

11th Grade
Summer Reading 2018-19
AP Language and Composition
Mills E. Godwin High School

Mrs. Lynn Farley

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REQUIRED READING OVERVIEW

Over the summer, rising AP Language and Composition students are required to read two texts: *Nickel and Dimed: On (Not) Getting By in America* by Barbara Ehrenreich, and *The Immortal Life of Henrietta Lacks* by Rebecca Skloot. Students are encouraged to purchase their own copies.

NICKEL AND DIMED: Commentaries on Rhetorical Choices

In your English classes thus far, you have undoubtedly studied choices that writers make. Your teachers might have called them stylistic choices, or literary devices, but when an author uses these tools to persuade his audience of something, they can be called rhetorical choices. Writers employ these choices to heighten the effectiveness of their messages. This summer, I want you to study the rhetorical choices made by two contemporary writers. Skloot is an award-winning author and a contributing editor at Popular Science magazine. Ehrenreich is a journalist and activist; *New Yorker* magazine has called her a “veteran muckraker.”

An index of literary and rhetorical terms is attached at the end of this document.

STYLE: Use MLA 8 for all typed assignments. For a review of formatting guidelines, go here <https://owl.english.purdue.edu/owl/resource/747/01/>.

TEXT #1

Barbara Ehrenreich’s *Nickel and Dimed*: This text is a critical look at life for those trying to live on minimum wage. In order to discover what this is like, Ehrenreich goes “undercover” and attempts to survive while working minimum-wage jobs. Her criticism of the system is often clearly stated, but I want you to observe how rhetorical choices also reveal her critical tone.

ASSIGNMENT #1: When you observe rhetorical choices that reveal her tone, make note of them (with post-its or in a notebook). After each chapter (including chapters 1-3 and the Evaluation), review your choices, **select what you consider to be the most powerful rhetorical choice(s) and write a one-page commentary (analysis) of that choice or those choices for each section.** Your goal is to explain how the choices reveal, illustrate or support Ehrenreich’s critical tone. (see sample of commentary below.) **Your one-page commentary could focus on one passage that employs several rhetorical choices (see attached model), a pattern that you find (three powerful images, four metaphors, etc), or your selection of one or a collection of powerful choices.**

DUE: Please type and submit the four pages of rhetorical analysis by September 17, 2018.

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Model Commentary: Connecting Rhetorical Devices (metaphor, diction) to Ehrenreich's Critical Tone Note: In this commentary, we have chosen to focus on one passage that contains several rhetorical devices, which is one of your options. Also, notice the somewhat casual tone of this commentary—the use of “I” is okay, as is taking risks in your interpretation of the text (the offal/awful connection in this commentary, for example, might be a reach!).

Ehrenreich describes a kitchen in which she is working this way: “The kitchen is a cavern, a stomach leading to the lower intestine that is the garbage and dishwashing area, from which issue bizarre smells combining the edible and the offal: creamy carrion, pizza barf, and that unique and enigmatic Jerry’s scent, citrus fart.” (29)

This unpleasant **extended metaphor** clearly reveals Ehrenreich’s distaste for her place of employment. By comparing the kitchen to a cavernous stomach, she makes it seem dark, damp, and unpleasant. This effect is emphasized by continuing from the stomach to the lower intestine which, of course, is where human waste accumulates. **One may not want to hear about the disgusting parts of an eating establishment, but Ehrenreich graphically confronts the flaws in this restaurant’s kitchen.**

The smells here are a disgusting **juxtaposition** of pleasant and unpleasant: creamy, pizza, and citrus are linked to carrion, barf, and farts. So, this restaurant attempts to offer pleasant foods like pizza or creamy dishes; they even attempt to clean, as evidenced by the citrus smell, most likely coming from, I’m guessing, dishwashing soap. However, any possible pleasantries are squashed by barf, fart, and even carrion, a word that means rotting flesh. **That choice of “carrion” implies that there’s not a lot of washing in the dishwashing area, if plates of discarded food are allowed to sit long enough to rot!** And, the citrus of the dishwashing soap is apparently not enough to eradicate an ever-present fart smell, which she identifies as “Jerry’s scent,” a scent that doesn’t just exist, but belongs to this restaurant. Speaking of this fart scent, she calls it **“unique” with a citrus-smelling quality, but also “enigmatic,” meaning that the fart smell is puzzling or inexplicable.** This is a disturbing description: One does not want to be puzzled by the smells in a restaurant—that is not appetizing.

