

**9<sup>th</sup> Grade Literature and Composition Pre-Course Reading 2021-2022**

**Required Reading Philosophy:** The Pebblebrook English Department believes that the required reading assignment is an opportunity for students to establish a broad literary foundation and exercise independent reading and thinking skills. Students entering ANY English course must follow the directions below. See chart below for specific reading assignments.

**9<sup>th</sup> Literature and Composition**

**Directions:** Read ONE of the following graphic novels and write an extended constructive response to the prompt:

**Speak: The Graphic Novel** Laurie Halse Anderson

Melinda says: "It is easier not to say anything. Shut your trap, button your lip, can it. All that crap you hear on TV about communication and expressing feelings is a lie. Nobody really wants to hear what you have to say." Do you agree with her? Why or why not? Do the events in the novel support or negate her statement? Does her outlook change at any point in the novel? How so?

**Hey Kiddo** Jarrett J. Krosoczka

A limited color palette is used in the drawings in **Hey, Kiddo**. How does Krosoczka use color in the drawings to reveal emotion? How do colors in the illustrations change as individuals' feelings change? How are the colors in the illustrations used to show mood?

**I am Alfonso Jones** Tony Medina

How does Tony Medina draw from recent events and history to build Alfonso's story? Do you think this story is a realistic portrayal of current events? Why or why not?

**Anya's Ghost** Vera Brosgol

Why explore relationships through visual texts? For this task, you will analyze the a page from the graphic novel Anya's Ghost. Your task is to deconstruct the visual features used and analyze how they support your interpretation of the text. What themes or issues does the page explore? How does Brosgol use visual techniques to explore these themes?

**Purchasing Books:** You may find all books in the public library, or you may purchase one from a bookstore or on the internet (Amazon.com, Half.com, Barnes & Noble, The Book House in Mableton, etc.) If you have any questions, contact English Academic Coach at: [telicia.leonard@cobbk12.org](mailto:telicia.leonard@cobbk12.org).

10<sup>th</sup> Grade **Honors British Literature** Pre-Course Reading Guidelines 2021-2022

**Required Reading Philosophy:** The Pebblebrook English Department believes that the required reading assignment is an opportunity for students to establish a broad literary foundation and exercise independent reading and thinking skills. Students entering ANY English course must follow the directions below. See chart below for specific reading assignments.

**Honors British Literature**

**Directions:** Read *Grendel* by John Gardner and Complete Parts One and Two before the second day of class. Part One – Choose 3 Questions from each chapter and post your responses to your blog. Part Two -Choose one of the following essay prompts and complete a typed essay to bring into class on the first day.

**Chapter 1: Aries, the Ram**

1. What does Grendel's relationship with nature -- the ram, the sky, grass, the doe, the baby bird, owls, and wolves -- reveal about his own personality?
2. Quote the various phrases Grendel uses to describe himself. What do they reveal about his self-image and how it was developed?
3. What is the significance of the scene wherein Grendel challenges the "dark chasms"?
4. What does Grendel mean when he speaks of "playing cat and mouse with the universe"? What does it mean to "see all life without observing it"?
5. Describe Grendel's mother and his relationship with her.
6. From Grendel's point of view, what is man?

**Chapter 2: Taurus, the Bull**

1. In a flashback to his early childhood, what is Grendel's relationship with the "large old shapes" and with his mother?
2. What is the significance of the scene wherein Grendel catches his foot in the crack in the tree trunks and is attacked by a bull?
3. What does Grendel mean when he says "there was nothing, or, rather, there was everything but my mother"? How is this a loss of innocence?
4. Explain what Grendel means when he says, "I create the whole universe, blink by blink."
5. How does Grendel's first meeting with men affect him? Why does he fear them more than he fears the bull?
6. How is Grendel's world view and self-concept affected by his experience with men? How does this event affect his relationship with the "old shapes" and with his mother?
7. Explain the meaning of "the world is all pointless accident."

**Chapter 3: Gemini, the Twins**

1. As a detached observer, what does Grendel learn about Hrothgar and his theories? What shocks Grendel about man's behavior to other men and to nature? Why does Grendel fear Hrothgar?
2. Why is Grendel so impressed and affected by the Shaper? Why does he fear the Shaper ?
3. According to Grendel, what is the truth about poetry?
4. Why does Grendel scream "Lost!" and crawl on all fours as the chapter ends?

#### **Chapter 4: Cancer, the Crab**

1. How can mor(t)ality be the creation of the Shaper?
2. Why does Hrothgar build Heorot, the Hall of the Hart?
3. What is the power of the "projected possible"?
4. How does the story of Cain and Abel affect Grendel?
5. What is Grendel's "conversion"?
6. What is "the presence" Grendel feels in the darkness?
7. Why not?

