2015-2016 PRE-REQUISITE READING A.P. ENGLISH III

DUE FIRST DAY OF ENGLISH CLASS

All assignments can be submitted through Google Drive. Share your documents with tjudy@haywood.k12.nc.us I prefer you use your school email account*.

PART ONE

You should choose one novel from the list below. You may be able to find these novels in bookstores in the area, including used bookstores, or online. They are also available as eBooks.

Since our class will focus on writing and reading nonfiction, these titles are all nonfiction. They are written to inform and entertain the general public on a specific topic. However, they are not written for students or a classroom. These are not books that tell a story, they explore a topic, <u>thoroughly</u> – be careful what you pick! Still, the author deftly ties in many primary and secondary sources (letters, emails, textbooks, personal interview, journals, etc.) to tell the story of unusual aspects of the human experience. Her attention to detail and engaging voice make these much better than your typical "science" book. She also models good research writing. This is important since this class is basically meant to prepare you to read and write in your non-English classes in college (and the A.P. Test will require you to compose a Synthesis Essay using different sources to create an argument).

All Books are by Mary Roach.

Stiff: The Curious Lives of Human Cadavers

Spook: Science Tackles the Afterlife

Packing for Mars: The Curious Science of Life in the Void

Gulp: Adventures on the Alimentary Canal

(The author also wrote a book called *Bonk*, but you can't pick that one for obvious reasons)

PLEASE NOTE!

Some of these novels may contain adult language and situations you find uncomfortable. Please preview the text before you purchase it. If the language or situations offend you, stop reading and select another title. You may also skip a single chapter if the content makes you uncomfortable. No specific title is required for everyone to read!

ASSIGNMENT: Annotate this book *as you read* –I repeat, <u>*AS YOU READ*</u>. **Then** create an analysis of certain elements of the novel from your annotations. We will also have small group and class discussion on these texts.

The purpose of annotation is to help you understand, remember and/or work through a text. It is a way to take notes on what you read so that, when you are asked to write an essay, take a test, or participate in a seminar, you do not have to reread the entire piece (or cheat). Instead, you can skim your annotations for direct quotes to use as supporting evidence for your analysis. To annotate, make notes in the margins, underline, highlight, and otherwise mark up the book as you read. However, if you just highlight or underline, you may not remember why you marked it. Try to add a note to help jog your memory. All modern eBook devices include annotation tools because they understand the importance of being able to interact with a text.

The key guideline to remember is that the purpose of annotating is to <u>develop critical reading</u> (close reading) skills, <u>not</u> to document your personal responses.

All natural reading has a purpose – i.e. you need new knowledge and the text has that knowledge, you want to be entertained, you want to better understand something. When you are assigned reading, this is no longer always the case (some of us are motivated to learn just to expand our horizons, others are content with what they already know), so I will be providing your "purpose" to give you a way to approach the text.

- Read for author's bias – factual information vs. personal commentary
- Read for ways the author tries (you decide if she succeeds) to mitigate the shock/horror/grossness of these topics

After you finish the books, create your analysis.

You can fold a sheet of paper in half (really more 1/3 and 2/3) **or** make a table with 2 columns (the left smaller than the right) in a word document **or** use two columns in Excel or Google Sheets.

On the left side of the page (the 1st column), title the column "Text." On the right side of the page (the 2nd column), title the column "Response/Discussion."

The left side is where you will write the text you have selected. If the passage is more than five sentences, you may abbreviate using ellipses (three dots indicating that there is missing text). Please include the most essential text if you use ellipses. Below the text, write the page number from which it came. (If you are on a Kindle, provide a location number.)

The right side (2nd column) is where you will respond to the text you have chosen. Explain how author's bias is/is not shown or how the text is/is not mitigating the topic so that it is more palatable.

You should have 16 total entries in your clean and clearly organized analysis, you should represent the entire text, and you should show a clear understanding of any author's bias (6-10 entries) and show how the topic is/is not mitigated successfully (6-10 entries). Be careful you don't have all entries from the beginning or leave out large sections of the text. The five underlined elements of the former sentence will be used to grade this assignment.