Informal **diction**, in particular “barf” and “fart,” greatly magnify her disgust with this restaurant. She uses **lowly, slang-like** terms in order to convey that this place is lowly. Ehrenreich is a writer, one who obviously has access to a more sophisticated term for “barf,” but she doesn’t use it—replacing the word “barf” with “vomit,” **for example, wouldn’t suit her critical purpose; using the word vomit would, in fact, not sound as gross, it would be too euphemistic, too toned-down.** It wouldn’t adequately convey her disgust. She is playing with other words as well: she pairs the edible with the “offal,” a word that refers to waste or rubbish, but also sounds like “awful,” helping to further her criticism.

Ehrenreich’s purpose in *Nickel and Dimed* is to criticize the working conditions of the low-wage worker. In this instance, she is exposing the working conditions of restaurant workers, in particular, waitresses. Since most restaurant patrons never see the kitchen or dishwashing area, she is describing a mostly unknown world to the reader. And her very **bleak description of this place, a description that includes odd juxtapositions of words and inexplicable smells, is one that**

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would discourage anyone from eating, let alone working, in that restaurant. So, in this instance, her attitude towards this restaurant and its working conditions goes beyond critical—her tone here is contemptuous!

ASSIGNMENT #2: Essay Writing for *Nickel and Dimed*

The book has the following sections:

1. "Introduction: Getting Ready"
2. "Serving in Florida"
3. "Scrubbing in Maine"
4. "Selling in Minnesota"
5. "Evaluation"

At the end of each section, you will write an overall response to that section, writing in the mode indicated below. **Each response will be approximately one written page.** The prompts for each section are provided below.

1. "Introduction: Getting Ready" (mode: Expository)

Discuss the guidelines Ehrenreich establishes for herself in the experiment (what she would and what she wouldn't do). For example, she would have a vehicle but would not allow herself to go hungry. How realistic are these goals for people working below a minimum wage? Explain your viewpoint. What guidelines would you establish for yourself if you were to do this experiment? Why would those guidelines be important for you to observe?

2. "Serving in Florida" (mode: Expository/Comparison and Contrast)

Have you had a job similar to the author's jobs in Key West (waiting tables, housekeeping) where you've had problems with unreasonable bosses such as Stu and Joy? Write a brief explanation of a job you've had and describe how it was similar, and how it was different from Ehrenreich's experiences. What did you learn from the experience? If you haven't had a job, discuss a stressful project or assignment you've had to complete in school. How did you deal with the deadlines and with the stress? Did you develop any strategies to overcome the problems in the situation? Remember to describe how your situation was similar, and how it was different from Ehrenreich's experiences.

3. "Scrubbing in Maine" (mode: Argument)

People often give the "right" answers that may not be the truth, as Ehrenreich did on her job application. Why should/shouldn't people always tell the truth, both in their personal and working lives? Explain your argument, using examples from your what you have studied or your own personal experiences.

4. "Selling in Minnesota" (mode: Rhetorical Analysis)

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As a reader, we get to know how many of Ehrenreich's coworkers. Why does the author use personal narratives in *Nickel and Dimed*? From this section, choose one person's story to examine. What is Ehrenreich's purpose in telling this particular story?

DUE: Please type and submit the four pages written in the indicated mode by September 17, 2018.

ASSIGNMENT #3: Synthesis Prompt

- "Evaluation" (mode: Research and Synthesis)

The following prompts are based on *Nickel and Dimed*. **You will NOT WRITE THIS ESSAY until class starts in the fall**, but you should consider your ideas and argument, as well as identify and record text support for all three.

Possible Prompt #1: Midway through the book, Ehrenreich writes that "the poor seem to have disappeared from the culture at large, from its political rhetoric and intellectual endeavors, as well as from its daily entertainment" (117).

Some might argue that Americans in general simply aren't interested in the working poor and their issues. Write a concise essay that either supports, challenges, or qualifies this idea, using at least three details from *Nickel and Dimed* to support your argument.

Possible Prompt #2: The portrait of "minimum-wage workers" in today's society is vividly painted in *Nickel and Dimed*, but Ehrenreich reveals a bias that glorifies the working class to distort the reader's understanding of minimum-wage workers' plight. Write a concise essay that either supports, challenges, or qualifies this idea, using at least three details from *Nickel and Dimed* to support your argument.

Possible Prompt #3: Ehrenreich does not fraternize with the people she meets outside of work hours. To that extent, then, what we get is not so much a picture of a "working-class culture" as a portrayal of "minimum-wage workers."