#### **Chapter 5: Leo, the Lion**

1. Why does Grendel visit the dragon? What does the dragon tell him about himself and about the "word"?
2. How does the dragon's mind differ from Grendel's and from men's?
3. From the dragon's point of view, what is man? What is man's mind?
4. How does the dragon explain the role of the Shaper?
5. Explain the following statements made by the dragon:
  - a. "Knowledge is not cause."
  - b. "Connectedness is the essence of everything."
  - c. "The essence of life is to be found in the frustrations of established order."
  - d. "Novel order (is) a primary requisite for important experience."
  - e. "Importance is derived from the immanence of infinitude in the finite."
  - f. "Expression is founded on the finite occasion. It is the activity of infinitude impressing itself on its environment."
6. In his attempt to explain the difference between Importance and Expression to Grendel, the dragon uses the examples of the difference between vegetables and animals and the difference between an angry man and a rock. Explain.
7. How does Grendel "improve" men?
8. What is the dragon's ambition? His final advice? His motto?
9. How is Grendel "caged in a limited mind"?

#### **Chapter 6: Virgo, the Harvest Virgin**

1. How is the dragon's charm a curse?
2. How does Grendel now react to the Shaper's song?
3. How is Grendel "transformed" by his first raid on Heorot? In what sense does he "become" himself?
4. According to Unferth, what is heroism? What is poetry?
5. Why doesn't Grendel kill Unferth? And why is Unferth so bitter?
6. Who or what is the dragon?

#### **Chapter 7: Libra, the Balance**

1. What is Grendel's law? What does it mean?
2. How is Wealtheow like the Shaper's songs? How is she different?
3. Why doesn't Grendel rape, torture, and murder Wealtheow? Or does he?
4. What does Grendel mean by "balance is everything"?
5. What is "meaning as quality"?
6. What is the parallel between Wealtheow and Grendel's mother?
7. What has happened to Unferth? How does the Queen affect him?

### **Chapter 8: Scorpio, the Scorpion**

1. What threats surround Hrothgar after Hrothulf's arrival? How is Hrothulf like a scorpion?
2. What is Grendel's Theorem? What does it mean?
3. How can violence be creative? What do Grendel and Red Horse have to say about violence and "legitimate force"?
4. Describe Red Horse's political ideology.
5. What is the meaning of the "horrible dream which Grendel imputes to Hrothgar"?
6. How can the old king Hrothgar be a giant? In what ways is he like Job?

### **Chapter 9: Sagittarius, the Hunter**

1. What ironies occur in this section?
2. How can Time be inside the hunter and the hart?
3. What is Grendel's opinion of religion?
4. What is the significance of Grendel's encounter with Ork? What does Ork have to say about the King of the Gods and about the nature of Evil?
5. Why is Grendel so disgusted by the speeches of the Fourth Priest?

### **Chapter 10: Capricorn, the Goat**

1. Explain the saying "Tedium is the worst pain."
2. Why is Grendel so frightened and so infuriated by the goat?
3. How does the Shaper's death affect Grendel?
4. What is "the pastness of the past"?
5. How has Grendel's mother changed? What is their relationship now?
6. Who is the other monster Grendel meets on the moors?
7. Explain "Nihil ex nihilo, I always say."

### **Chapter 11: Aquarius, the Water-bearer**

1. How does Grendel perceive Beowulf and the Geats?
2. In what ways are Beowulf and Grendel alike?
3. What has Grendel come to understand about the "dark realities" of self and the world?
4. What does Grendel mean when he says he has seen "the vision of the dragon"?
5. How does Grendel divide the world?
6. Explain the saying "Things fade; alternatives exclude."
7. What happens when Unferth challenges Beowulf about Breca?
8. How does the Queen respond to Beowulf?

### **Chapter 12: Pisces, the Fish**

1. How and why is Grendel defeated?
2. How do illusion and words help cause Grendel's death?
3. Why does Beowulf make Grendel sing of walls?
4. How does this last chapter echo lines, events, characters, and images from early chapters ?
5. Explain Grendel's last words: "Poor Grendel's had an accident. . . So may you all."

General Questions:

1. How does the narrative point of view function in this story?
2. Are there any authorial intrusions in this story? If so, how do they function?
3. In what ways does the story Grendel differ from Beowulf?
4. In what ways do Grendel and Beowulf complement each other?
5. What is the truth about heroes and heroic action from Grendel's point of view?
6. What moral, philosophical, or metaphysical observations about human and/or monstrous existence are made in Grendel?
7. What is the "heroic vision" of this story?
8. Does the fact that Grendel is told from the monster's point of view qualify the story in any way?
9. How is the zodiac used as a structure for the book?

**Part Two:** Choose one of the following essay prompts and complete a typed essay to bring into class on the second day.

***Critical Essay on Grendel***

Write an essay supporting one of the following thesis statements.

1. John Gardner's Grendel provides a fascinating penetration into the ineluctable mystery of order and chaos, good and evil, hero and monster, claiming throughout a place for the monster's point of view.
2. Grendel by John Gardner is a presentation of the dark, the misunderstood, and the ugly, speaking always for itself, urging empathy for its pain, and claiming some rightful place in the shaping of whatever is real. Or perhaps human.
3. Because Grendel is so akin to men, but at the same time distant enough to be an alien, his point of view provides an opportunity for us to see more clearly what it means to live as homo sapiens.

