

AP Language and Composition

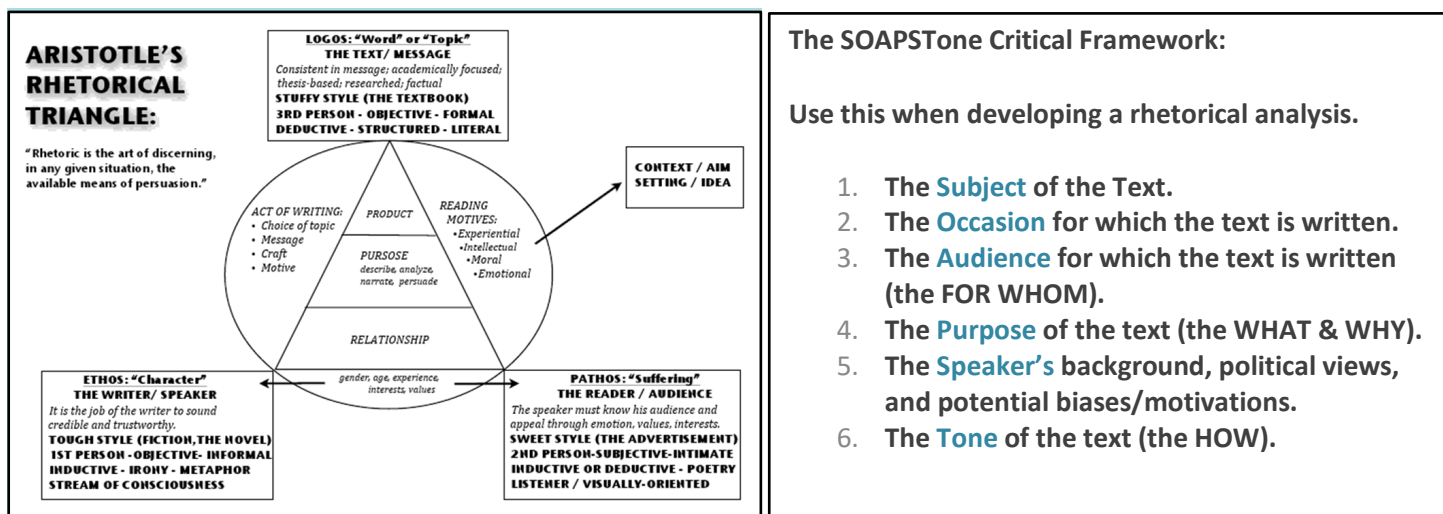
The Crash Course at a Glance | Quarter One

Understanding Rhetoric

Rhetoric is the study of how writers and speakers utilize words or visual components for a given audience for a given purpose. A rhetorical analysis essay studies the components of a nonfiction text and explains HOW the components work together to persuade, entertain, or inform.

Aristotle's Rhetorical Appeals

- Ethical Appeal (Ethos)- credibility/authority of writer/speaker
- Pathetic Appeal (Pathos)- appealing to the emotions/interests of the audience
- Logical Appeal (Logos)- the logic of the argument (facts, data, evidence within the text)



Application: "How to Sound Smart in a TED Talk" by Will Stephen

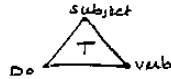
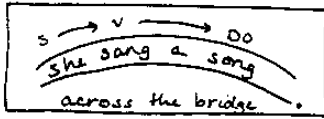
- Ethical Appeal (Ethos)- credibility/authority of writer/speaker- demonstrates through his appearance- fake glasses to look smart and through his manner of speaking and body language
- Pathetic Appeal (Pathos)- appealing to the emotions/interests of the audience- personal anecdote explain ("see it really happened!")- humor
- Logical Appeal (Logos)- the logic of the argument (facts, data, evidence within the text)- includes visuals, graphs, pie charts, words paired with images, data, etc.

Grammar Stuff

- Linguistics- the study of language
- Syntax- word order (Germanic structure- SVO)
- Semantics- word meaning (etymology, etc.)
- Types of Clauses: **Independent** (can stand alone as a sentence) and **Dependent** (Subordinate) (cannot stand alone)
- Types of Verbs: **Transitive & Intransitive**
- Types of Objects: Direct, Indirect, & Object of the Preposition
(Remember: the object of the preposition always has a preposition best friend. Always. We call the dynamic duo a prepositional phrase within a sentence.)
- Types of Voice: **Active Voice & Passive Voice**
 - Intransitive Verb? = Passive Voice (NO direct object)- makes an "I"
 - Transitive Verb? Active Voice (Direct Object all the way)- makes a triangle

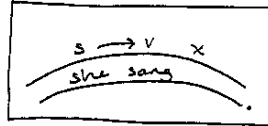
Transitive Verb

an action verb that sends its action to a noun or pronoun (the direct object of the sentence)



Intransitive Verb

verb without a corresponding direct object



unable to go all the way across the sentence bridge

"anyone lived in a pretty how town" by ee cummings

- Example of weird syntax (word order is all weird)
- Symbolism= seasons & cyclical relations (sun moon stars rain)
- Main Idea: Anyone lives and dies.
- Ambiguity= Anyone could be one character or a placeholder for "anybody"
- Theme: There's a circle of life.

"Jabberwocky" by Lewis Carroll

- Example of weird semantics (word meaning is all weird)
- Main Idea: Someone kills the jabberwock. Celebratory language.
- Theme: Conquering something is a cause for celebration.
- Even though the semantic value of each word is hindered, the structure of the language (the word order) enables some level of plausible interpretation.

Types of AP Language Essays:

- Rhetorical Analysis:** analyzing the writer or speaker's choices in their articulation of claims and information
- Argumentative Essay:** assert your own claim in regard to a provided text
- Synthesis Essay:** create an original argument using multiple textual references

Advanced Expository Paragraphing (Effective Academic Paragraphing... It's a thing.)

- Claim** (Thesis Statement or Topic Sentence)- includes title and author
- Elaboration**- builds on the claim
- Textual Support**- never leave a quotation hanging- always introduce it & use in-text citation
- Explanation**- explain how the quotation supports the claim
- Textual Support**- add a new element of the claim or build on the existing element of the claim
- Explanation**- always, always explain how the quotation backs the claim
- Tie Back to the Claim**- all about that 360-degree vibe

[Sample SOAPStone Analysis]:

"How Modern Life is like a Zombie Onslaught" by Chuck Klosterman (2010)

- General Observations: Capitalist language, colloquial language, and contemporary references
- Speaker:** Chuck Klosterman
- Occasion:** Article Submission for the New York Times in 2010
- Audience:** mainstream American audience; individuals familiar with *Mad Men* and *The Walking Dead*; assumed age group: 12-60 years old; target group: millennials; readers of the New York Times (white, educated, privileged; identify as liberal though might actually be conservative on some views); potentially readers of n+1
- Purpose:** To demonstrate how pop culture interests are really just ordinary life events manifested in something more socially enthralling; probably sold the article for profit- his livelihood
- Speaker's Background:** (American (MN) journalist for The New York Times- more liberal media source- 38 years old when he wrote the article (male- patriarchal privilege)- attended University of North Dakota (college-educated)- Anglo-European descent (white privilege)- one of seven kids, grew up on farm, raised Roman Catholic (assumed conservative values)- studied/worked in Germany in adulthood (world experience)- prolific journalist and author (of eight books)-

recognized initially for rock writing, then sports, then a little bit of everything (very knowledgeable); known for references to contemporary and pop culture

-**Tone:** sarcastic; dark humor; realistic discussion conveyed in a satirical way; use of capitalist language suggests there are multiple levels of critique (examples: “ever-expanding market,” “target,” “statistically,” “consumption,” “consumerism,” etc.); contemporary references to TV shows and other pop culture (Mad Men, “Night of the Living Dead,” *Twilight*, etc.);

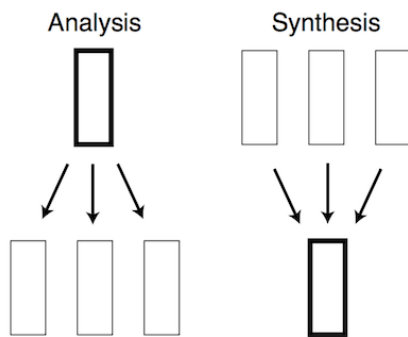
(Other Texts: “Shooting Dad” by Sarah Vowell; “That Power” by Childish Gambino; “My Best Friend” by Ise Lyfe)

Analysis Writing Versus Synthesis Writing

Analysis is when you study one text and deconstruct it. You break down the information into smaller pieces of significance. Synthesis is when you start with one idea (umbrella topic) and you gather all the pieces together and construct a position from all that you pull together and study.

Analysis = Deconstruction/Dissection

Synthesis = Construction/Compilation



Overview of Structures/Models of Argumentation

-**Classical Western Model**- Introduction, Narration, Confirmation, Refutation & Concession, Summation

-**Toulmin Model**- Data, Claim, Warrant, Qualifiers, Rebuttal, Backing

-**Rogerian Model**- Introduction, Acknowledgement of Opposition, Thesis, Support, Conclusion

MLA Formatting Guidelines

-12 Pt. Double-Spaced Times New Roman Font

-Last Name and Page Number in the upper right header

-One-inch margins

-Upper left-hand side of paper: Your Name / Instructor Name / Course Title / Date (XX Month XXXX)

-In-Text Citations: (Author’s Last Name Page #)

-Bibliography: Works Cited Page (use hanging indent)

-Use block indent for quotations that are four lines or more

Quote under four lines:

- a. Treuer asserts, “We are trying to create a new Indian story, one in which Native literature joins the mainstream of American letters” (4). OR
- b. He asserts, “We are trying to create a new Indian story, one in which Native literature joins the mainstream of American letters” (Treuer 4).

Quote over four lines:

Lessing states,
You are in the process of being indoctrinated. We have not yet evolved a system of education that is not a system of indoctrination. We are sorry, but it is the best we can do. What you are being taught here is an amalgam of current prejudice and the choices of the particular culture. The slightest look at history will show how impermanent these must be. You are being taught by people who have been able to accommodate themselves to a regime of thought laid down by their predecessors. (16)

Culture Jamming & Banksy Art (Street Graffiti)

- High Culture:** “posh,” high-class, traditionally supercilious culture (exp. Opera)
- Low Culture:** mainstream, pop culture, or mass culture for the lower social classes (exp. Classic Rock)
- Culture Jamming:** (also known as detournement) subverting the use of a recognized icon or idea to make a critical statement about a societal or cultural issue (exp. Banksy’s art)



Critical Framework for Visual Analysis:

1. **Relevancy** (Identify the context.)
2. **Appropriateness** (Intended audience?)
3. **Detail** (How much other info. is needed?)
4. **Currency** (When was the image created?)
5. **Authority** (Artist’s background)
6. **Bias** (Purpose- entertain, inform, or persuade?)

Speech Analysis: “This is Water” by David Foster Wallace

- S=** David Foster Wallace
- O=** Kenyon College Graduation Commencement 2005
- A=** College Graduates at a Prestigious Liberal Arts University
- P=** To emphasize that a liberal arts education teaches you that you have choice in determining how you will interpret every situation beyond the academic bubble of university studies and into the mundane trenches of everyday life
- S=** American writer and professor of English and creative writing; 43 years old when he gave the speech; white, male, born in NY, raised in Illinois; interest in tennis; parents were both highly educated professors; had a younger sister; parents were atheists, but he tried to join the Catholic Church twice; attended Amherst; graduated top of his class- summa cum laude; predilection for dogs; married; committed suicide at the age of 46.
- Tone=** uses anecdotal framework to facilitate a conversational tone peppered with academic and colloquial language to achieve an educated, but humble tone within his speech.
- Multiple Choice Strategy:** Read the passage. Mark it up. Annotate like crazy. Read only the question (not all of the options). Write the answer that you would put for the question if it were not MC, but rather short answer. Then, compare your answer with the MC options available. Which one most closely aligns?
- Rhetorical Devices/Contexts in Speech:** Anecdotes, didactic parables, colloquial language, allusions, symbolism, metaphors, rhetorical questions, ambiguity, analogy, connotative meanings, denotative meanings, hyperbole, imagery, irony, paradox, point-of-view, repetition, and wit.

Theoretical Text: “Modes of Abstraction: Property, Law, and Race” by Brenna Bhandar (2014)

- Background Knowledge: Types of Capital:
- Social Capital-** the gains acquired by knowing the right people; social privilege; “all on who you know” stuff
- Cultural Capital-** the profit of a “cultured” education- developing tastes that reflect socio-economic status
- Human Capital-** the profit of attaining skills that are useful in the workforce (in a capitalist labor system)
- Finance Capital-** the money or currency that represents worth/capital
- Abstraction-** the idea that a component of something physical can be turned into something abstract and powerful; in other words, the fusing of a physical or tangible thing with a concept of power (exp. Skin tone being viewed a property)
- Claim:** Whiteness relations have abstracted into a physical form of property, ownership, and entitlement due to the historical constitution of the United States of America.
- Counterclaim:** Though many discuss racism and ‘whiteness as property’ or the concept of white privilege, many scholars, particularly Cheryl I. Harris fail to fully develop the intersectional relationship of property relations, law developments, and the construction of the racialized black body.
- Supporting Point One:** (Racial Status) The African slave was both an object of exchange (a physical form of property) and a subject (a human being). However, this collapse between the object and the subject complicates Black identity and associated realms of privilege, property, and power.

-Supporting Point Two: (Racialized Property) The notion of the Black body as being both object and subject was reinforced through the limitations of land ownership for Black individuals (the cornerstone indication of capital and property in private capitalist schemes). Therefore, the limitations of the full Black subject mirrored the limitations of land ownership. Since the Black individual was not fully 'subject,' the 'object' component of his/her identity aligned with a conceptual coexistence with the status of land/property. This dehumanization strategy positioned Black slaves as property, inherently abstracting the idea that whiteness was the pre-requisite characteristic necessary for ownership of property (a.k.a. social power).

-Supporting Point Three: (Law Reinforcement of Racialized Property) This idea manifested and surfaced in laws and legal processes reinforcing the concept that one's category of 'subject' or 'object' or 'both' determined land ownership, which determined property rules, which indicated social class and power. Therefore, without law, the relationships between property and race would be completely de facto.

Assessed Rhetorical Devices

Allegory; Alliteration; Allusion; Ambiguity; Antecedent; Antithesis; Aphorism; Apostrophe; Assonance; Atmosphere; Caricature; Colloquial Language; Conceit; Connotation; Denotation; Diction; Didactic; Euphemism; Figurative Language; Generic Conventions; Genre

Additional Reading Assignment: The Glass Castle by Jeanette Walls
(Example of Autobiographical Memoir- Nonfiction)