In reality, while "working class culture" can be difficult to navigate, the argument Ehrenreich wants to make about opportunity in America is, in fact, false. Those who war part of the working class do have ample opportunity to succeed and advance in 21st century America. Write a concise essay that either supports, challenges, or qualifies this idea, using at least three details from *Nickel and Dimed* to support your argument.

DUE: This will be a timed-writing assignment done in class. Tentative date is in the last week of September 2018.

GRADE: Assignments #1 and 2 = 50%; Assignment #3 = 50%

TOTAL: Test Grade

TEXT #2

Rebecca Skloot's *The Immortal Life of Henrietta Lacks*: This text is written in two modes: Skloot painstakingly researches the discovery of the HeLa cells and narrates the personal tragedies of

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the Lacks' family as they try to comprehend how the scientific community knowingly and unknowingly took advantage of Henrietta Lacks due to her socio-economic condition, her race, and her gender.

ASSIGNMENT: Annotate the text, marking the following:

1. Moments of intentional or unintentional authorial bias. Consider: Is it possible to retell past or present events without reshaping them somehow? In what ways does an author insert – knowingly or unknowingly – his or her own experiences, beliefs, or ideas into retellings of actual events? Does this matter?
- 1) Discussion prompt: Does Henrietta's power grow or diminish as the book progresses and who or what is responsible? How does her power (or lack of) correlate with her physical absence throughout most of the text? Discussion will revolve around gender, race, and societal oppression.

DUE: The Inner/Outer Circle discussion and annotated copy of the book are due in the first week of October 2018.

GRADE: Quiz Grade

DISCUSSION RUBRIC:

“A” (90-100): Notes in margins of novel are thorough, insightful, and representational of the entire work as evidenced by the student's ability to 1) quote passages in multiple contributions to the discussion, and 2) effectively verbalize accurate analysis of the work. Student comes to discussion prepared and reflects thoroughly and insightfully on his or her participation.

“B” (80-89): Notes in margins have been completed but may be sparse at some sections of the work, as evidenced by the student's ability to 1) reference passages in contributions to the discussion, and 2) verbalize important ideas in the work. Student comes to discussion prepared and reflects thoroughly on his or her participation.

“C” or below: Notes are sparse or incomplete as evidenced by vacuous or generalized participation to the discussion. Student does not come completely prepared to discussion and reflects to some degree on his or her participation.

*A student who makes no verbal contributions to the discussion but comes prepared with a well-annotated text, behaves appropriately during discussion, and reflects thoroughly and insightfully on his or her participation may receive an 85%.

A Note Regarding Academic Integrity

Students are encouraged to reflect on their reading to find the author's purpose without the aid of the Internet. Your assignments are meant to measure your knowledge, and the grade should reflect that knowledge or ability. However, an assignment cannot truly measure your knowledge or ability if you have not done your own work.

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Your summer reading assignment should be the product of your own effort, thoughts, and ideas. Do not use websites like Spark Notes or Cliff's Notes. This assignment is an independent assignment and does not require collaboration. If your assignments show ANY evidence of having been copied from a website, a classmate, or any other source, you will receive a zero on the assignment.