**Purchasing Books:** You may find all books in the public library, or you may purchase one from a bookstore or on the internet (Amazon.com, Half.com, Barnes & Noble, The Book House in Mableton, etc.) If you have any questions, contact English Academic Coach at: [telicia.leonard@cobbk12.org](mailto:telicia.leonard@cobbk12.org).

10<sup>th</sup> World Literature Pre-Course Reading 2021-2022

**Required Reading Philosophy:** The Pebblebrook English Department believes that the required reading assignment is an opportunity for students to establish a broad literary foundation and exercise independent reading and thinking skills. Students entering ANY English course must follow the directions below. See chart below for specific reading assignments.

The first unit in 10<sup>th</sup> grade World Literature is Cultural Conversations.

From the student text: “The twenty-first-century classroom and workplace are settings in which people from different cultures mix and work together. Unit 1 guides students’ exploration of culture and its components-nationality, family, religion, ethnicity, gender, race, and subgroups-examining how these components shape their perceptions of themselves and the world around them. As students seek to understand their own culture and the cultures of others, they are able to evaluate different perspectives and adjust their own thinking when given new or contradictory information from others... By studying a wide range of texts representing a variety of cultural perspectives, students make connections to their own lives to better understand the interrelationships among multiple cultures.” – Springboard, Grade 10

Take some time this summer to read a book or two that has something to do with culture or identity.

On-level World Literature	Honors World Literature
<p><b>Directions:</b> This assignment is <i>optional</i>. Review the provided list of titles and authors. Go to the nearest bookstore or library to buy or check out novels you would like to read over the summer. Read your selected novel(s). Complete the Tic-Tac-Toe Menu activity for one of the novels you’ve read. Bring your completed Tic-Tac-Toe activities on the first day of school and present them to your English teacher to earn extra credit towards your 1st quarter grade for the upcoming school year. The type and amount of extra-credit you receive will be left to the discretion of the teacher.</p>	<p><b>Directions:</b> This assignment is <i>mandatory</i>. Review the provided list of titles and authors. Go to the nearest bookstore or library to buy or check out novels you would like to read over the summer. Read your selected novel(s). Complete the Tic-Tac-Toe Menu activity for one of the novels you’ve read. Bring your completed Tic-Tac-Toe activities on the first day of school and present them to your English teacher to earn credit towards your 1st quarter grade for the upcoming school year. The type and amount of credit you receive will be left to the discretion of the teacher.</p>
<p><b>Purchasing Books:</b> You may find all books in the public library, or you may purchase one from a bookstore or on the internet (Amazon.com, Half.com, Barnes &amp; Noble, The Book House in Mableton, etc.) If you have any questions, contact English Academic Coach at: <a href="mailto:telicia.leonard@cobbk12.org">telicia.leonard@cobbk12.org</a>.</p>	
<p><b>Book Requirements:</b> Suggestions are located on the next page of this document, however, if you should choose our own text, please follow the guidelines below:</p> <ul style="list-style-type: none"> <li>➤ Must be a book that is focused on culture or identity</li> <li>➤ Must be at least 150 pages</li> <li>➤ May NOT be any book you have read in 9<sup>th</sup> grade</li> <li>➤ No picture books, magazines, pamphlets, or graphic novels</li> </ul>	

**SUGGESTED TITLES****\*\*asterisks denote Nonfiction/Informational Texts**

<b>AUTHOR</b>	<b>TITLE</b>	<b>LEXILE</b>
Bernier-Grand, Carmen T.	Frida: Viva la Vida! Long Live Life	750 L
Cisneros, Sandra	The House on Mango Street	870 L
Cooper, Susan	The Dark is Rising	920 L
Cordova, Zoraida	Labyrinth Lost	630 L
de la Pena, Matt	Mexican Whiteboy	680 L
Draper, Sharon	Copper Sun	820 L
Garcia, Cristina	The Aguero Sisters	1000 L
Jin, Ha	Ocean of Words Army Stories	790 L
Joseph, Lynn	The Color of My Words	840 L
Leiris, Antoine	You Will Not Have My Hate	N/A
Manzano, Sonia	Becoming Maria: Love & Chaos in the South Bronx	N/A
Martinez, Agnes	Poe Park	550 L
McCunn, Ruthanne Lum	Thousand Pieces of Gold	940 L
Myers, Walter, Dean	Bad Boy: A Memoir	970 L
Myers, Walter, Dean	Fallen Angels	650 L
Ng, Celeste	Everything I Never Told You	870 L
Porter, Connie	Imani All Mine	580 L
Reynolds Jason	The Boy in the Black Suit	760 L
Rodriguez, Gaby	The Pregnancy Project	970 L
Silvera, Adam	More Happy Than Not	850 L
Schmartz, Pat	Bluefish	600 L
Smith, Zadie	White Teeth	960 L
Stone Nic	Dear Martin	720 L
Tan, Amy	The Joy Luck Club	930 L
Walker, Alice	Meridian	1010 L
Whitaker, Alecia	Wildflower	830 L
Wright, Richard	Black Boy	950 L
Beal, Merrill D.	"I Will Fight No More Forever": Chief Joseph & the Nez Perce War**	1130 L
Carrick Hill, Laban	America Dreaming: How Youth Changed America in the 60's**	1190 L
Cunxin, Li	Mao's Last Dance**	810 L
Le Guin, Ursula K.	Always Coming Home	N/A
Nabhan, Gary Paul	Why some Like It Hot: Food, Genes, & Cultural Diversity**	N/A
Nerburn, Kent	Chief Joseph & the Flight of the Nez Perce: The Untold Story of an American Tragedy**	N/A
Santiago, Esmeralda	When I Was Puerto Rican: A Memoir**	1029 L
Sherr, Lynn	Failure Is Impossible: Susan B. Anthony in Her Own Words**	N/A
Stone, Tanya Lee	The Good, the Bad, & the Barbie: A Doll's History & Her Impact on Us**	1120 L
Tobin, Jacqueline L. & Raymond G. Dobard	Hidden in Plain View: A Secret Story of Quilts & the Underground Railroad**	N/A
Ward, Geoffrey C. & Ken Burns	Not for Ourselves Alone: The Story of Elizabeth Cady Stanton & Susan B. Anthony**	N/A

