Summer Reading for AP Language and Composition

This is a college level class that will require participation, commitment, and hard work. Upon successful completion of this course and receiving a satisfactory score on the AP exam in May of 2015, students may earn up to 6 college credits.

Summer reading is required. This packet should give you a thorough explanation of your summer reading assignment. Although this book is the only required reading over the summer, you are strongly encouraged to read more non-fiction and various columnists over the summer.

You will read Rebecca Skloot’s *The Immortal Life of Henrietta Lacks*. This novel can be purchased at any bookstore, checked out at your local library, or downloaded as an e-book. After you read the novel at least twice, you will need to do following in order to complete the summer reading assignment:

**Your written assignments will be due on the first day of class,**

**Before Beginning Your Summer Reading:**

Before beginning any other reading for the summer, print and carefully read the following: [http://hcl.harvard.edu/research/guides/lamont_handouts/interrogatingtexts.html](http://hcl.harvard.edu/research/guides/lamont_handouts/interrogatingtexts.html)

Please annotate your readings according to the instructions in the Harvard guide. You will be expected to know and to be well-practiced at using the reading techniques described in the links above.

In AP Language and Composition, we analyze everything we encounter, whether it is a conversation, advertisement, documentary, body language, cartoon or text (fiction and non-fiction). As you read through “What Do Students Need to Know About Rhetoric?” you will understand that a working knowledge of rhetoric teaches us to notice how an author uses rhetorical devices to create impact, build persuasion through the use of appeals, and to control the rhetorical triangle to communicate meaning. Additionally, as you complete the summer reading assignment, you will learn the skills needed to enter into the conversation of AP Language and Composition.

Rhetoric in and of itself is something that we all use on a daily basis, but generally do not use this particular terminology. Think of it this way – when you have something to relate to someone, you adjust your wording and demeanor based upon whom you are talking to. This is what is called the rhetorical triangle. You the speaker or writer have adjusted your persona and what you are saying (subject) based upon your listener or reader (audience) because you are trying to convince your audience of your point.

With this in mind it is your task to read *The Immortal Life of Henrietta Lacks*, and to analyze the novel with regard to its rhetorical meaning. Choose two of the following topics. For each of the topics, you must write an analytic response that shows your understanding of the question’s complexity.

1. Skloot begins the book with the following quote from Eli Weisel: “We must not see any person as an abstraction. Instead, we must see in every person a universe with its own secrets, with its own treasures, with its own sources of anguish, and with some measure of triumph.” Analyze the book in light of this quote. Explain the various ways in which both the scientific community and the media are guilty of having viewed Henrietta and her family as abstractions. What are the consequences of this perspective? How is
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Skloot’s different perspective evident in the way she conducted her research and wrote the book?

2. Analyze the ways in which Skloot’s style exemplifies the writer’s rule of “show, don’t tell” as she develops the characters of Henrietta, Deborah, George Gey, and other key figures in the book. Note that you are to analyze her use of rhetorical devices in order to comment on her style.

3. Analyze the significance of chapter and section breaks in the book. How does Skloot use transitions to develop continuity between sections that do not appear in chronological order? What is Skloot revealing through the juxtaposition of scenes and the division of the book into the three sections of Life, Death, and Immortality?

1. Write two essay which are original critical analyses.
   Each of the last three words is significant: “Original” indicates that no secondary sources of any kind are to be used in the writing of the paper; “critical” involves evaluation, rather than mere paraphrase; “analysis” entails close reading and writing about Skloot’s book. Each essay should be 3-4 pages in length. You must use MLA format.

2. Rhetorical Terms Flashcards
   For the following words make flashcards that have the word and the definition on one side of the card and an example from the novel on the other side. Please use the 4x6 cards, you will add additional examples and other terms during the year.

   Allegory  Diction  Oxymoron
   Allusion  Ethos  Parallelism
   Analogy  Figurative Language  Pathos
   Analogy  Imagery  Personification
   Antithesis  Juxtaposition  Rhetorical Question
   Connotation  Logos  Syllogism
   Denotation  Metaphor  Syntax

Your grade for this assignment.
   Your grade will be based upon how well you are able to analyze the novel, detailing Rebecca Skloot’s use of rhetorical devices. You must support your assertions using appropriate quotes and examples. Remember no disembodied quotes.