Appendix A

Terms for Rhetorical Analysis

Figurative and Rhetorical Devices	Examples
Allegory: a narrative in which the characters and sometime the setting represent general concepts and ideas	Fables in which personified animals are used allegorically to teach lessons of human conduct
Alliteration: draws attention to a string of words through repetition of their initial sounds	"Playing Frankenstein, the actor Boris Karloff rambled, raged and roared."
Allusion: creating a comparison by a reference to a well-known event, person, thing, place or quality. By suggestion, it may enhance the significance of a poetic image or prose passage. Allusions may be mythical, historical, religious or pop culture.	"When the gang leader was sentenced, he pointed a finger at the informant and called him Judas." (religion) "She had the determination of a Rosa Parks." (history) "With her fur coat on she looked like a regular Cruella Devill." (pop culture (film))
Anadiplosis (ana-de-PLD-sis): the repetition of a word that ends one clause at the beginning of the next.	"My conscience hath a thousand several tongues, And every tongue brings in a several tale, And every tale condemns me for a villain." (Shakespeare, <i>Richard III</i>)
Analogy: a method to help the reader understand something unfamiliar by comparing it to something well-known.	Comparing an urban centre to an anthill helps reinforce the concept that it is heavily populated, busy and has regular patterns of movement.
Anaphora: repetition of a word or phrase at the beginning of successive clauses.	"Mad world! Mad kings! Mad composition!" (Shakespeare, <i>King John</i>)
Anecdote: a brief account of some interesting incident based on a person's life which often reveals a character trait. Establishes a personal, intimate rapport with reader/audience.	In his sitcom, Jerry Seinfeld often opened episodes telling anecdotes which were then dramatized in the show.
Antithesis: parallel structure in which two ideas are directly opposed to set up a juxtaposition or contrast.	"It was the best of times, it was the worst of times" (Dickens, <i>A Tale of Two Cities</i>)
Apostrophe: a figure of speech by which the speaker directly addresses a person who is not physically present (through absence or death) or addresses an abstract concept.	"I said to Love, "It is not now as in old days, when men adored thee and thy ways." (Thomas Hardy) "O Death, where is thy sting?" (1 Corinthians)
Assonance: a device by which vowel sounds are repeated	"A mean, lean, fight ng mach ne"
Asyndeton (a SIN da tawn): Commas used (with no conjunction) to separate a series of words. The parts are emphasized equally when the conjunction is omitted, in addition, the use of commas with no intervening conjunction speeds up the flow of the sentence. Asyndeton takes the form of X, Y, Z as opposed to X, Y, and Z.	"Be one of the few, the proud, the Marines," Marine Corps "We shall pay any price, bear any burden, meet any hardships, support any friend, oppose any foe to assure the survival and the success of liberty," John F. Kennedy "... and that government of the people, by the people, for the people shall not perish from the earth." Lincoln
Connotation vs. Denotation. Connotation is the associated meanings implied by a word; denotation is the literal meaning.	Home literally denotes a place where a person lives, but connotes intimacy, privacy, safety, coziness, family.
Colloquialism: a word or phrase (including slang) used in everyday conversation and informal writing but that is often inappropriate in formal writing	y'a f, a'n't, we're fixin' to go to the store
Diction: word choice, an element of style; it creates tone, attitude, and style, as well as meaning.	Different types and arrangements of words have significant effects on meaning. An essay written in academic setting would be much less colorful, but perhaps more precise than street slang.
Didactic: writing whose purpose is to instruct or to teach. The work is usually formal and focuses on moral or ethical concerns.	This type of writing may be fiction or nonfiction that teaches a specific lesson or moral or provides a model of correct behavior or thinking.

Hyperbole: deliberate exaggeration to create a dramatic or humorous effect.	"His heart burst with joy and his eyes popped out of his head when she walked into the room."
Imagery: appealing to one or more of the senses by creating vivid pictures through concrete details, adjectives, and figures of speech.	"His eyes were hollows of madness, his hair like mouldy hay." Alfred Noyes, "The Highwayman"
Inverse Word Order: gives variety and emphasis to writing by changing the usual subject-verb-object sentence pattern.	Natural Order: John caught the ball. Inverse Order: John the ball caught. The ball, John caught.
Irony: words are used to convey the opposite meaning (verbal), to create tension (dramatic) or to alter the expected outcome (situational).	Verbal Irony - when Marc Antony says "But Brutus is an honourable man.", even though he believes he is not. Dramatic Irony - "This castle hath a pleasant seat." We know he Duncan is going to his death, but he doesn't. Situational Irony - when the Captain admits to the barber that "Killing is not so easy" ("Just Lather, That's All")
Jargon: The special language of a profession or group. The term usually has negative associations, with the implication that jargon is evasive, tedious, and unintelligible to outsiders.	The writings of the lawyer and the literary critic are both susceptible to jargon.
Juxtaposition: placing contradictory images, concepts, ideas, characters side by side. oxymoron is a type of juxtaposition	In architecture - a massive modern high rise built beside a 200 year old gothic cathedral. In literature - a noble hero cast against a seditious villain. In art - contrasting colors of yin and yang.
Litotes (LIE to tees): understatement; deliberately making a fact seem less important.	When reflecting on the tragedy of 9/11, someone said in an understated way, "Well, that was definitely not one of New York's better mornings."
Metaphor: directly compares two unlike things (without the use of like or as). It is more subtle than simile and requires more interpretation.	"The moon was a ghostly galleon tossed upon cloudy seas" from "The Highwayman" "No man is an island" John Donne
Mood: similar to tone, it is the primary emotional attitude of a work (the feeling of the work; the atmosphere). Syntax is also a determiner of this term because sentence strength, length, and complexity affect pacing.	
Motif: main theme or subject of a work that is elaborated on in the development of the piece; a repeated pattern or idea	In <i>Night</i> the motifs - night and eyes
Paradox: a contradictory statement which, when examined, reveals some truth.	"The child is father of the man." (Wordsworth) "Passion destroys passion; we want what puts an end to wanting what we want." John Fowles
Parallel Structure: using grammatically similar structure, often with repetition, to emphasize ideas or images, the technique of arranging words, phrases, clauses, or larger structures by placing them side by side and making them similar in form.	Mary likes hiking, swimming and riding her bicycle. (gerunds) Mary likes to hike, to swim and to ride her bicycle. (infinitives) Mary said that she would swim first and that she would hike later. (clauses) Example (from Churchill): "We shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields."
Parody: a work that ridicules the style of another work by imitating and exaggerating its elements. It can be utterly mocking or gently humorous. It depends on allusion and exaggerates and distorts the original style and content.	<i>Meet the Spartans</i> is a parody of <i>300</i> <i>Vampires Suck</i> is a parody of the <i>Twilight</i> movies
Periodic Sentence: withholds important information until the very end so the last word(s) creates meaning.	"Whether he is swilling beer on the couch, getting into trouble at work, or being an obnoxious citizen, there is one man whose name we all recognize - Homer Simpson."
Personification: giving human traits to inanimate objects.	"The fingers of ice scraped down the window"
Rhetorical Question: one whose answer is obvious or will be provided through subsequent discussion.	"Can anyone deny that the microchip has revolutionized today's communication?"

