

## 2017-2018 PRE-REQUISITE READING A.P. ENGLISH III

### DUE FIRST DAY OF CLASS

All assignments can be submitted through Google Drive. Share your documents with [tjudy@haywood.k12.nc.us](mailto: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, thoroughly – 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*

*Gulp: Adventures on the Alimentary Canal*

*Spook: Science Tackles the Afterlife* (also released as  
*Six Feet Over: Adventures in the Afterlife*)

*Grunt: The Curious Science of Humans at War*

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

(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, AS YOU READ. **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 develop critical reading (close reading) skills, not 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 **mitigates** and/or **intensifies** the shock/horror/grossness/uncomfortableness 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 or Google Doc document **or** use two columns in Excel or Google Sheets.

On the left side of the page (the 1<sup>st</sup> column), title the column "Text." On the right side of the page (the 2<sup>nd</sup> 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 should 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 (2<sup>nd</sup> 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 mitigating the topic so that it is more palatable or intensifying it so it is more "interesting."

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 mitigated/intensified (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 2<sup>nd</sup>, 3<sup>rd</sup>, or 4<sup>th</sup> edition. The required essays are in these editions. Please do not get the 5<sup>th</sup> 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 and purpose. 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. The **purpose** is the author's goal in writing the text.

A **Rhetorical Precis** is a summary of a work or piece focused on the rhetorical elements and the first step in **rhetorical analysis**. These rhetorical elements (**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, persuade(praise/condemn, attack/defend, urge action/discourage action) (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, telegraphic, 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 text is organized and executed. This first step is learning to see and understand these structures as an author’s choice.

Rhetorical analysis, our final goal, 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 and then why the author uses that tone. We learn mostly through 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 rhetorical precis:

### Rhetorical Precis

- Sentence 1 – (Author’s name [**speaker**]), in his/her (type of writing) (name of writing) (rhetorical verb like explores, asserts, interprets, claims, argues, etc.)(main **subject** addressed in the text).
- Sentence 2 – (Author’s last name)’s purpose is (explain your opinion of the **purpose**).
- Sentence 3 – (Author, he/she) writes in a (descriptive word or two – try a tone word list online) tone for (description of the intended **audience**).
- Sentence 4 – He/she/the author (explain 2+ rhetorical strategies [don’t simply name them, explain them – DIDLS\*] the author uses to accomplish the purpose) (restate the purpose).

### Example of Rhetorical Precis:

(1) Gloria Anzaldúa, in her essay “How to Tame a Wild Tongue,” explores the relationship between language and her Chicano cultural identity. (2) Anzaldúa’s purpose is to assert Chicano Spanish, a blend of Spanish and English, is a language in its own right. (3) She writes in a personal yet authoritative tone for an educated American audience, some of whom might be bilingual. (4) She includes personal anecdotes, intermixes Spanish words and phrases, and quotes fragments of poetry to promote a positive perception of her Chicano Spanish.

\*Note about the rhetorical strategies in sentence four of the example: personal anecdotes are related to the details included, mixing in Spanish words is about her diction choices, and the fragments of poetry are about the type of language she uses and the details included.

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 you (4 of them) 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! Now, the Netflix series is **much** better than the movie, but is still not a substitute for the book.

**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. Do not attempt to find specific examples of techniques for this assignment. 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).

**HONOR CODE:**

Copy the following statement at the end of your assignments (or on a sheet of paper with your file name and your name if you submit through Google Drive). Then sign and date below the statement.

**“I certify that no unauthorized assistance has been received or given in the completion of this work. All work shown is my own.”**

\*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).