

Hayfield Secondary AP Summer Assignment Cover Sheet

Hayfield Secondary

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Course	AP English Language and Composition
Teacher Names & Email Addresses	Mrs. Theresa Poquis (Theresa.Poquis@fcps.edu), Ms. Sarah Corso (Sarah.Corso@fcps.edu), and Ms. Sarah Small (Sarah.Small@fcps.edu)
Assignment Title	<i>Reading Literary Nonfiction -- Zeitoun</i>
Date Assigned	June 2012 – September 2012
Date Due	Second Day of Class – September 2012
Objective/Purpose of Assignment	This summer assignment serves as an introduction to rhetoric and AP Lang. literary terms. While completing this assignment, students will have the opportunity to work with the literary terms and concepts employed by writers, analyze the manner in which a subject is presented to readers, and form an opinion about the style and decisions of authors as they craft arguments and stories to engage and educate readers.
Description of how Assignment will be Assessed	The notes, analysis, and note cards will be graded according to the rubric provided. Please contact Mrs. Poquis with any questions as they arise – don't wait until the first day of class!
Grade Value of Assignment	170 Points
Tools/Resources Needed to Complete Assignment	You will need the literary terms packet (provided), 85 3x5 inch note cards, a copy of your chosen book (details are provided in the assignment), blue or black pen, and lined paper.
Estimated Time Needed to Complete Assignment	You will need approximately 6 hours total (including reading time) to complete this summer assignment.



**Ms. Corso
Mrs. Poquis
Ms. Small**

Reading Literary Nonfiction

**AP English Language and Composition
11th Grade
Summer Reading Assignment
2012**

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What is Literary Nonfiction?

This powerful, ever-controversial genre is called by many names:

- Literary nonfiction
- Creative nonfiction
- Factual fiction
- Documentary narrative
- The literature of actuality.

Whatever you call it, it is a form of storytelling as old as the telling of stories.

The genre recognizes both the inherent power of the real and the deep resonance of the literary. It is a form that allows a writer both to narrate facts and to search for truth, blending the empirical eye of the reporter with the moral vision -- the "I" -- of the novelist.

In a culture saturated by data without context, facts without insight and information without enlightenment, literary nonfiction holds a special and vital place.

"Facts... they lie unquestioned, uncombined," wrote the poet Edna St. Vincent Millay.

Wisdom enough to leech us of our ill is daily spun, but there exists no loom To weave it into fabric.

But the loom does exist.

Literary nonfiction is the loom.

Throughout the centuries, inventive hybrid writers, from (novelist) Daniel DeFoe to (journalist) John Hersey to (essayist) Joan Didion have helped construct it. The stories they have woven on this loom are about real people, real places and real emotions.

They are timely stories that tap into the moment. But they are also timeless tales that transcend it.

This situation occurs because literary nonfiction is able to tell both the small story -- the damming of a river, the building of a house, a murder -- and the bigger one, the human narrative with its enduring themes.

The "literary" in literary nonfiction pertains to the exploration of these themes. It also defines how the story itself is told.

Literary nonfiction writers commonly use the techniques of fiction, including creation of a narrative arc, character development, scene-setting, action sequences, dialogue and interior monologue. The true stories they write using these techniques have the drama of fiction and force of fact.

Literary nonfiction takes shape in many forms, from reportage to memoir, from personal essay to biography. Nature writing, travel writing and science writing all have their literary practitioners. The true crime "novel" is an artifact of literary nonfiction.

Writers in the genre tackle everything from prison riots to orchid collecting, from fifth grade classrooms to nuclear disasters, from wilderness hiking to frozen orange juice.