Delivery
   Bring a hard copy of your essays to class on the first day of school. The essays will be checked in on that day and you will then post the essays to “Turnitin.com” that night (first homework grade).

Mary_Turner  Doug Hernandez  Maria Lyons
Assistant Principal  Teacher  Teacher
Mary_Turner@scps.k12.fl.us  Doug_Hernandez@scps.k12.fl.us  Maria_Lyons@scps.k12.fl.us
Writing Rules for Formal Writing

1. **Never** write in the first person (I, me, us, we) or second person (you, your, yours). Always write in 3\textsuperscript{rd} person.

2. Always write in the **present tense** when writing about literature.

3. **Never** write contractions or any type of abbreviation. Use formal language at all times (not Scout’s dad, but Scout’s father). **Do not** use slang or clichés. “Avoid them like the plague” 😊

4. Quotations from the primary source **MUST** be used to support your points. Punctuation always goes **inside** the quotation mark. **NO DISEMBODIED QUOTES!!!** You cannot quote entire sentences and stick them in your essay as stand-alone sentences. Keep quotes short and integrate them into a sentence you are writing.

5. All titles for **short pieces** of literature (short stories and poems) ~ **Quotation marks** for “The Raven” or “The Scarlet Ibis”
   - All titles for **long pieces** of literature (novels) ~ **Underline when handwriting** ~ Things Fall Apart or **Italicize when typing** ~ Things Fall Apart.

7. **Thesis statement** is always the last sentence in the introduction.
   - All **topic sentences** must support the thesis.

8. Don’t editorialize. Don’t praise the writer or the text (Knowles does an excellent job...). It just indicates that you have nothing of substance to say and are hoping the teacher will not notice if you pretend you really like the book.

9. Take a break from your work before you **proofread.** Read your writing aloud when proofreading.

10. **Two spaces after all periods.**

11. **Titles** need to be a bit creative.
   - It should tell the reader the topic, yet the title should not be the title of the literary work (“The Raven”).
   - **You** didn’t write “The Raven.”

12. Never start a sentence with a coordinating conjunction (**FANBOYS ~ for, and, nor, but, or, yet, so**). Exception: Used as an interjection (Example: So, you think you want to be a writer? Writing Fiction)

13. Do not use fickle words – **probably, might, seems, maybe, possibly, could.**
    - Sound as if you know what you are talking about. **Be definite.**

14. **NEVER WRITE:** “I am going to write about,” “the reason I am writing,” or “I just wrote about.” **JUST WRITE IT.** No one cares about your reasoning.

15. Use **strong transitions.** Transitions are not used exclusively at the beginning of a paragraph. Transitions can and should be used throughout your writing. See transition sheet for good examples. Forbidden transitions are as follows: first of all, secondly, thirdly, in conclusion. They are weak and juvenile.

16. Avoid the forbidden words: **like, a lot, stuff, things,**
Representative Authors
There is no recommended or required reading list for the AP English Language and Composition course. The following authors are provided simply to suggest the range and quality of reading expected in the course. Teachers may select authors from the names below or may choose others of comparable quality and complexity.

Autobiographers and Diarists
Melba Patillo Beals, James Boswell, Judith Ortiz Cofer, Jill Ker Conway, Thomas De Quincey, Frederick Douglass, Benjamin Franklin, Stephanie Elizondo Griest, Elva Trevino Hart, Harriet Jacobs (Linda Brent), Helen Keller, Maxine Hong Kingston, T. E. Lawrence, Frank McCourt, Samuel Pepys, Richard Rodriguez, Richard Wright, Malcolm X, Anzia Yezierska

Biographers and History Writers

Critics

Essayists and Fiction Writers

Journalists

Political Writers

Science and Nature Writers
SOAPSTone

- Originally conceived as a method for dissecting the work of professional writers, SOAPSTone provides a concrete strategy to help students identify and understand the main components of writing, including their own writing.
- SOAPSTone (Speaker, Occasion, Audience, Purpose, Subject, Tone) is an acronym for a series of questions that students must first ask themselves, and then answer, as they begin to analyze texts and/or plan for their own writing assignments.

Who is the Speaker?
The voice that tells the story. Whose voice is going to be heard? Whether this voice belongs to a fictional character or to the writers themselves, students should determine how a writer develops the personality/character/credibility of the speaker or narrator that will influence the overall meaning of the text. Think about: What assumptions can you make about the speaker? (e.g. age, gender, emotional state, etc.) What is the speaker’s point of view?