# Tic-Tac-Toe Menu

**Directions:** These activities should be completed once you have read your selected novel over the summer. Chose activities in a tic-tac-toe design. When you have completed the activities in a row—horizontally, vertically, or diagonally—or in the 4 corners, you may decide to be finished. Or you may decide to keep going and complete more activities. Star the activities you plan to complete. Color in the box when you finish the activity.

<b>Collect</b> Facts or ideas which are important to you about your favorite character.  (Knowledge)	<b>Teach</b> A lesson about your novel to our class. Include as least one visual aid.  (Synthesis)	<b>Draw</b> A diagram, map or picture of some aspect of your novel.  (Application)	<b>Judge</b> Two different viewpoints about an issue in your novel. Explain your decision.  (Evaluation)
<b>Photograph</b> Videotape, or film part of your presentation.  (Synthesis)	<b>Demonstrate</b> Something to show what you have learned from your novel.  (Application)	<b>Graph</b> Some element of your novel to show how many or how few.  (Analysis)	<b>Create</b> An original poem, dance, picture, song, or story around some aspect of your novel.  (Synthesis)
<b>Dramatize</b> Something from your novel to show what you have learned.  (Synthesis)	<b>Survey</b> Others to learn their opinions about some fact, idea, or feature of your novel.  (Analysis)	<b>Forecast</b> How a character in your novel will change in the next 10 years.  (Synthesis)	<b>Build</b> A model or diorama to illustrate some aspect of your novel.  (Application)
<b>Create</b> An original game using the facts you have learned from your novel.  (Synthesis)	<b>Memorize</b> And recite a quote or a short list of facts from your novel.  (Knowledge)	<b>Write</b> An editorial for the student newspaper or draw an editorial cartoon about some element of your novel.  (Evaluation)	<b>Compare</b> Two things from your novel. Look for ways they are alike and different.  (Analysis)

## Tic-Tac-Toe Activities Grading Rubric

Your activities will be graded on the following criteria:

**Creativity** – Activity exhibits the student’s own unique brand of creativity and doesn’t resemble something already created. 0-25 points

**Accuracy** – Activity precisely depicts all elements of the given set of accompanying instructions the student chose to follow. 0-25 points

**Workmanship** – Activity exhibits fine craftsmanship and shows that the student took pride in his/her work. The student’s creation is not shoddy or poorly constructed. 0-25 points



11<sup>th</sup> Grade **American Literature** Pre-Course Reading Guidelines 2021-2022

**Required Reading Philosophy:** The Pebblebrook English Department believes that the required reading assignment is an opportunity for students to establish a broad literary foundation and exercise independent reading and thinking skills. Students entering ANY English course must follow the directions below. See chart below for specific reading assignments.

**American Literature**  
**Honors American Literature**

**Novel:** You are responsible for reading *The Other Wes Moore* by Wes Moore.

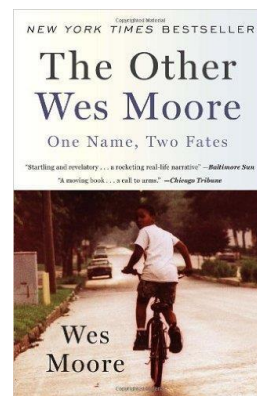
**A Brief Summary of the Novel:**

“Two kids named Wes Moore were born blocks apart within a year of each other. Both grew up fatherless in similar Baltimore neighborhoods and had difficult childhoods; both hung out on street corners with their crews; both ran into trouble with the police. How, then, did one grow up to be a Rhodes Scholar, decorated veteran, White House Fellow, and business leader, while the other ended up a convicted murderer serving a life sentence? Wes Moore, the author of this fascinating book, sets out to answer this profound question. In alternating narratives that take readers from heart-wrenching losses to moments of surprising redemption, *The Other Wes Moore* tells the story of a generation of boys trying to find their way in a hostile world” (Amazon).

