

AP ENGLISH LANGUAGE AND COMPOSITION
SUMMER ASSIGNMENT

Dear Brilliant and Erudite Student,

Welcome to AP English Language and Composition! I look forward to embarking on an interesting and challenging course of study during the next school year. This course focuses on rhetorical theory and examining how writers use rhetorical tools to craft their arguments. That process begins this summer. You must have the following assignments done and to me by **the 1st day of school**. *Dum dum dum dummmm...sounds scary doesn't it? Don't worry; it's not.*

RHETORICAL VOCABULARY

Familiarize yourself with the rhetorical vocabulary below. There will be a quiz sometime in the first week or so of school.

THE ADVENTURES OF HUCKLEBERRY FINN

In preparation for reading *The Adventures of Huckleberry Finn*, read a couple of essays from the Norton Critical Edition: David L. Smith's "Huck, Jim, and American Racial Discourse" and Toni Morrison's "This Amazing, Troubling Book." Write a response to each article focusing on the author's arguments and how they are supported by his/her style (tone, diction, sentence patterns, selection of detail in descriptions, and method of organization). Examples from each work are required to support your assertions. You can purchase the critical edition over the summer, or read any unabridged copy of the novel and read the articles in pdf format form

<http://www.fifeschools.com/fhs/staff/agiddings/index.html>.

Also over the summer, read *The Adventures of Huckleberry Finn*, focusing your reading on the argument(s) of the book and its rhetorical approach. Pay special attention to the notice at the beginning of the book. As a means of comprehension, answer the study guide questions included with the summer assignment.

OTHER READING

Though not required, you may find it easier to write a strong paper in our Pop Culture unit if you have read *Amusing Ourselves to Death* by Neil Postman. This won't come for a while during the year though and is certainly not required.

PARTING THOUGHTS

I look forward to working with you in the coming year. This class will not be easy. I will ask you to do a great deal of close reading and quite a bit of writing. It is in this detailed work that thinkers and writers are born. The benefit of such work to the individual and society goes beyond the possibility of earning a couple of college credits, though I hope you earn those as well. The AP test this past spring was \$84. It is considered part of the class.

Have a wonderful summer!

Mr. Andrew Giddings

mr.giddings@comcast.net

<http://giddings.edublogs.org>

P.S. Don't forget to **enjoy** *Huckleberry Finn*. It's a wonderful read.

SOME USEFUL RHETORICAL VOCABULARY

Allusion	An indirect reference, often to another text or historical event
Anecdote	A short account of an interesting story
Colloquialism	An informal or conversational use of language
Connotation	That which is implied by a word, as opposed to the word's literal meaning (denotation – literal meaning or dictionary meaning)
Diction:	word choice
Ethos	A Greek term referring to the character of a person; the appeal of a text to the credibility and character of the speaker, writer, or narrator
Figurative Language	The use of tropes or figures of speech; going beyond literal meaning to achieve literary effect
Hyperbole	Exaggeration for the purpose of emphasis
Imagery	Vivid use of language that evokes a reader's senses (sight, smell, taste, touch, hearing)
Irony	A contradiction between what is said and what is meant; in congruity between action and result
Juxtaposition	Placement of two things side by side for emphasis
Logos	A Greek term that means "word"; the appeal of a text based on the logical structure of its argument or central idea
Metaphor	A figure of speech or trope through which one thing is spoken of as though it were something else, thus making an implicit comparison
Pathos	A Greek term that refers to suffering but has come to be associated with broader appeals to emotion; the appeal of a text to the emotions or interests of the audience.
Persona	The speaker, voice, or character assumed by the author of a piece of writing
Point of View	The perspective or source of a piece of writing. First person has a narrator who refers to him or herself as I and a third person narrator does not use I at all.
Satire	An ironic, sarcastic, or witty composition that claims to argue for something, but actually argues against it
Syntax	Sentence structure
Tone	The speaker's attitude toward the subject or audience
Understatement	Lack of emphasis in a statement or point; restraint in language often used for ironic effect

The above definitions come primarily from our textbook in addition to *Everyday Use*:

Roskelly, Hephzibah, and David A. Jolliffe. *Everyday Use : Rhetoric at Work in Reading and Writing: College Version*. New York: Addison-Wesley Longman, Incorporated, 2007.

Shea, Renee H., Lawrence Scanlon, and Robin Dissin Aufses. *The Language of Composition : Reading, Writing, Rhetoric*. Boston: Bedford/Saint Martin's, 2007.

HUCKLEBERRY FINN DISCUSSION QUESTIONS

NOTICE

PERSONS

attempting to find a motive in this narrative will be prosecuted;
persons attempting to find a moral in it will be banished;
persons attempting to find a plot in it will be shot.

By Order Of *The Author*,
Per G.G., Chief of Ordnance.

NOTE ON READING THE NOVEL

As you read, reflect upon the argument Mark Twain is making through this novel (yes, authors can make arguments in fiction, just as they can in prose—see Twain’s notice above that begins the novel). When you finish the novel, write a reflection on what you think that argument is and explain how he put it together.

The following questions are borrowed from a retired teacher that I used to work with and are designed to help your comprehension of the novel. Complete these as you read.

CHAPTERS I - III

1. Find as many examples of superstition as you can in these first three chapters.
2. Find one example of the theme of honesty (telling lies/telling the truth).
3. Why do you think the author has his narrator, Huck, use the "N" word?

CHAPTERS IV - VI

1. Imagine you are Huck, who has been at the Widow's house for some time now. Write a journal entry about your daily routine and your feelings toward the Widow. Try to reproduce Huck's dialect.