What is the Occasion?
The context and circumstances of the piece that prompted the writing. Writing does not occur in a vacuum. All writers are influenced by the larger occasion: an environment of ideas, attitudes, and emotions that swirl around a broad issue. Then there is the immediate occasion: an event or situation that catches the writer's attention and triggers a response. What is the rhetorical occasion of the text (to relate a memory, a description, an observation, an argument, a critique?) Think about: What is the setting? What is the intended emotional effect? What else was going on in the world when the author was writing? What is the rhetorical occasion of the text (to relate a memory, a description, an observation, an argument, etc.)

Who is the Audience?
The group of readers to whom this piece is directed. Successful writers must determine who the audience is that they intend to address. It may be one person or a specific group. This choice of audience will affect how and why writers write a particular text. Think about: Who does the author want to be affected by the text?

What is the Purpose?
The reason behind the text. Writers need to clearly consider the purpose of their text in order to develop the thesis or the argument and its logic, or in the case of fiction, to develop a theme. Writers should ask themselves, "What do I want my audience to think or do as a result of reading my text?" What is the writer’s message and how does he convey it?

What is the Subject?
Students should be able to state the subject in a few words or phrases. This step helps them to focus on the intended task throughout the writing process. Subjects, or topics, are then developed into full ideas, arguments, or themes. What is the speaker literally saying?

What is the Tone?
The attitude of the author toward his/her subject. The spoken word can convey the speaker's attitude and thus help to impart meaning through tone of voice. With the written word, tone is created by conscious choices in diction, syntax, figurative language, imagery and selection of details to extend meaning beyond the literal. The ability to manage tone is one of the best indicators of a sophisticated writer. Think about: Diction – is the writing tight and efficient (economical) or elaborate and long-winded (expansive)? Does the writer use proper and formal language? Tone – What is the speaker's attitudes about the subject? About the audience? Does the speaker seem sarcastic, aggressive, wistful, pessimistic, hopeful, bitter, reflective, skeptical, etc.?
PASSAGE ANALYSIS TIPS
(Some ideas based on comments by Alan Buster, AP English Consultant)

Passage analysis questions on the AP exam often suggest which stylistic terms the writer should address. Even when the questions mention no stylistic terms, it is wise to include references to diction, syntax, figures of speech, and tone. Students should pay particular attention to the main verbs in the question: verbs like “characterize” and “analyze” call for the writer to emphasize style with appropriate terms.

When analyzing diction, consider such questions as:
- Is the language concrete or abstract, verbs active or passive?
- Are the words monosyllabic or polysyllabic?
- Do the words have interesting or unusual connotations?
- Is the diction formal, colloquial, slang, didactic, etc?
- Is there any change in the level of diction in the passage?
- What can the reader infer about the speaker or the speaker’s attitude from the word choice, and how does it connect to tone?

When analyzing syntax, consider such questions as:
- Are the sentences simple and direct, or complex and convoluted?
- How do dependent clauses relate to main clauses?
- Does the author use repetition or parallel structure for emphasis?
- Does the author write periodic or cumulative sentences?
- Are there instances of balanced sentences, chiasmus, or antithesis?
- Are there rhetorical questions in the passage?
- How is the passage punctuated, and what is the effect of punctuation?

When discussing figures of speech, consider such questions as:
- Are there interesting images or patterns of imagery (word pictures) in the passage?
- Does the author make use of personification, synecdoche, or apostrophe?
- Is there deliberate hyperbole or understatement in the passage?
- Does the author employ paradox or oxymoron to add complexity?
- What part do rhythm and sound devices like assonance, consonance, alliteration, or onomatopoeia play in the passage?

When discussing tone, consider such questions as:
- What seems to be the speaker’s attitude in the passage?
- Can you hear a distinct voice?
- Is more than one attitude or point of view expressed?
- Does the passage have a noticeable emotional mood or atmosphere?
- Can anything in the passage be described as irony?

**NOTE:**
Never substitute terminology for analysis.
Always connect the literary term (and example) directly to the effect it creates in the passage.
Include clear commentary after all supporting quotations and tie to the total meaning.
What Do Students Need to Know About Rhetoric?

Hepzibah Roskelly
University of North Carolina
Greensboro, North Carolina

The AP Language and Composition Exam places strong emphasis on students’ ability to analyze texts rhetorically and to use rhetoric effectively as they compose essay responses. It’s an important question for teachers, therefore, to consider what students need to know about this often misunderstood term in order to write confidently and skillfully.