Appendix B

The chart below is an effort to equate the 9-point system used by AP essay readers to the County grading scale. It is not to be confused with the actual AP rubric and is not intended to represent the means whereby your final AP score (which will range from 1-5 and includes a multiple choice component) is determined. The grading of writing is by its nature subjective, this scale attempts to add an element of objectivity to the process. You will also note that this rubric rewards work of high caliber generously while lower-quality work is heavily penalized. This benefits those students whose work reaches college stature but serves to quickly alert those who need to step up their work to the college level.

Writing Product Label	Score and Grade	Criteria
Exemplary	9+ 99- A+ (97-100%) (Grades will be placed into appropriate buckets based upon teacher's assessment)	All elements requested in prompt are present. The response is thorough and complete. All information is cited appropriately. The writing demonstrates insightful understanding of the reading. Sophisticated vocabulary and mature writing style evident. Writing is well-organized, cohesive and easy to read.
Excellent	8+ 88- A (83-96%) A- (90-92%)	All elements requested in prompt are present. The response is complete. All information is cited appropriately. The writing demonstrates insightful understanding of the reading. Writing is organized, cohesive, and easy to read. All elements requested in prompt are present. The response is missing slight details. Virtually all information is cited appropriately. The writing demonstrates sound understanding of the reading. Writing is generally organized, cohesive, and easy to read. Most elements requested in prompt are present. The response is missing a few details. Most information is cited appropriately. The writing demonstrates understanding of the reading.
Competent	7+ 77-86+ 6/b- B+ (87-89%) B (83-86%) B- (80-82%)	Writing is fairly well organized, cohesive, and readable. Many to some elements requested in prompt are present. The response is brief and/or lacking in supporting major details or evidence. Some of the information is cited appropriately. The writing demonstrates weaker understanding of the prompt and reading passages. Writing may be disorganized, not cohesive (lacking paragraphs, transitions or grammatically unsound), or difficult to follow.
Satisfactory/Proficient Acceptable/Average	5-5/5- C+ (77-79%) C (73-76%) C- (70-73%)	Few to no elements requested in prompt are present. Little information is cited appropriately. The response demonstrates a lack of understanding of the prompt and reading passages. Writing may be disorganized, not cohesive (lacking paragraphs, transitions, non-standard, or grammatically unsound), scant or difficult to read. Prompt is incompletely and/or incoherently answered. A small amount to none of the information is cited appropriately. The answer demonstrates a decided lack of understanding of the prompt and/or reading passages. Writing is quite disorganized, not cohesive (lacking transitions, non-standard, or grammatically unsound), and very difficult to read.
Below Average	4+ 4 D+ (67-69%) D (63-66%)	Response was inadequate in all ways - but it is evident you tried to answer. May be missing or have misplaced paragraph structure; some words are misspelled; improper punctuation. Response is unintelligible; English is non-standard or lacks punctuation; multiple words are misspelled; paragraph structure is not apparent.
Unacceptable	3 F (50-64%)	Question was skipped entirely with no response attempted; or the response shows evidence of plagiarism.
Well Below Average	2 F (30-50%)	
Minimal Attempt	1 F (10-29%)	
No Attempt	0 F (1-9%)	
Null Attempt; Plagiarized	0 F (0%)	

