or entire work

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.)

Syllepsis: a construction in which one word is used in two different senses (“After he threw the ball, he threw a fit.”)

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.”)

Synecdoche: using one part of an object to represent the entire object (for example, referring to a car simply as “wheels”)

Synesthesia (or synaesthesia): describing one kind of sensation in terms of another (“a loud color,” “a sweet sound”)

Syntax: the manner in which words are arranged into sentences

Tautology: needless repetition which adds no meaning or understanding (“Widow woman”, “free gift”)

Theme: a central idea of a work

Thesis: the primary position taken by a writer or speaker. Defensible and arguable

Tone: the attitude of a writer, usually implied, toward the subject or audience. Understanding tone is key to understanding meaning.

Trope: a commonplace, recognizable plot element, theme, or visual cue that conveys something in the arts. an artful deviation from the ordinary or principal signification of a word (hyperbole, metaphor, and personification are some examples of tropes).

Understatement: the deliberate representation of something as lesser in magnitude than it

Vernacular: the everyday speech of a particular country or region, often involving nonstandard usage

For more detailed explanations and examples of a plethora of literary choices, go to

<http://literarydevices.net/>

Structures or Patterns of Text

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

Classification/Division: a pattern of text which is characterized by putting ideas or items into categories and/or separating ideas/items by characteristics

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).

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.

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.

Illustration/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.

Narration: a 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.

Process: (a.k.a., Process Analysis) a pattern of writing or speaking which is characterized by its explanation of how to do something or how something occurs. It presents a sequence of steps and shows how those steps lead to a particular result. (Can be seen often in recipes or directional manuals, a discussion of steps)