The traditional definition of rhetoric, first proposed by Aristotle, and embellished over the centuries by scholars and teachers, is that rhetoric is the art of observing in any given case the “available means of persuasion.”

“The whole process of education for me was learning to put names to things I already knew.” That’s a line spoken by Kinsey Millhone, Sue Grafton’s private investigator in one of her series of alphabet mystery novels, C is for Corpse. When I began a graduate program that specialized in rhetoric, I wasn’t quite sure what that word meant. But once I was introduced to it, I realized rhetoric was something I had always known about.

Any of these opening paragraphs might be a suitable way to begin an essay on what students need to know as they begin a course of study that emphasizes rhetoric and prepares them for the AP English Language Exam. The first acknowledges that the question teachers ask about teaching rhetoric is a valid one. The second establishes a working definition and suggests that the writer will rely on classical rhetoric to propose answers to the question. And the third? Perhaps it tells more about the writer than about the subject. She likes mysteries; she knows that many people (including herself when she was a student) don’t know much about the term. But that third opening is the one I choose to begin with. It’s a rhetorical decision, based on what I know of myself, of the subject, and of you. I want you to know something of me, and I’d like to begin a conversation with you. I also want to establish my purpose right away, and Millhone’s line states that purpose nicely. Rhetoric is all about giving a name to something we already know a great deal about, and teachers who understand that are well on their way to teaching rhetoric effectively in their classes.

The first thing that students need to know about rhetoric, then, is that it’s all around us in conversation, in movies, in advertisements and books, in body language, and in art. We employ rhetoric whether we’re conscious of it or not, but becoming conscious of how rhetoric works can transform speaking, reading, and writing, making us more successful and able communicators and more discerning audiences. The very ordinariness of rhetoric is the single most important tool for teachers to use to help students understand its dynamics and practice them.
Exploring several writers’ definitions of rhetoric will, I hope, reinforce this truth about the commonness of rhetorical practice and provide some useful terms for students as they analyze texts and write their own. The first is Aristotle’s, whose work on rhetoric has been employed by scholars and teachers for centuries, and who teachers still rely on for basic understandings about the rhetorical transaction.

**The Rhetorical Triangle: Subject, Audience, Speaker’s Persona**

Rhetoric may be defined as the faculty of observing in any given case the available means of persuasion.
—Aristotle

Aristotle believed that from the world around them, speakers could observe how communication happens and use that understanding to develop sound and convincing arguments. In order to do that, speakers needed to look at three elements, graphically represented by what we now call the rhetorical triangle:

Aristotle said that when a rhetor or speaker begins to consider how to compose a speech— that is, begins the process of invention—the speaker must take into account three elements: the subject, the audience, and the speaker. The three elements are connected and interdependent; hence, the triangle.

Considering the subject means that the writer/speaker evaluates what he or she knows already and needs to know, investigates perspectives, and determines kinds of evidence or proofs that seem most useful. Students are often taught how to conduct research into a subject and how to support claims with appropriate evidence, and it is the subject point of the triangle that students are most aware of and feel most confident about. But, as Aristotle shows, knowing a subject—the theme of a novel, literary or rhetorical terms, reasons for the Civil War—is only one facet of composing.

Considering the audience means speculating about the reader’s expectations, knowledge, and disposition with regard to the subject writers explore. When students respond to an assignment given by a teacher, they have the advantage of knowing a bit of what their
audience expects from them because it is often spelled out. “Five to seven pages of error-free prose.” “State your thesis clearly and early.” “Use two outside sources.” “Have fun.” All of these instructions suggest to a student writer what the reader expects and will look for; in fact, pointing out directly the rhetoric of assignments we make as teachers is a good way to develop students’ rhetorical understanding. When there is no assignment, writers imagine their readers, and if they follow Aristotle’s definition, they will use their own experience and observation to help them decide on how to communicate with readers.

The use of experience and observation brings Aristotle to the speaker point of the triangle. Writers use who they are, what they know and feel, and what they’ve seen and done to find their attitudes toward a subject and their understanding of a reader. Decisions about formal and informal language, the use of narrative or quotations, the tone of familiarity or objectivity, come as a result of writers considering their speaking voices on the page. My opening paragraph, the exordium, attempts to give readers insight into me as well as into the subject, and it comes from my experience as a reader who responds to the personal voice. The creation of that voice Aristotle called the persona, the character the speaker creates as he or she writes.