**Video Clips:**

These clips will provide a brief introduction to the novel.

1. “Raising Wes Moore” (Interview with the mothers)  
<http://www.oprah.com/own-oprahshow/raising-wes-moore-video>
2. PBS Interview  
[http://www.pbs.org/newshour/bb/entertainment-jan-june10-wesmoore\\_05-12/](http://www.pbs.org/newshour/bb/entertainment-jan-june10-wesmoore_05-12/)



**Assignment for *The Other Wes Moore*:**

You will be responsible for completing a double-entry journal. This assignment will be due on the first day of school, so please come prepared.

Complete **10** double-entry journal entries with a passage and a response for each entry (see sample double-entry journal entries on the next few pages). You may complete this assignment on paper or in a digital format.

You may contact us by e-mail over the summer if you have questions or need clarification. Please have your assignment completed for the first day of school, as we will be engaging in discussions right away.

Double-entry journals will be a conversation on the page. On the left, you will write important quotations from the novel; on the right, you will write why the quote is significant in the context of the story. Set it up like this:

<b>Note Taking</b>	<b>Note Making (Response)</b>
<p>Citing page numbers, write significant excerpts from the text on this side of the page. The excerpts of text will add meaning for your understanding of a theme from the novel.</p> <p><b>Please cite page numbers in MLA format: (Moore #).</b></p>	<p>Directly across from the significant excerpts, write your original ideas about the importance of the text. This analysis must be at least five complete sentences. Your analysis may include any of the following:</p> <ol style="list-style-type: none"> <li>1. Who is speaking? Where does this particular scene take place (setting)? Explain the character's thoughts, motives, and actions (i.e. What does the person mean?).</li> <li>2. What does this excerpt reveal about the character(s) or ideas in this book? What is your opinion of the character(s)? Use textual evidence to substantiate your claim.</li> <li>3. What literary device/technique (i.e. symbolism, flashback, irony, metaphor, simile, personification, allusion, hyperbole, etc.) does the author use to convey meaning?</li> <li>4. I really don't understand why...</li> <li>5. I agree/disagree wholeheartedly with the idea/statement that...</li> <li>6. I think the message the author is trying to convey is...</li> <li>7. What does the excerpt say or reveal about America and/or the American Dream?</li> </ol>
<b>Examples of STRONG entries</b>	
<p>Title: Mom &amp; Me &amp; Mom            Author: Maya Angelou            Page Range: 175-200            Entry #6: "Vivian Baxter was in a coma. I spoke to her anyway. Her hand lay in mine without movement" (Angelou 196).</p>	<p>In this quote, Maya Angelou, the narrator, is speaking from her mother's hospital room in Greensboro, North Carolina. Maya had just returned home to North Carolina after being away for a few weeks on business. Her mother had encouraged her to accept an invitation to teach in England at the University of Exeter. Maya had initially refused the offer because she was extremely reluctant to leave her ill mother's side. However, her mother promised that she would still be there when Maya returned.</p>
<p>Title: Mom &amp; Me &amp; Mom            Author: Maya Angelou            Page Range: 175-200            Entry #6: "Vivian Baxter was in a coma. I spoke to her</p>	<p>After a very difficult childhood without her parents, and conversely, an adolescence and adulthood drenched in her mother's unique and powerful love, Maya is forced to watch her mother, Vivian Baxter, fade into</p>

anyway. Her hand lay in mine without movement” (Angelou 196).	powerlessness at the hands of lung cancer. Vivian Baxter was a passionate, popular, and independent figure throughout her life, but as she lay dying, she became silent then still.
<b>Examples of WEAK entries</b>	
Title: Mom & Me & Mom Author: Maya Angelou Page Range: 175-200 Entry #6: “Vivian Baxter was in a coma. I spoke to her anyway. Her hand lay in mine without movement” (Angelou 196).	In this quote, Maya Angelou is the narrator. She’s in a hospital room visiting her mother. Her mother wants her to teach at a university, but Maya may not go.
Title: Mom & Me & Mom Author: Maya Angelou Page Range: 175-200 Entry #6: “Vivian Baxter was in a coma. I spoke to her anyway. Her hand lay in mine without movement” (Angelou 196).	This quote is significant. Vivian Baxter can’t move.
<b>Purchasing Books:</b> You may find all books in the public library, or you may purchase one from a bookstore or on the internet (Amazon.com, Half.com, Barnes & Noble, The Book House in Mableton, etc.) If you have any questions, contact English Academic Coach at: <a href="mailto:telicia.leonard@cobbk12.org">telicia.leonard@cobbk12.org</a> .	

11<sup>th</sup> Grade **AP Language and Composition** Pre-Course Reading Guidelines 2021-2022

**Required Reading Philosophy:** The Pebblebrook English Department believes that the required reading assignment is an opportunity for students to establish a broad literary foundation and exercise independent reading and thinking skills. Students entering ANY English course must follow the directions below. See chart below for specific reading assignments.

**AP Language and Composition**

Pre-Course reading is due the second day of classes. Be prepared to discuss your work also. **Please pace yourselves over the summer; do not wait until the last minute to begin.** Create a packet that is tidy and easy for me to navigate, separated by section.

**Part I. Define the literary terms list below (yes, ALL of them).**

Literary terms are labels for the **precise language tools** writers use to create meaning. Your understanding and use of these writing tools is crucial to your success. While deconstructing a piece of writing, identifying the tool or technique authors use is also crucial. Knowing *how* and *why* they used the tool is even more crucial. Define each of these terms **concisely in your own words, by hand**. Do **not** simply copy a definition from an online source without translating and understanding the term. You must interpret the definition for yourself. Formatting is up to you; you may make flashcards, write them out on notebook paper, make a chart/graphic organizer – whatever works for you. **However, these all must be written by hand; printed or digital copies will NOT be accepted.** You will use these terms this year when you analyze the readings and for many of the AP assignments, as well as the exam.

**Purchasing Books:** You may find all books in the public library, or you may purchase one from a bookstore or on the internet (Amazon.com, Half.com, Barnes & Noble, The Book House in Mableton, etc.) If you have any questions, contact English Academic Coach at: [telicia.leonard@cobbk12.org](mailto:telicia.leonard@cobbk12.org).

**A. Word Use and Meaning** (all tools are used for a *literary effect*)

Diction	Hyperbole
Prose	Understatement
Verse	Cliché
Alliteration	Irony
Onomatopoeia	Literary Tone
Connotation	Literary Style
Denotation	Literary Theme
Colloquial Language	Satire
Slang	Sarcasm
Imagery	Voice
Sensory Detail	
Figurative Language	
Metaphor	
Extended Metaphor	
Simile	
Abstract and Concrete Language	

**B. Sentences and Paragraphs**

Syntax
Parallelism
Repetition
Clause

Phrase  
Sentence  
Paragraph  
Juxtaposition  
Climactic order  
Rhetorical question  
Anecdote

**C. Literary Genres/Rhetorical Modes**

Novel  
Non-fiction  
Short story  
Dramatic literature (plays)  
Memoir  
Autobiography  
Biography  
Diary  
Expository essay  
Narrative essay  
Cause-and-effect  
Compare and contrast  
Classification  
Process analysis

**D. Fictional Elements**

Point of View (POV)  
Setting  
Exposition  
Rising action  
Climax  
Falling action

Resolution/denouement  
Episodic  
Ambiguous ending  
Protagonist  
Antagonist  
Archetype  
Personification  
Anthropomorphism  
Objectification  
Audience  
Dialogue  
Symbol/symbolism  
Parable  
Allegory  
Motif  
Foreshadowing  
Flashback

**E. Argument and Persuasion**

Rhetoric  
Ethical Appeal (Ethos)  
Rational Appeal (Logos)  
Emotional Appeal (Pathos)  
Thesis  
Claim  
Evidence  
Concession  
Inductive Reasoning  
Deductive Reasoning  
Oxymoron  
Paradox

*Part II. Dialectical Journal: Reader Responses for essays listed below (no more than six pages total writing)*

The AP Lang curriculum expects you to read different essays written by many different authors about a variety of subjects. The list below provides a collection that will provide a solid base from which we can build exposure to effective non-fiction work.

- A. You will write six responses, in order. Please be clear and concise; length is not as important as content. Your entries should demonstrate engagement with the texts, attempt to understand the various arguments presented, and provide a sampling of your best critical thinking.
- B. Analyze each essay for any one or more of the six aspects below (SOAPStone) and you must **provide clear evidence** to support your analysis by using quotations from the piece (don't forget MLA parenthetical citations!). Select **meaningful** text evidence that adequately draws from the beginning, middle, and end of each text.

- C. Vary your analysis. Try not to repeat the same type of analysis for every essay.
- D. Vary your application of the literary terminology. Play with many of your literary terms. Challenge yourself to find literary tools that each writer uses uniquely.
- E. Be professional - all information **must** be typed (12 point Arial, Calibri, or Times New Roman font) and have proper MLA format (check the Perdue OWL link below for MLA formatting guidelines). In addition, you must create a heading with your name, the article title, and article author. You only need one heading for each article and you must use proper MLA format.
- F. Analyze and react to the passage **in full sentences** - not notes. **However, I would highly recommend annotating your text as you read through the essays.** Your response should NOT just be a personal reaction or summary; rather, you should attempt to analyze the methods that the writer uses to make his or her argument using the SOAPSTone aspect(s) below.

**Analyze for one of the six aspects of SOAPSTone (you may blend more than one aspect):**

**Speaker:** Discuss the authority and credibility of the speaker/writer. How does the speaker establish his or her ethos in the essay? Explain specific ways that the speaker/writer helps to define him or herself as a trustworthy and/or qualified messenger.

**Occasion:** Analyze the reason(s) the writer/speaker is choosing to approach the topic at this particular moment in time. Is he or she writing in reaction to a specific event or person? Discuss how the occasion is revealed in the essay.

**Audience:** Explain to whom this piece is directed. How do you know who the audience is? How is the audience defined? Discuss how the speaker/writer demonstrates understanding of the audience and how he or she uses that understanding to accomplish his or her goals.

**Purpose:** Analyze the purpose/argument/claim of the speaker/writer. Explore the purpose beyond its basic informative nature. Discuss how the purpose is revealed in the passage.

**Subject:** Explain the general topic, content, and ideas contained in the text. Does the speaker/writer explicitly state the subject, or is it implied?

**Tone:** Analyze the attitude of the speaker/writer. Tone extends meaning beyond the literal. Find tone in the author's diction, syntax, structure, and imagery. Give specifics of the tone of the author and discuss how the tone affects the effectiveness of the passage.

Include the author and the title of each essay. Explain what **specifically** in the essay is **effective** and *how* and *why* something was effective. These are the best essayists of their generation; their work is quality, and with an open mind, I am sure you can discover why they are praise-worthy. Whether you like or enjoy the essay should not be emphasized. Be objective, clear, and concise. You are an architect studying the structure of each piece. Do not summarize. **Summary is NOT analysis!**

We will continue to analyze essays in this same structured method throughout the year. There are many authors on the must-read AP Comp list, and the list below contains a number of them. Some will confuse and confound you; that's okay! This is *practice* and we will work on these analysis skills throughout the semester. Discuss what is effective, interesting, artistic, weird, or powerful. Happy analysis! :)

**List of essays for analysis (Choose SIX of the fourteen options below).**

1. 1901: Mark Twain, *Corn-pone Opinions*
2. 1909: John Muir, *Stickeen*
3. 1923: Ernest Hemingway, *Pamplona in July*

4. 1925: H.L. Mencken, *The Hills of Zion*
5. 1928: Zora Neale Hurston, *How It Feels to Be Colored Me*
6. 1937: Richard Wright, *The Ethics of Living Jim Crow: An Autobiographical Sketch*
7. 1941: E.B. White, *Once More to the Lake*
8. 1949: Langston Hughes, *Bop*
9. 1955: James Baldwin, *Notes of a Native Son*
10. 1957: Eudora Welty, *A Sweet Devouring*
11. 1967: N. Scott Momaday, *The Way to Rainy Mountain*
12. 1970: Maya Angelou, *I Know Why the Caged Bird Sings*
13. 1972: John McPhee, *The Search for Marvin Gardens*
14. 1980: Richard Rodriguez, *Aria: A Memoir of a Bilingual Childhood*

### B. Reader Response Score Guide:

(0-1 is an ineffective analysis, 4 is perfect; no one is perfect all of the time). Use this score guide to determine what you must do to craft a successful analysis of a writing piece.

4	<ul style="list-style-type: none"> <li>One or more aspect(s) of <b>SOAPStone</b> analysis was addressed thoroughly and thoughtfully.</li> <li>Student supported analysis with appropriate <b>textual references</b>; quotations formatted and framed seamlessly.</li> <li>Students identified author's <b>stylistic and rhetorical choices</b> by using a variety of appropriate <b>literary terminology</b>.</li> <li>Student demonstrates awareness of the author, the era or period, or the piece of writing. (Not extensive research but enough to fully understand the audience and context)</li> <li>Student made <b>connections to historical, political, cultural, or his or her personal life</b>, conveying a sense of scope larger than the text analyzed.</li> <li>Student's <b>voice</b> (personality) is apparent in the writing; student conveys his or her own defined sense of style.</li> <li>Writing is <b>mature</b>; language choices are <b>clear and concise</b>; no common errors, writing flows from idea to idea and paragraph to paragraph.</li> </ul>
3	<ul style="list-style-type: none"> <li>One or more aspect(s) of SOAPStone analysis is addressed.</li> <li>Student offered quotations as evidence of author's choices.</li> <li>Student used some literary terminology to identify author's writing choices.</li> <li>Word and phrasing choices are mostly appropriate; few errors, flow is interrupted or less developed than a 4.</li> <li>Student conducted superficial research to determine <u>audience</u> or simply guessed: <i>all adults, literature human beings, all Americans</i>, etc.</li> <li>Some language choices are less academic and mature: <i>got, a lot, kind of</i>, clichés, cheesy phrases, high school slang or colloquialisms (not on purpose for effect), etc.</li> <li>Response lacks voice; the analysis is complete but there is no detectable personality.</li> </ul>
2	<ul style="list-style-type: none"> <li>Aspects of SOAPStone are thinly analyzed.</li> <li>Student offered very little textual evidence to support analysis (or used very long quotations to fill page).</li> <li>Student used few literary terms to identify basic author choices (diction and syntax).</li> <li>Student's language choices are immature; several common errors, little evidence of proofreading.</li> </ul>

