

Name: _____ Per: _____

Unit 6: To Read or Not to Read *Huckleberry Finn*

AP 11 Language and Composition

Mr. Coia

Mon 1/9

- RT Quiz 1-55
- Sharing Product Description essays
- Sentence Opening sheet
- *Huck Finn* intro and check out
- Explain Writes 1-5

HW: Read Huck chaps 1-8

Wed 1/11

- AP In-Class Writing: "Coke Letters"
- Reading student samples and scoring other papers
- Reading time *Huck*

Fri 2/8

- **Chaps 1-8 due**; quiz
- Write #1
- Discussion in triads: Characters, plot, possible argument of Twain
- AP Multiple Choice Test: First Passage, questions 1-14
- Appositives Work: Lesson 1

HW: Huck chaps 9-16; finish Appositives lesson 1

Wed 1/18

- RT 1-60 Quiz; **chaps 9-16** Reading quiz
- Write #2
- Notebook Check
- Triad Discussion: The river as a character and metaphor and Race Issues
- Read "Taboo" by Geoffrey Nunberg, annotate and SOAPStone
- Write an intro including a thesis statement for an argument paper in which you agree, disagree, or qualify Nunberg's article
- Appositive work: lesson 2

HW: Huck chaps 17-23; finish Appositive lesson 2

Fri 1/20

- Huck **17-23** reading quiz
- Write #3
- Discuss Black Minstrelsy in America
- Is Jim a minstrel character?
- *Bamboozled* clip
- Appositives Work: Lesson 3

HW: Huck chaps 24-32; Reaction paper to some element of *Huck Finn* reading; include three appositive phrases underlined; Fill out Sentence Opener sheet and attach to back of paper

Exam Week

Wed 1/25: Class session; Write #4

Thurs 1/26: Exam (AP Multiple choice/ RT 1-60)

This is a great week to get ahead on reading and finish the novel

Tues 1/31 Semester 2 Begins

- RT 1-65 Quiz; **chaps 24-32** reading quiz
- Review semester exam answers
- Share Reaction papers
- Discussion on Huck's letter
- Read "Just Walk on By" by Brent Staples; Complete AP multiple-choice questions 1-8
- Appositive work: lesson 4

HW: Finish novel by 2/6; Type Rhetorical Analysis paper: "In paragraphs 1-5 of "Just Walk on By," Staples describes his experience of being stereotyped on the basis of sex and race. Write an essay analyzing the rhetorical strategies he uses to achieve his purpose." include three appositive phrases underlined; Fill out Sentence Opener sheet and attach to back of paper

Thurs 2/2

- Write #5; **Comp Book turn in**
- Discuss Sentence Opener sheet for three papers. Notice any differences?
- Watch Seinfeld clip. What does this have to say about race issues?

HW: Finish novel

Mon 2/6

- **Finish novel by today;** final reading quiz
- Triad Discussion: The perplexing end of the novel
- What possible argument is Twain making with this novel?
- AP Multiple Choice Test: First Passage, questions 1-14

HW: Reading; Reaction paper

Wed 2/8

- RT 1-70 Quiz
- Video: "Born to Trouble," a video on the banning of this novel
- Take notes; sharing thoughts in Quads
- Your opinion after reading the book— Should the book be banned?
- Drawing for your position:

HW: Begin work on argument paper

Fri 2/10

- IC Database lesson and research on Huck Finn controversy
- Outline essay

HW: Work on argument paper; bring a completed outline

Tues 2/14

- NO RT Quiz this week
- Outline sharing and discussion
- Work on argument Paper

HW: Finish argument paper; Print two copies, and staple outline and SOS to back.

Thurs 2/16

- *Huck Finn* exam
- Turn in *Huck Finn*; no book = no exam
- Reading/commenting/grading papers using AP scale

Tues 2/21

- RT Quiz 1-75

Write Topics

25 points

Below are the topics that you will write on in your composition book. **Be sure that the Write number, full topic, and date are on each entry.** Please use a clean side for each journal.

- #1: In your opinion, what types of books should be banned in schools? Have you read a book that you thought wasn't appropriate for school reading? (Please focus on offensive/disturbing, rather than "boring").
- #2: Define your understanding of race issues in America. How is race portrayed in television, movies, and music today?
- #3: How is Jim stereotyped in the novel?
- #4: Mark Twain once wrote, "A classic is something that everybody wants to have read and nobody wants to read." What are your thoughts on this? How may this be true for *Huckleberry Finn*?
- #5: "Dear Mr. Coia." Write a letter to me. We are over halfway through the year. What are your thoughts on the class? Are we moving too quickly or slowly? Do you have ideas for a better class?