Many teachers use the triangle to help students envision the rhetorical situation. Aristotle saw these rhetorical elements coming from lived experience. Speakers knew how to communicate because they spoke and listened, studied, and conversed in the world. Exercises that ask students to observe carefully and comment on rhetorical situations in action—the cover of a magazine, a conversation in the lunchroom, the principal’s address to the student body—reinforce observation and experience as crucial skills for budding rhetoricians as well as help students transfer skills to their writing and interpreting of literary and other texts.

**Appeals to Logos, Pathos, and Ethos**

In order to make the rhetorical relationship—speakers to hearers, hearers to subjects, speakers to subjects—most successful, writers use what Aristotle and his descendants called the appeals: logos, ethos, and pathos.

They appeal to a reader’s sense of logos when they offer clear, reasonable premises and proofs, when they develop ideas with appropriate details, and when they make sure readers can follow the progression of ideas. The logical thinking that informs speakers’ decisions and readers’ responses forms a large part of the kind of writing students accomplish in school.

Writers use ethos when they demonstrate that they are credible, good-willed, and knowledgeable about their subjects, and when they connect their thinking to readers’ own ethical or moral beliefs. Quintilian, a Roman rhetorician and theorist, wrote that the
speaker should be the “good man speaking well.” This emphasis on good character meant that audiences and speakers could assume the best intentions and the most thoughtful search for truths about an issue. Students’ use of research and quotations is often as much an ethical as a logical appeal, demonstrating to their teachers that their character is thoughtful, meticulous, and hardworking.

When writers draw on the emotions and interests of readers, and highlight them, they use pathos, the most powerful appeal and the most immediate—hence its dominance in advertisements. Students foreground this appeal when they use personal stories or observations, sometimes even within the context of analytical writing, where it can work dramatically well to provoke readers’ sympathetic reaction. Figurative language is often used by writers to heighten the emotional connections readers make to the subject. Emily Dickinson’s poem that begins with the metaphor “My life had stood—a loaded gun,” for example, provokes readers’ reactions of fear or dread as they begin to read.

As most teachers teach the appeals, they make sure to note how intertwined the three are. John F. Kennedy’s famous line (an example of the rhetorical trope of antimetabole, by the way), “Ask not what your country can do for you—ask what you can do for your country,” calls attention to the ethical qualities of both speaker and hearer, begins to propose a solution to some of the country’s ills by enlisting the direct help of its citizens, and calls forth an emotional patriotism toward the country that has already done so much for individuals. Asking students to investigate how appeals work in their own writing highlights the way the elements of diction, imagery, and syntax work to produce persuasive effects, and often makes students conscious of the way they’re unconsciously exercising rhetorical control.

Any text students read can be useful for teachers in teaching these elements of classical rhetoric. Speeches, because they’re immediate in connecting speaker and hearer, provide good illustrations of how rhetorical relationships work. In Shakespeare’s Julius Caesar, Marc Antony’s speech allows readers to see clearly how appeals intertwine, how a speaker’s persona is established, how aim or purpose controls examples. Sojourner Truth’s repetition of the phrase “Ain’t I a Woman?” shows students the power of repetition and balance in writing as well as the power of gesture (Truth’s gestures to the audience are usually included in texts of the speech). Asking students to look for rhetorical transactions in novels, in poems, in plays, and in nonfiction will expose how rhetorical all writing is.
Context and Purpose

Rhetoric is what we have instead of omniscience.
—Ann Berthoff

It’s important to note that Aristotle omitted—or confronted only indirectly—two other elements of the rhetorical situation, the context in which writing or speaking occurs and the emerging aim or purpose that underlies many of the writer’s decisions. In part, Aristotle and other classical rhetoricians could assume context and aim since all speakers and most hearers were male, upper class, and concerned with addressing important civic, public issues of the day. But these two considerations affect every element of the rhetorical triangle. Some teachers add circles around the triangle or write inside of it to show the importance of these two elements to rhetorical understanding.

Ann Berthoff’s statement suggests the importance of context, the situation in which writing and reading occur, and the way that an exploration of that situation, a rhetorical analysis, can lead to understanding of what underlies writers’ choices. We can’t know for sure what writers mean, Berthoff argues, but we have rhetoric to help us interpret.