CHAPTERS VI - IX

1. Why does Huck decide to run away from Pap?
2. How does Twain begin to question the morality of slavery in chapter VI?
3. What superstitious practice involving bread do the townspeople use to find Huck? In what ironic and humorous way does the practice succeed?
4. During one night the river brings a two story house by the island. What is in the house that Jim keeps Huck from seeing? Why do you suppose he does this?
5. What is unusual about Huck's reaction to the storm in Chapter IX? How does he make you clearly see and hear the storm?

CHAPTERS X - XI

1. Using a dead rattlesnake Huck plays what he thinks is a harmless joke on Jim. What happens to Jim? How does Huck feel about what happened?
2. What theme is Twain building in Chapter XI when Huck chooses not to turn in Jim for the reward money?

CHAPTERS XII - XVI

1. Before boarding the wrecked steamboat Huck tells Jim that this is the kind of adventure Tom Sawyer would enjoy. Twain is inviting you to compare the boyish world of games robbery and murder with reality in the world of adults. Compare the way Tom Sawyer treated little Tommy Barnes for threatening to tell the secrets of the gang with the way Bill and Jake deal with Jim Turner for the same offense.
2. Early in their journey down the river Jim and Huck confront a moral problem - stealing food. What solution to the problem do they find?
3. In the talk about King Solomon a moral issue is raised. It seems to Huck that Jim has simply missed the point of the story of King Solomon and the child. But Jim is trying to tell Huck a more basic point. What do you think Jim is trying to tell Huck about parents and children in his tirade against King Solomon?

CHAPTERS XVII - XVIII

1. In chapter XVII Huck indirectly reveals his age. How old is he? How do you know?
2. Huck's description of the Grangerford household is richly ironic. Reread the description of the house and its furnishings. What is Huck's opinion of the Grangerford home?
3. As Huck carefully and honestly reports on the home his naive judgment becomes obvious. Because his words produce effect opposite to that he intends, the result is unconscious irony. What is the ironic effect of each of the following details?
 - a. The performance of the pendulum clock on the mantelpiece.
 - b. The appearance of the artificial fruit.
 - c. The "beautiful" oilcloth that covers the table.
 - d. The arrangement of the books on the table.
 - e. The kinds of pictures on the walls.
 - f. Huck's description of the piano.

CHAPTERS XIX - XXIII

1. When the duke and the king question Huck about himself and Jim, he responds with another one of his lies. Review the six autobiographical lies Huck has told so far in the story. (page) note that he frequently invents a whole family for himself. What inner truth about Huck does this aspect of his lies suggest?
2. Chapter XIX opens with a description of nature in a calm and tranquil mood. The description of the passage is beautiful without being sentimental. Mention two humorous touches that help keep the passage from becoming sentimental.
3. The same passage is also saved from sentimentalism by Huck's constant awareness of the more sordid or dangerous aspects of reality. Point out several such aspects in Huck's description.

CHAPTERS XXIV - XXIX

1. Throughout the Wilks episode, Huck comments with disapproval and even disgust on the king's lies and poses. Yet you have seen Huck is an inveterate liar himself, and that

- he often pretends to be somebody else. Is Huck justified in his disapproval? What difference do you see - if any - between Huck's lies and disguises and those of the king?
2. Huck tells Mary Jane the truth about the duke and the king. What makes Huck reveal the fraud at this point? Why does Huck not want Mary Jane to expose the impostors right away?
 3. How does Huck feel about telling Mary Jane the truth? Do you find anything amusing about Huck's point of view here?
 4. Greed proves to be the downfall of the king and the duke. Explain how this is true. Mention at least one other instance in the story when greed caused one or more characters to lose everything.

CHAPTERS XXX - XXXI

1. How did the gold save the duke and the king?
2. Huck says, "You can't pray a lie -- I found that out." What is the lie that keeps Huck from praying?
3. Does Huck's attitude toward the institution of slavery make his decision to help Jim escape seem more or less admirable? Why?
4. Many readers regard Huck's struggle with his conscience in Chapter XXXI as the climax of the novel. What earlier episode, in which Huck experiences a similar moral conflict regarding Jim, foreshadows this final struggle?
5. In what way is Huck's final decision more courageous than his earlier action regarding Jim?

CHAPTERS XXXII - XXXIX

1. When Huck tells Tom that he intends to set Jim free, how does Tom respond?
2. Why is Huck distressed by Tom's response?
3. How is Huck's relationship with Tom at the end of the novel similar to that in the early chapters?
4. In what respects is Jim back where he was at the beginning of the novel?

CHAPTERS XL - XLII AND CHAPTER THE LAST

1. When Huck, Jim and Tom reach the raft what does Tom want to do?
2. What does Jim insist on doing? What risk to Jim does this entail? Does it seem realistic to you that Jim acts as he does?
3. Why do the men in the crowd not hang Jim?
4. While the men are abusing Jim by cursing and hitting him, how does he behave toward Huck? Why?
5. Tom reveals that the whole operation to free Jim was just a game. If Huck had known all along what Tom knew, do you think he would have gone along with Tom's long, complicated rescue plan?
6. What do you think of Tom's making a game of setting Jim free?

7. No other relationship in the novel affects Huck as profoundly as his friendship with Jim. In what sense does Jim serve as the model of a good father to Huck?
8. Almost everyone who meets Huck wants to change him in some way. Yet only Jim actually causes a significant change in Huck. How would you explain this?
9. At the end of a novel, we expect one or more of the main characters to have grown or changed in some significant way. In what ways has Huck grown or changed as a result of his experiences?