Assignments for this Unit

Elements of Literature Textbook

Site: http://my.hrw.com Username: dodea11stude Password: n5s9e
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Notebook Check

You'll need the following for our notebook check. **Wednesday, 1/18**

LA Handouts:

- *Unit guide 6 (on top)*
- Unit guide 5.5
- Unit guide 5
- 120 Rhetorical Terms & Glossary packet
- *Attacking the Rhetorical Essay Question handout (unit guide 5.5, p. 2-3)*
- Syntax Overview (unit guide 2, p. 7-9)
- Annotated "Letter from Birmingham Jail"
- Sedaris and Alexie readings
- AP Essay Rubric/Generic AP Scoring Rubric
- Essay Graphic Organizer for Rhetorical Analysis (unit guide 2, p. 13)
- "How Do I Format My Paper?" (separate from unit guide 1)
- Class Rules (separate from unit guide 1)

LA Classwork:

Notes from lectures (newest on top), presentations, mini-lessons from the start of school. Remember you should be taking notes each class period. You will also have a good amount of loose-leaf paper in your binder, and your pens, pencils, highlighter, flash drive, etc. **You also need the two tabs.**

Reaction Paper 25 points

You can pick any aspect that shows your thoughts on the assigned reading outside of summaries. The topic can range from race issues, comparisons or contrasts, cause and effect, rhetorical devices, symbols, satire, etc. Part of the assignment is creating an interesting and original topic about which to write.

Remember, while Huck Finn is the focus, you can go beyond that text with other texts that we are reading. Think about the Nunberg and Staples readings, or the *Bamboozled* clip.

To begin the class discussion for the day, I will pick one student to read the paper aloud.

Paper length: about 600 words

Papers not following assignment criteria will be returned without a grade

Huck Finn Discussion Questions

Don't just stick with these. What other questions do you have for your group?

Reading Assignment	Notice & Explanatory & Chapters 1-8	Ch. 9-16	Ch. 17-23	Ch. 24-32	Ch. 33-43
Reading Timeline	Day 1	Day 2	Day 3	Day 4	Day 5
Guided Reading Questions	<p>What tone is set by the Notice and Explanatory?</p> <p>Based on these first chapters, what are some of the social issues that you can predict will be addressed in this story?</p> <p>Tom is often described as a 'foil' for Huck. (A foil is a character that contrasts with the main character in order to point out specific traits of the main character). What are the characteristics that Twain is contrasting in these two boys? What does Twain accomplish by this contrast? What are Huck's questions about religion?</p>	<p>What are some ways that we know Huck is still a child, in spite of his independence of action?</p> <p>Why is it so hard for Huck to apologize to Jim for his joke?</p> <p>Think about how the relationship between Jim and Huck is gradually changing.</p> <p>How is Huck's treatment of Jim typical of the times, and how is it different?</p>	<p>What are some of the contradictions in Granger ford's behavior? Why do you think Twain describes these?</p> <p>Why does Huck think that one is "mighty free and easy" on a raft?</p> <p>The con artists are comic, but notice that their actions can have serious consequences.</p>	<p>What is Twain trying to say about society in this section? Is it relevant to today?</p> <p>What are some of the issues of right and wrong that Huck is struggling with?</p> <p>Why do you think Huck finally decides to expose the con men? Why did it take him so long?</p> <p>Why is it that Huck cannot pray for help in his predicament?</p> <p>Why do you think Huck finally decides to try and help the con men?</p>	<p>Why is Tom so insistent on the ridiculous method he concocts to free Jim?</p> <p>Consider the roles Tom, Huck and Jim played at the beginning of the novel. How did they change throughout the journey? What happens to those roles in this section?</p> <p>Why do you think there is disagreement about the ending of this novel?</p>

Name: _____ Paper Title: _____

Sentence Opening Sheet

from Stack the Deck Writing Program

On your paper, number your sentences from one to twenty. Fill out the appropriate columns.

Sentence #	First Four Words	Verbs Used	# of Words
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			

Questions to consider:

First Four Words:

- Do all of my sentences begin with the same openings, e.g., I, The, And, Then, etc.?
- Can I combine and/or rearrange some of the sentences to make them more interesting?

Comments:

Verbs:

- Are all my verbs in the past tense?
- Did I repeat the same weak verbs over and over again?
- Could I make my sentences more interesting by using concrete verbs?

Comments:

Number of Words:

- Are any of my overly long sentences run-ons?
- Can I combine some short, choppy sentences to make them more interesting?
- Did I use short sentences to stress an idea?

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Comments:

Appositives Work: Lesson One

Read the following paragraph.

Sunglasses (part 1)

Back in the 1920s, John Macready should have been famous. He flew nonstop across the Atlantic Ocean (in a blimp) six years before Charles Lindbergh; and he approached Bausch & Lomb about developing lenses to block the sun, Baush & Lomb responded by making Ray-Ban aviator sunglasses. But it took the stars of Hollywood to makes sunglasses into an item of fashion. Hollywood stars wore them for one reason. A few years back the popular Ray-Bans lost out to Wayfarers. There remains one thing I cannot understand about people who wear sunglasses.

Read this version of the paragraph. Underline any additions that have been made to the paragraph and be prepared to explain what effect these have.

Sunglasses (part 2)

Back in the 1920s, John Macready, an Army Air Corps lieutenant, should have been famous. He flew nonstop across the Atlantic Ocean (in a blimp) six years before Charles Lindbergh; and he approached Bausch & Lomb, the leading manufacturer of sunglasses, about developing lenses to block the sun, Baush & Lomb responded by making Ray-Ban aviator sunglasses, the glasses made famous by General Douglas MacArthur. But it took the stars of Hollywood-Greta Garbo, Katherine Hepburn, Gary Cooper- to makes sunglasses into an item of fashion. Hollywood stars wore them for one reason: to avoid having to look into the eyes of pestering fans. A few years back the popular Ray-Bans lost out to Wayfarers, the sunglasses made popular by Tom Cruise in the movie *Risky Business*. There remains one thing I cannot understand about people-mostly rock stars and actors- who wear sunglasses: why they wear them at night.

Appositives: Lesson Two

Each scrambled sentence has one or more appositives. Identify them. Then unscramble the sentence parts and write out the sentence, punctuating it correctly. Underline the appositive.

- 1a. struggled as usual
 - b. she
 - c. to maintain her calm, composed, friendly bearing
 - d. a sort of mask she wore all over her body
-
-

- 2a. an old, bowlegged fellow in a pale-blue sweater
 - b. the judge
 - c. and was reading over some notes he had taken
 - d. had stopped examining the animals
 - e. on the back of a dirty envelope
-
-

- 3a. the tyrannosaur
 - b. with huge flaring nostrils
 - c. a long snuffling inhalation that fluttered Baselton's trouser legs
 - d. gave Baselton a smell
-
-

- 4a. talked continually of political dilemmas
 - b. the son of a jeweler in Winesburg
 - c. one of them
 - d. a slender young man with white hands
-
-

- 5a. went over to Tom Willy's saloon
 - b. in the late afternoon
 - c. Will Henderson
 - d. and editor of the *Eagle*
 - e. owner
-
-

- 6a. and the jingle of trace chains
 - b. was louder
 - c. drag of brakes
 - d. the sound of the approaching grain teams
 - e. thud of big hooves on hard ground
-
-

- 7a. with the butt of a teamster's whip
 - b. once Enoch Bentley
 - c. old Tom Bentley
 - d. struck his father
 - e. and the old man seemed likely to die
 - f. the older one of the boys
-
-

Appositives Work: Lesson Three

Write your own sentence in which you mirror the structure of the appositive. Your sentences can be about any subject you choose. Underline your appositive.

1. Stephane Gripelli, *a world famous jazz violinist*, began his music career as a piano player for silent movies in the 1920s.

2. Throughout college I considered trading in my bike, *a rusted old bomb with half a handlebar, no seat, and no brakes*.

3. *An influential senator*, Charles Wilson fought to gain the prestige for the people of his state.

Three Types of Appositives

Sentence Openers

1. **One of eleven brothers and sisters**, Harriet was a moody, willful child.
2. **A balding, smooth-faced man**, he could have been anywhere between forty and sixty.

Subject-Verb Splits

3. A man, **a weary old pensioner with a bald dirty head and a stained brown corduroy waistcoat**, appeared at the door of a small gate lodge.
4. Van'ka, **a boy of nine who had been apprenticed to the shoemaker Alyakhin three months ago**, was staying up that Christmas Eve.

Sentence Closers

5. The boy looked at them, **big black ugly insects**.
6. He had the appearance of a man who had done a great thing, **something greater than any ordinary man would do**.

In-class exercise: Write two sentences for each type. The subject is *Huckleberry Finn*.

Sentence Openers

Subject-Verb Splits

Sentence Closers

“Taboo”

Geoff Nunberg

"Fresh Air" commentary, Dec. 9, 2003

It was one of those political correctness stories the media are always dining out on. A white employee at the University of Virginia Medical Center was talking with some co-workers about the names of football teams, and remarked that having a team named the Redskins was as derogatory to Indians as having a team called Niggers would be to blacks. His use of *nigger* was enough to provoke some of the staff to organize a protest. The university president called the employee's remark "unfortunate," "offensive" and "insulting." And Julian Bond, who's now a history professor at the University, demanded that the employee apologize and that he be required to take sensitivity training.

It's hard to find any word to describe that reaction short of obtuse. After all, the employee had only mentioned the word *nigger* as an example of an unacceptable racial epithet. But there was also something disingenuous about the way critics ridiculed the episode as another example of political correctness run amok, as if it revealed the fatuity of all our concerns about offending ethnic sensitivities. The fact is that nowadays a word like *nigger* has acquired a kind of incantatory power that even the most benign intentions can't entirely bleach away.

I remember something that happened one day last spring when I was talking to an undergraduate linguistics class about the origins and use of racial epithets. That's clearly as neutral and clinical a context as anyone could imagine. But when I pronounced the word *nigger*, one black student raised his eyebrows. "You sure you're not getting any secret satisfaction out of being able to say that word?" I told him maybe a little defensively that I was just mentioning the word, not using it. But the fact is that I had felt a complicated twinge when I said the word. I recalled making an effort to say it as offhandedly as possible, without betraying my unease with a telltale pause or change in pitch. It was the same feeling that I have when I have to mention a four-letter word in the course of making some recondite point about English syllable structure. I know that linguists have a dispensation to say those words, but it doesn't entirely dispel the sense of transgression.

That's what it means to say a word like *nigger* is taboo. It has become an incantation that evokes all the ugly violence of racial hatred, in exactly the same way that dirty words are contaminated by the things they refer to, with a taint that bleeds through any quotation marks you put around them.

Of course for us *taboo* is a secular and ironic word -- when we talk about "taboo subjects" or "taboo words," it's usually to make light of other people's uptight squeamishness. But in the Melanesian and Polynesian cultures that we originally borrowed the word from, it signified what Sir James Frazer described in *The Golden Bough* as "contagious magic." If a dead body was taboo, then so was the man whose shadow fell on it, and the utensils he touched and the meals he prepared with them -- and so was his name. Each of them became dangerous to other people and to itself. That's exactly the sense of taboo that attaches to what we call "dirty words" -- the sense that a name can be contaminated by the thing it's connected to. It's no different from the beliefs of the Polynesians, except that when we hold them, we don't describe them as superstitions.

Taboos are always a guide to the deepest fears and inhibitions of a culture. We have no memory of the sacral power that a reference to God's wounds or God's blood could conjure up in

Shakespeare's time. And we find it amusing to imagine the horror that Henry James would feel if he could have seen an episode of "The Sopranos." But then James would be puzzled at our age's almost physical aversion to ethnic epithets, to the point where some people are uncomfortable when they have to read *Huckleberry Finn* or a Flannery O'Connor short story. Not that James was the sort of person who would have used *nigger* in his own speech. But he would have avoided it because it was vulgar, not because it was foul.

The shift is implicit in the way people talk about "the N-word," with the same coy formula that parents adopt when they want to upbraid their children for using forbidden language without actually having to pronounce the words themselves. And that may have been what was behind that recent story about the Louisiana second-grader who was sent home for using a bad word when he told a classmate that his mother was gay.

If those reports are true, of course, the teacher was even more stupefyingly clueless than the people who got worked up over the remark made by that unfortunate University of Virginia employee. To believe that *gay* is a bad word isn't just misinformed -- it implies that homosexuality might be so abhorrent that its very name could be impure, so that it becomes something literally unspeakable. But as demented as that misapprehension is, I suspect it wouldn't have occurred to that teacher thirty years ago, before the notion of magical taboo was extended to words like these.

That's the trouble with sacralizing these epithets -- it risks turning attitudes like racism and homophobia into guilty pleasures. Taboos always confirm the dark power of the ideas they suppress. Describing *nigger* as "the N-word" doesn't just mark it as something we're not supposed to say in public -- it also ensures that it will have an intriguingly transgressive force when we say it in private. Not that anyone should ever mention the word for any reason without a sense of its considerable power, but it doesn't deserve the awe that a taboo implies. Let it lie in the sun to rot.

<http://people.ischool.berkeley.edu/~nunberg/taboo.html>

Listen to this here: <http://www.npr.org/templates/story/story.php?storyId=1539100>