The importance of context is especially obvious in comedy and political writing, where controlling ideas are often, maybe even usually, topical, concerned with current events and ideas. One reason comedy is difficult to teach sometimes is that the events alluded to are no longer current for readers and the humor is missed. Teachers who have taught Jonathan Swift’s “A Modest Proposal,” for example, have to fill in the context of the Irish famine and the consequent mind-numbing deprivation in order to have students react appropriately to the black humor of Swift’s solutions to the problem. But using humorist David Sedaris’s essays or Mort Sahl’s political humor or Dorothy Parker’s wry social commentary provides a fine opportunity to ask students to do research on the context in which these pieces were written. Students who understand context learn how and why they write differently in history class and English or biology. And giving students real
contexts to write in—letters to the editor, proposals for school reforms, study notes for other students—highlights how context can alter rhetorical choices in form and content.

**Intention**

Rhetoric... should be a study of misunderstandings and their remedies.
—I. A. Richards

Richards’s statement reveals how key intention or aim is to rhetorical effectiveness. Words and forms carry writers’ intentions, but, as Richards indicates, those aims can be miscommunicated. Investigating how readers perceive intentions exposes where and how communication happens or is lost. For Richards, rhetoric is the way to connect intentions with responses, the way to reconcile readers and writers. Intention is sometimes embodied in a thesis statement; certainly, students get lots of practice making those statements clear. *But intention is carried out throughout a piece, and it often changes.* Writing workshops where writers articulate intentions and readers suggest where they perceive them or lose them give students a way to realize intentions more fully.

Many texts students read can illuminate how intentions may be misperceived as well as communicated effectively. “A Modest Proposal,” for example, is sometimes perceived as horrific by student readers rather than anguished. Jane Addams’s “Bayonet Charge” speech, delivered just before America’s entrance into World War I, provoked a storm of protest when it seemed to many that she was impugning the bravery of fighting soldiers who had to be drugged before they could engage in the mutilation of the bayonet charge. Although she kept restating her intention in later documents, her career was nearly ruined, and her reputation suffered for decades. I use that example (in part because you may not be familiar with it) to show that students can find much to discuss when they examine texts from the perspective of misunderstandings and their remedies.

**Visual Rhetoric**

One way to explore rhetoric in all its pervasiveness and complexity is to make use of the visual. Students are expert rhetoricians when it comes to symbolic gesture, graphic design, and action shots in film. What does Donald Trump’s hand gesture accompanying his straightforward “You’re fired” on the recent “reality” television program *The Apprentice* signal? (Notice the topical context I’m using here: perhaps when you read this, this show will no longer be around.) Why does Picasso use color and action in the way he does in his painting *Guernica*? Why are so many Internet sites organized in columns that sometimes compete for attention? Linking the visual to the linguistic, students gain confidence and control as they analyze and produce rhetoric.
Conclusion

So what do students need to know about rhetoric? Not so much the names of its tropes and figures, although students often like to hunt for examples of asyndeton or periphrasis, and it is also true that if they can identify them in texts they read they can in turn practice them in their own writing, often to great effect. (If you’re interested in having students do some work with figures of speech and the tropes of classical rhetoric, visit the fine Web site at Brigham Young University developed by Professor Gideon Burton called Silva Rhetoricae, literally “the forest of rhetoric”: humanities.byu.edu/rhetoric/silva.htm. That site provides hundreds of terms and definitions of rhetorical figures.) However, it’s more important to recognize how figures of speech affect readers and be able to use them effectively to persuade and communicate than it is to identify them, and the exam itself places little emphasis on an ability to name zeugma (a figure where one item in a series of parallel constructions in a sentence is governed by a single word), but great emphasis on a student’s ability to write a sentence that shows an awareness of how parallel constructions affect readers’ responses.

Students don’t need to memorize the five canons of classical rhetoric either—invention, arrangement, style, memory, and delivery—although studying what each of those canons might mean for the composing processes of today’s student writers might initiate provocative conversation about paragraph length, sentence structure, use of repetition, and format of final product.

What students need to know about rhetoric is in many ways what they know already about the way they interact with others and with the world. Teaching the connections between the words they work with in the classroom and the world outside it can challenge and engage students in powerful ways as they find out how much they can use what they know of the available means of persuasion to learn more.

Some useful books on rhetoric:


