AP Language and Composition

All AP Lang students are required to read the assigned text over summer and complete the corresponding assignment.

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 2016, students may earn up to 6 college credits.

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.

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 are due on the first day of class.

The Immortal Life of Henrietta Lacks by Rebecca Skloot

Before beginning any other reading for the summer, print and carefully read: 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 controls 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 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 one of the following topics. Write an essay which is an 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. Your essay should be 3 pages in length. You must use MLA format.
1. Skloot begins the book with the following quote from Eli Wiesel: "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 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.

Rhetorical Term 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 either Henrietta Lacks, another book you have read or an on-line resource on the other side. Please use 4x6 cards, you will add additional examples and other terms during the year.

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<thead>
<tr>
<th>Allusion</th>
<th>Ethos</th>
<th>Parallelism</th>
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<td>Analogy</td>
<td>Imagery</td>
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<td>Antithesis</td>
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<td>Connotation</td>
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<td>Rhetorical Question</td>
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<td>Denotation</td>
<td>Metaphor</td>
<td>Syllogism</td>
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<td>Diction</td>
<td>Oxymoron</td>
<td>Syntax</td>
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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 essay to class on the first day of school. The essay will be checked in on that day and you will then post the essay to "Turnitin.com" that night (first homework grade).

Questions? Contact:
Mary Turner, Assistant Principal  Doug Hernandez, Teacher  Maria Lyons, 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 3rd 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 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 create **analogies**, like similes and metaphors, or broader comparisons?
- 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**.