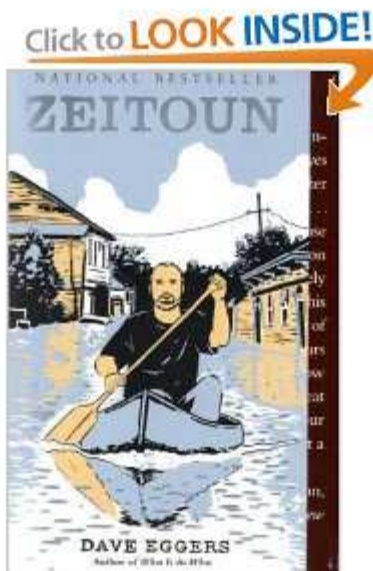
“Alternatively known as ‘creative nonfiction,’ ‘literary journalism,’ and the ‘literature of fact,’ literary nonfiction is that branch of writing which employs literary techniques and artistic vision usually associated with fiction or poetry to report on actual persons, places, or events. The genre is broad enough to include nature and travel writing, biography, memoir, and the familiar essay, as well as ‘new journalism’ and the nonfiction novel.”

<http://www.nt.armstrong.edu/literary.html>

PROJECT DIRECTIONS

1. Purchase a copy of *Zeitoun* by Dave Eggers (or get a copy that you can read and then use again in class the first two weeks).
2. As you read, record your thoughts in note form about HOW the book is written. Pay careful attention to the details the author includes, the sentence structures he used, the use of literary devices (like similes, metaphors, alliteration, etc.). You will be able to use these notes during the Socratic seminar discussion of the book.
3. After you finish the book, write a SOAPStone-B analysis of it. Use the sample on page 3 as a guide.
4. Before you come to class on the first day, do some research on Hurricane Katrina and find a news article (from either a print or online source), an essay, or a political cartoon on the subject. Make sure you get the bibliographic information (what you would use to write an MLA citation for the piece) as well. Bring a copy of the article/essay/cartoon and the citation information with you to class with you on the first day.
5. Attached to this packet is a list of 85 terms you will need to successfully navigate your way through the AP English Language course. You will need to put each term on an index card (either 3"x5" or 4"x6") in your own handwriting (NO TYPING). You should put the term on one side and its definition on the other. We will be studying these terms throughout the year and you will be responsible for finding examples of each at a later date. Bring all 85 cards with you on the second day of class.

Book Description and Review of *Zeitoun* by Dave Eggers from *Publishers Weekly*



DESCRIPTION

The true story of one family, caught between America's two biggest policy disasters: the war on terror and the response to Hurricane Katrina.

Abdulrahman and Kathy Zeitoun run a house-painting business in New Orleans. In August of 2005, as Hurricane Katrina approaches, Kathy evacuates with their four young children, leaving Zeitoun to watch over the business. In the days following the storm he travels the city by canoe, feeding abandoned animals and helping elderly neighbors. Then, on September 6th, police officers armed with M-16s arrest Zeitoun in his home. Told with eloquence and compassion, *Zeitoun* is a riveting account of one family's unthinkable struggle with forces beyond wind and water.

REVIEW

The *New York Times Book Review* called *Zeitoun* "the stuff of great narrative fiction," and critics agreed that Eggers tells Zeitoun's tragic story without the postmodern trickery and tirades he has exhibited in previous works. Instead, he allows the story to tell itself while imbuing Zeitoun's tragedy with deep sympathy and emotion. Although Eggers didn't witness Hurricane Katrina's devastation firsthand, he captures the experience through Zeitoun's eyes and approaches his subject very intimately. A few critics noted that while this perspective was convincing, it required "faith on the part of the reader that everything in the book happened as it appears here" (*San Francisco Chronicle*). But this was a minor complaint in an overall unforgettable story.

http://www.amazon.com/Zeitoun-Dave-Eggers/dp/0307387941/ref=sr_1_1?ie=UTF8&qid=1338810275&sr=8-1

For more information about the Zeitoun foundation, check out the official web page at <http://www.zeitounfoundation.org>

SOAPStone-B Analysis

Directions: Put an MLA heading on your paper, then create a chart using the SOAPStone-B letters. On the left side of your paper, put the letter you are analyzing, on the right side, write out your analysis. Remember to write in complete sentences. You should aim for *at least* four sentences for each letter — one sentence of assertion (your answer to the question), 2-3 sentences of evidence (textual references that support your assertion), and then 1-2 sentences of commentary (explaining how your evidence supports your assertions). This work should be hand-written, not typed.

Susie Student

AP English

September 2012

Zeitoun Analysis

S—speaker	Who is speaking/writing? What do you know about him/her?
O—occasion	What is the occasion for the text? When was it written?
A—audience	Who is the intended audience? How is that audience addressed specifically? Who else might the author be addressing indirectly?
P—purpose	What is the writer’s purpose? Why is he/she writing this piece?
S—subject	What is the subject of the text? What is it about?
T—tone	What is the overall tone of the text? Where are the shifts in tone within the Piece? How do these shifts add to meaning?
B—bias	What are the possible biases of the author? How are these biases evident in the text?

Socratic Seminar Information

In class, you will be discussing the book *Enrique’s Journey* in a Socratic seminar. Before you begin the discussion, your teacher will go over specific rules and requirements with your class. Some basics include:

1. Being respectful of other participants
2. Rephrasing what other participants have said before you speak.
3. Staying on topic.
4. Referring to specifics in the text.
5. Allowing others to participate (not “hogging the stage”).

You will be expected to have your book (or a copy of the book) and some notes with you in order to participate.

Your teacher will provide you with topics to discuss, but you will also be free to discuss what you feel is important and or relevant about the text.

In order to earn points, you **MUST** participate by talking. No points will be awarded to you if you don’t talk.

Depending on the size of your class, your teacher may break your class into two or three smaller groups for the seminar in order that the discussion be more focused.



Grading Rubric

SOAPSTone-B analysis of the text	_____ /35
Notes on the text	_____ /10
Socratic seminar	_____ /30
Hurricane Katrina article/essay/cartoon	_____ /10
AP Terminology note cards	_____ / 85
TOTAL	_____ /170

AP Terminology

The list of 85 terms is attached to this packet. Each term should be hand written on a 3"x5" or 4"x6" note card. Put the term on one side and its definition on the other.

Contact Information and Expectations

If you have questions about any part of this project, you should contact any of us via email. Please do not wait until the week before school begins, as we will be extremely busy during that week preparing for your first day. If you don't hear back from us for a few days, please be patient, as we may be traveling.

Mrs. Poquis' email address is Theresa.Poquis@fcps.edu,

Ms. Small's email address is Sarah.Small@fcps.edu,

and Ms. Corso's email address is Sarah.Corso@fcps.edu.

Remember that this assignment will be our first impression of you, so you should do your best work.

We're looking forward to meeting all of you and working with you to prepare for the 2013 exam. See you in September.



AP Terminology

1. **abstract:** anything relating to something other than the tangible, physical, and/or concrete
2. **ad hominem argument:** from the Latin meaning “to or against the man,” this is an argument that appeals to emotion rather than reason, to feeling rather than intellect
3. **allegory:** a story in which the characters, settings, and events stand for abstract or moral concepts; allegories have two meanings: a literal meaning and a symbolic meaning
4. **alliteration:** the repetition of consonant sounds in words that are close to one another; alliteration occurs mostly at the beginning of words
EX: rough and ready or baby and blue
5. **allusion:** a reference to a statement, person, place, event, or thing that is known from literature, history, religion, myth, politics, sports, science, or pop culture
6. **ambiguity:** the quality or state of being ambiguous in meaning ambiguous: doubtful or uncertain especially from being obscure or distinct; not clear in meaning because of being able to be understood in more than one way
7. **analogy:** a comparison of two things to show that they are alike in certain aspects; writers use this to show how something well known relates to something unfamiliar
8. **antecedent:** noun, pronoun, phrase, or clause referred to by a personal or relative pronoun (“the house that Jack built” *house* is the antecedent of *that*); coming earlier in time or order
9. **aphorism:** a concise, sometimes witty saying that expresses a principle, truth, or observation about life
EX: To err is human, to forgive divine.
10. **apostrophe:** a figure of speech in which a speaker directly addresses an absent or dead person, an abstract quality, or something nonhuman as if it were present and capable of responding
11. **argument:** for or against something; process of forming reasons and of drawing conclusions and applying them to a case under discussion
12. **atmosphere:** the mood or feeling in a literary work; atmosphere is usually created through descriptive details and evocative language
13. **attitude:** a mental position or feeling regarding a fact or state
14. **caricature:** a representation, especially pictorial or literary, in which the subject’s distinctive features or peculiarities are deliberately exaggerated to produce a comic or grotesque effect. Synonymous words include *burlesque*, *parody*, *travesty*, *satire*, *lampoon*.
15. **chiasmus:** a figure of speech based on inverted parallelism. It is a rhetorical figure in which two clauses are related to each other through a reversal of terms. The purpose is usually to make a larger point or to provide balance or order.

EX: “. . . ask not what your country can do for you—ask what you can do for your country.”

- 16. clause:** a grammatical unit that contains both a subject and a verb. An independent, or main, clause expresses a complete thought and can stand alone as a sentence. A dependent, or subordinate, clause cannot stand alone as a sentence and must be accompanied by an independent clause.
- 17. cliché:** a trite phrase or expression and the idea expressed by it; hackneyed theme or situation (stereotype)
- 18. colloquialism:** slang or informality in speech or writing. Not generally acceptable for formal writing, colloquialisms give work a conversational, familiar tone. Colloquial expressions in writing include local or regional dialects.
- 19. conceit:** a fanciful and elaborate figure of speech that makes a surprising connection between two seemingly dissimilar things
metaphysical conceit – this type of conceit is especially startling, complex, and ingenious
- 20. concrete:** existing in a material form; definite; real; specific
- 21. connotation:** all the meanings, associations, or emotions that a word suggests
EX: a restaurant would want to advertise “delicious cuisine” rather than “delicious cooking” – “cuisine” has connotations of elegance and sophistication
- 22. deduction:** inferring of particular instances from a general law or principle; conclusion so reached by reasoning of deduction
- 23. denotation:** the literal, dictionary definition of a word
- 24. descriptive devices:** **objective** – is purely factual, uncolored by any feelings of the author; used for scientific papers and business reports
impressionistic – the purely factual with the author’s personal impressions (sight, sound, smell, touch, and mood)
- 25. diction:** a writer’s or speaker’s choice of words; the diction a writer chooses determines his/her style
EX: simple/flowery (shop/boutique)
general/specific (sandwich/grilled cheese on rye)
- 26. didactic:** tediously adhering to formal rules or literal meanings; to instruct
effect: result; consequence; influence
- 27. euphemism:** mild or vague expression substituted for a harsher or more direct one
EX: “bought the farm” for someone’s death
- 28. figurative language:** metaphorical, not literal, characterized by figures of speech
figure of speech – a word or phrase that describes one thing in terms of another and is not meant to be understood on a literal level

29. **genre:** kind of style of art; painting (writing) of scenes from ordinary life; specific literary category – short story, poem, novel, biography, etc.
30. **homily:** term literally means “sermon,” but more informally, it can include any serious talk, speech, or lecture involving moral or spiritual advice.
31. **hyperbole:** a figure of speech using deliberate exaggeration or overstatement. Hyperboles often have a comic effect; however, a serious effect is also possible. Often hyperbole produces irony at the same time.
32. **imagery:** the sensory details or figurative language used to describe, arouse emotion, or represent abstractions. On a physical level, imagery uses terms related to the five senses; we refer to visual, auditory, tactile, gustatory, or olfactory imagery. On a broader and deeper level, however, one image can represent more than one thing.
33. **impressionistic:** seeking to convey a brief impression or emotion without close realistic detail
34. **inductive:** act of bringing on by artificial means; inferences from particular instances to general conclusion
35. **inference:** to draw an understanding or conclusion from what was said or a particular event
36. **invective:** strong verbal attack
37. **irony:** a contrast or discrepancy between expectation and reality; between what is said and what is really meant; between what is expected and what really happens, or between what appears to be true and what really is true
verbal – occurs when a writer says one thing but means another
situational – occurs when what actually happens is the opposite of what is expected or appropriate
dramatic – occurs when the audience or reader knows something important that a character in a play or story does not
38. **juxtaposition:** placing dissimilar items, descriptions, or ideas close together or side by side, especially for comparison or contrast
39. **loose sentence:** a type of sentence in which the main idea (independent clause) comes first, followed by dependent grammatical units such as phrases and clauses. If a period were placed at the end of the independent clause, the clause would be a complete sentence. A work containing many loose sentences often seems informal, relaxed, and conversational.
40. **metaphor:** a figure of speech that makes a comparison between two seemingly unlike things without using the connective words *like*, *as*, *than*, or *resembles*
EX: “at the end of your rope”
“my soul is an enchanted boat”
41. **metonymy:** figure of speech – substituting a person/place/thing with another to which it is closely associated
EX: referring to the President and his staff as “the White House”

- 42. mood: the prevailing atmosphere or emotional aura of a work; verbal units and a speaker's attitude**
indicative mood – factual
“Joe eats too quickly.”
subjunctive mood – doubtful/conditional
“If I were you, I'd get a new job.”
imperative mood – commanding
“Shut the door!”
- 43. narrative devices/techniques: tools of the storyteller – order of events, selection of details, arrangement of details, type and use of transitions, selection of point of view, use of dialogue; may apply to fictional and nonfiction works**
- 44. objective: external to the mind; exhibiting unbiased facts**
subjective: of the individual consciousness or perception
- 45. onomatopoeia: figure of speech – natural sounds imitated in the sounds of words**
EX: clop, squish, snort, crack, murmur
- 46. oxymoron: figure of speech – combining two apparently dissimilar ideas to create a paradox**
EX: jumbo shrimp, bitter sweet, cruel kindness
- 47. paradox: figure of speech – a statement which appears to be self-contradictory but upon further examination contains a degree of truth**
EX: “Fair is foul and foul is fair.”
- 48. parallel structure: repetition of words, phrases, or sentences that have the same grammatical structures**
- 49. parody: a work that closely imitates the style or content of another with the specific aim of comic effect and/or ridicule. As comedy, parody distorts or exaggerates distinctive features of the original. As ridicule, it mimics the work by repeating and borrowing words, phrases, or characteristics in order to illuminate weaknesses in the original.**
- 50. pedantic: placing undue stress on rules or details; relying on “book learning” and neglecting common sense**
- 51. periodic sentence: a sentence that presents its central meaning in a main clause at the end. This independent clause is preceded by a phrase or clause that cannot stand alone. The effect of a periodic sentence is to add emphasis and structural variety.**
- 52. persona: a character created as the speaker in an essay or the narrator of a story. The attitude and character of a persona often differ from those of the author. The persona may be created as a way of submitting certain values or perspectives to examination and criticism.**
EX: The narrator in *A Modest Proposal* is a persona created by Jonathan Swift.
- 53. personification: the assigning of human characteristics, form, or sensibilities to a nonliving thing**

54. **persuasive devices:** techniques used to accomplish the purpose of convincing readers/listeners to accept a particular view. Techniques: use of facts and evidence, logic, emotional appeals
55. **point of view:** the stance/vantage point from which an author presents the actions of the story. Types: first person, third person, omniscient, limited omniscient, effaced
56. **predicate adjectives:** one type of subject complement—an adjective, group of adjectives, or adjective clause that follows a linking verb. It is in the predicate of the sentence, and modifies or describes the subject.
57. **prose:** all forms of written expression which do not have a regular rhythmic pattern
58. **qualification:** restrictions or limitations; method of narrowing of what is acceptable; in writing, terms such a “possibly,” “nearly always,” “most often,” “usually,” “frequently,” “sometimes,” “occasionally”
59. **refutation:** a recognition of an opposing viewpoint/opinion and a discussion of its inadequacies, inconsistencies, and/or inaccuracies in an attempt to demonstrate why the speaker’s /reader’s view should be adopted or accepted
60. **repetition:** the duplication, either exact or approximate, of any element of language, such as sound, word, phrase, clause, sentence, or grammatical pattern. When repetition is poorly done, it bores, but when it’s well done, it links and emphasizes ideas while allowing the reader the comfort of recognizing something familiar.
61. **rhetoric:** the art of effective expression
62. **rhetorical appeal:** the persuasive device by which a writer tries to sway the audience’s attention and response to any given work. Three rhetorical appeals were defined by Aristotle:
 - logos employs logical reasoning, combining a clear idea (or multiple ideas) with well-thought-out and appropriate examples and details. These supports are logically presented and rationally reach the writer’s conclusion.
 - ethos establishes credibility in the speaker. Since by definition “ethos” means the common attitudes, beliefs, and characteristics of a group or time period, this appeal sets up believability in the writer. He or she is perceived as someone who can be trusted and is concerned with the reader’s best interests.
 - pathos plays on the reader’s emotions and interests. A sympathetic audience is more likely to accept a writer’s assertions, so this appeal draws upon that understanding and uses it to the writer’s advantage.
63. **rhetorical modes:** various methods for effectively communicating thoughts/information – exposition, argumentation, description, narration
64. **rhetorical structure:** sentences, paragraphs, questions which are used to communicate effectively
65. **rhetorical question:** a structural device for initiating or continuing a discussion; a device for adding emphasis
66. **sarcasm:** a mocking or ironic remark intended to have a lasting impact/effect

67. **satire:** a literary form that uses humor and wit to point out absurdities, weaknesses, and frailties of human institutions or character
68. **semantics:** the use of language to achieve a desired effect; deals with word meanings; origins and changes in meaning over time
69. **sentimentality:** an exaggerated show of emotion
70. **simile:** an explicit comparison, normally using “*like*,” “*as*,” or “*if*.”
71. **slang:** a low level of colloquialism; generally comprised of coined words or novel meanings
72. **style:** the expression of an author’s individuality as demonstrated through his/her word choice, sentence patterns, selection and presentation of details and basic material. Elements: diction, syntax, organization
73. **stylistic devices:** techniques employed by a writer to communicate thoughts, information, etc. Elements: diction – figurative language (allusion, imagery, similes, metaphors, irony, oxymorons, paradoxes, alliteration, metonymy), connotation, denotation; syntax – sentence type and variety; organization of material – paragraphs, transitions; literary elements – symbols, plot elements, flashbacks, tone
74. **subject complement:** the word (with any accompanying phrases) or clause that follows a linking verb and complements, or completes, the subject of the sentence by either (1) renaming it or (2) describing it. The former is technically called a predicate nominative, the latter a predicate adjective.
75. **subordinate clause:** this word group contains both a subject and a verb (plus any accompanying phrases or modifiers), but unlike the independent clause, the subordinate clause cannot stand alone; it does not express a complete thought. Also called a dependent clause, the subordinate clause depends on a main clause, sometimes called an independent clause, to complete its meaning. Easily recognized key words and phrases usually begin these clauses—for example: “although,” “because,” “unless,” “if,” “even though,” “since,” “as soon as,” “while,” “who,” “when,” “where,” “how,” and “that.”
76. **sylogism:** a formal argument consisting of a major premise (a proposition) and a minor premise leading to a conclusion
77. **symbol:** any person, place, thing, event that is intended to represent itself as well as an abstract concept
EX: US flag = freedom
78. **syntax:** the arrangement to words in a sentence and the variety of sentence types used to create an effective writing
79. **theme:** the central idea or insight of a work of literature; the idea the author wishes to convey to his/her reader
80. **thesis:** the central theme of an argumentative essay; sentence containing the main idea/purpose of an essay
81. **tone:** the feeling associated with a writing; determined by the author’s attitude toward his/her topic and/or audience

- 82. transition:** a word or phrase that links different ideas. Used especially, although not exclusively, in expository and argumentative writing, transitions effectively signal a shift from one idea to another. A few commonly used transitional words or phrases are “furthermore,” “consequently,” “nevertheless,” “for example,” “in addition,” “likewise,” “similarly,” and “on the contrary.”
- 83. trite:** overused and commonplace; lacking interest or originality
- 84. understatement:** a figure of speech; saying something with less conviction or sincerity than what is meant; form of irony
litotes: a figure of speech by which an affirmation is made indirectly by denying its opposite. It uses understatement for emphasis, frequently with a negative assertion.
meiosis: the Greek term for understatement or belittling; a rhetorical figure by which something is referred to in terms less important than it really deserves. It describes something that is very impressive with simplicity.
- 85. wit:** a quality of speech/writing that combines verbal cleverness with keen perception, especially of the incongruous
EX: puns, malapropisms