PART TWO

You will read at least 10 essays from *One Hundred Great Essays* by Robert DiYanni. I have listed 6 essays that you must read. You can choose from the rest to complete the assignment. Please don't just read the first essays you come to or the shortest. Read the titles and the introductory information and try to find topics that interest you.

We will continue to use this text throughout the year, so you will have to purchase it. I have a few copies you can borrow on a first-come-first-served basis. If this is a problem, email me over the summer BEFORE the start of school (tjudy@haywood.k12.nc.us). It should be available used online for a reasonable price (as cheap as $0.99 plus shipping $2.95).   There is no reason to purchase a full priced, new copy of this text. You can purchase a 2nd, 3rd, or 4th edition. The required essays are in these editions. Please do not get the 5th edition (the newest one) – it will cost more, even used, and will not have all of the required essays. Ordering the text from sites such as abebooks.com, alibris.com, amazon.com, bn.com and other online bookstores is the simplest way to obtain this text.

Also, these essays range from 2 pages to 15-20, so don't wait to start this assignment at the end of the summer.

We will be looking at these non-fiction essays to help us begin to understand tone. The **tone** of a work is the perspective or attitude that the author adopts with regards to a specific character, place, or development. Tone can portray a variety of emotions ranging from solemn, restrained, bitter and critical to witty, fanciful, irreverent and humorous. Tone helps the reader ascertain the writer's feelings towards a particular topic and this in turn influences the reader's understanding of the work.

Tonal analysis is the study of the techniques used by a writer to convey his tone.

A good preliminary technique to use in order to begin the tonal analysis of a writing sample is the SOAPS technique. The elements of SOAPS were important to the writer when he/she wrote, so it is important to understand to interpret their tone today. **SOAPS** stands for the following:

S– the *Subject* the writer is describing (think of this as the general topic, not the author's point)

O– the *Occasion* for the writing (this is the personal and global context of the piece)

A– the specific *Audience* the writer addressing (this is based on its original publication)

P– the *Purpose* of the writing – to entertain, inform, argue, persuade (think of this as the author's point – what he/she wants us to do)

S- the *Speaker* and their characteristics/attitudes/views (The speaker can be the author or a persona the author assumes)

SOAPS is the lens that will help you understand the author's choices.

Good prose writing usually has a very specific tone which the writer is trying to convey. The tone is conveyed in many different ways in a text. We will use the DIDLS acronym to classify these ways. **DIDLS** stands for the following:

D – *Diction* is the author's choice of words and their connotations. What type of words does the author use – formal, slang, jargon, colloquialisms, etc.? What words appear to have been chosen specifically for their effects? What effect do these words have on your mood as the reader? What do they seem to indicate about the author's tone?

I – *Imagery* is the use of descriptions that creates a vivid picture and appeal to sensory experience. What images are especially vivid?   To what sense do these appeal? What effect do these images have on your mood as a reader? Is there any figurative language that enhances the images? What do they seem to indicate about the author's tone?

D – *Details* are the facts included or those omitted. What details has the author specifically included? What details has the author apparently left out? What effect do these include and excluded details have on your mood as a reader? What do these included and excluded details seem to indicate about the author's tone?

L – *Language* stands for the characteristics of the body of words used – sarcastic, poetic, clinical, formal, casual, sparse, etc.. How could the language be described?   What rhetorical device(s)[figurative language - metaphor, simile, personification, hyperbole, understatement; sound - alliteration, onomatopoeia, rhyme, rhythm; structure – parallelism, antithesis, repetition, etc.] has the author utilized? How does the language affect your mood as a reader? What does the language seem to indicate about the author's tone?

S – *Syntax* is the way the sentences are constructed. Is the sentence simple, compound, declarative, varied, long, periodic, inverted, punctuated for effect, etc.? How do these structures affect your mood as a reader? What do these structures seem to indicate about the author's tone?

In this class, we will be studying writing samples to determine how the author achieves his/her purpose – this comes from identifying what tone is present in them and then analyzing how the argument is organized and executed. This first step is learning to see and understand these structures as an author's choice and identifying tone from it.

Tonal analysis requires "active reading" in which you ask questions about the reading.   It requires you to ask "how" and then "why" questions instead of "what?" While an understanding of the content of the writing (the "what") is important and expected, the emphasis is on how the writer conveys his tone (the "how" and "why") and then why the author uses that tone. We learn mostly though observation and imitation, so first we become proficient at tonal analysis by reading others, then we move on to using that knowledge in our own writing.

ASSIGNMENT: For each of the 10 essays you read, you must complete a tonal analysis:

Tonal Analysis:
- Author and title of the essay
- One to two sentences identifying SOAPS for the essay.
- Describe the author's tone (i.e. her/his attitude towards the subject). You may refer to a tone word list on the internet for ideas if you choose. You should have two words to describe the tone and try to explain how you got there.
- Examples of two different strategies employed by the author. Provide the example, label it, and explain how it contributed to the tone/purpose. Most examples of these sorts of strategies would relate to DIDLS. More of these terms can be found online at sites such as *The Forest of Rhetoric*, though these larger lists can be overwhelming. Simply try not to let your analysis be repetitive. Be sure to cite the text edition and page number from which each example is taken. Example of in-text citation: "quoted text" (3rd ed. 276).

Example of Tonal Analysis:
Gloria Anzaldúa, "How to Tame a Wild Tongue"
- Anzaldúa, a Chicano American, addresses an audience of educated Americans, some of whom may be bilingual, exploring the relationship between language and her Chicano cultural identity and asserting that Chicano Spanish, a blend of Spanish and English, is a language in its own right because she hopes for change in perceptions. (SOAPS elements underlined to illustrate)
- Anzaldúa's personal and authoritative tone is created by her use of personal anecdotes, Spanish words, and confident assertions.
- Anzaldúa makes frequent use of fragments of poetry to emphasize the beauty of the language she is supporting. One example is when she quotes Irena Klepfisz's work: "And our tongues have become/ dry…" (3rd ed. 33).
- "They would hold us back with their bag of reglas de academia"(3rd ed. 33), is an example of how Anzaldúa freely mixes Spanish words and phrases(details) into her predominantly English essay, in order to embody the sort of linguistic mixing that she advocates.

You MUST read the following essays:

"Of Studies" by Francis Bacon
"You Are What You Say" by Robin Tolmach Lakoff
"The Morals of the Prince" by Niccolo Machiavelli

"Body Ritual of the Nacerima" by Horace Miner
"Road Warrior" by Dave Barry
"Politics and the English Language" by George Orwell

*The rest of the essays (4 of them) you read are your choice. Through the course of the year we will read many of these essays. It would not hurt you if you read more than the required reading.

PART THREE

Finally, the last part of your assignment is to help you understand the idea of style. For this, you will read *The Bad Beginning* from *A Series of Unfortunate Events* by Lemony Snicket. It is easily found at used book stores and is not expensive in its paperback form. It is also available as an eBook. You can also borrow this book or use a library copy. This novel will be found in the children's section of a bookstore (even though the Lexile level is on the 11-12 grade band), but that is one of the reasons we will be able to easily focus on the style with which it is written rather than having to struggle to comprehend the text as well. This series of novels was written, much as the great Disney films were made, with two audiences in mind – the child and the adult with the child. Therefore, the novel will, hopefully, be amusing to even a teenager.

BTW - The movie combines the first three novels of this series and is not a substitute! When the author was asked who he would hate to see playing Count Olaf in a movie of his novels – he said Jim Carrey…Guess who Hollywood put in the part!

ASSIGNMENT: Collect five style samples for Lemony Snicket.

You should type up 5 samples of text, double-spaced with 1-inch margins (so we can mark them up). You should choose text which you think show great "style" from the writer, samples you think are good examples of how he writes –we will use these for study in class as we introduce the elements of style. <u>Do not attempt to find specific examples of techniques for this assignment.</u> Look for something that, if you read it on Facebook, etc., would make you think, "That sounds like Lemony Snicket!" Also, please do not have the exact same five samples as your friend(s) or you will all lose credit. The novel is long enough for there to be more variety than that. Samples should be at least 5-10 sentences in length (1-2 paragraphs).

*You have a student Google email account and can use Drive to create Docs or Sheets for all of these assignments. Your email address is: [computerlogin]@student.haywood.k12.nc.us   The password is the computer login password (last 4 of your student # + year of birth).