	<ul style="list-style-type: none"> <li>• Student has poor command of word choice and sentence structure; response flow is choppy.</li> <li>• Analysis of original text is incomplete or simplistic (highlighted a few phrases here and there)</li> </ul>
0/1	<ul style="list-style-type: none"> <li>• Student summarized or retold the information from the text; analysis is missing or simplistic.</li> <li>• Student did not use a single quotation as evidence or support.</li> <li>• Student's language choices are immature, redundant, and vague; paper riddled with common errors.</li> <li>• Annotation of original text is sporadic or non-existent.</li> </ul>

### Part III. Understanding the AP Composition Test Structure and the Course Description

Reading the official course description will give you a clearer idea of what's expected of you. When we meet in August, I will ask you to discuss overall description of the AP Composition course. You will receive a syllabus that details of the weekly assignments and thematic units.

**Download the PDF AP Course Description:** <https://secure-media.collegeboard.org/ap-student/course/ap-english-language-english-lit-composition-2012-course-exam-description.pdf>

#### 1. Go to the *Table of Contents* page. Read:

- A. AP Reading
- B. AP Exam Scores
- C. Overview
- D. The Course/Introduction (Goals)
- E. Skim the Authors section.
- F. The Exam (explanation)
- G. Read the first multiple-choice passage **and complete questions 1-10.**
- H. Skim the rest of the multiple-choice sections and questions.
- I. Read Sample Free-Response Question 1.
- J. Skim the rest of the Free-Response questions, including the synthesis question (#4) through page 48.

### IV. Understanding MLA In-Text Citations and Works Cited Page

1. Go to: <http://owl.english.purdue.edu/owl/resource/747/02/>
2. Read this page. Know the contents: <http://owl.english.purdue.edu/owl/resource/747/05/>

### **\*Formatting Guidelines from Purdue OWL:**

**Font Size:** 12-point font for everything, **even your title.**

**Margins:** One-inch margins all the way around the text on your paper.

**Title:** Centered after your heading. Please pick titles that enhance your paper.

**Font Type or Style:** Times New Roman, Arial, Calibri, or other "normal" font. Please resist the urge for Comic Sans, Papyrus, or other highly stylized fonts.

**Spacing:** For anything that will be read and corrected by your helpful teachers or peer editors, you need to double-space. When in doubt, double-space. Leave only **one** space after periods or other punctuation marks.

**Heading:** Top left and double-spaced. See the example on the next page.



Your First and Last Name

Instructor Name

AP Language and Composition

Date (Day, month, and year)

(Your Title Goes Here)

**Title Page:** A title page is **not** necessary for MLA format.

**Paragraph Format:** Indent for each paragraph and do not skip an extra line between paragraphs unless you are writing a memo, thank you letter, cover letter, or any other business communication.

**Header:** Number all pages consecutively in the upper right-hand corner. Do not handwrite the numbers. On Word, go to **Insert** pull-down menu and choose **Page Numbers**. On Word 2013 and later, you can double-click on where the header would go and start typing.

**Underline, Bold, and Italics:** Do not underline or bold unless it is an MLA format you're using in a bibliography. Use italics for titles of books and other periodicals. Quotations are used for quotations, sarcasm, and "foreign" words, as well as article titles.

**Spell check:** Use it! There is no excuse for not using it.

**Presentation:** Make your paper neat and easy to read!

**\*Be prepared; do not ask me to print assignments on the due date or attempt to finish them in class. AP SUMMER ASSIGNMENTS WILL NOT BE ACCEPTED LATE - ABSOLUTELY NO EXCEPTIONS.**

**\*Plagiarism:** Pebblebrook High School's plagiarism policy will be applied to any plagiarism for the summer assignment. You will **not** receive credit for plagiarism because you did not do the work. Furthermore, you may **not** make up the assignment. You may not use materials from another student. Do not work collaboratively on this assignment. Collaboration has its place; however, we are working to prepare you for the AP Exam where no collaboration is allowed.

12<sup>th</sup> Grade **Multicultural Literature** and **Honors Advanced Composition**  
Pre-Course Reading Guidelines 2021-2022

**Required Reading Philosophy:** The Pebblebrook English Department believes that the required reading assignment is an opportunity for students to establish a broad literary foundation and exercise independent reading and thinking skills. Students entering ANY English course must follow the directions below. See chart below for specific reading assignments.

Multicultural Literature	Honors Advanced Composition
<p><b>Directions:</b> "The Sun Does Shine" (How I Found Life and Freedom on Death Row) by: Anthony Ray Hinton and/or the American Dream? Pick <b>one</b> of the prompts below and write a well written <b>essay</b>.</p> <p>Hinton observes: "in Alabama, justice isn't blind" (page 6). Research the founding, mission, and projects of the Equal Justice Initiative, Bryan Stevenson's nonprofit organization. Why did Stevenson feel there was a need for the EJI? What are some of the EJI's most significant achievements?</p> <p>The subtitle of The Sun Does Shine is How I Found Life and Freedom on Death Row. Examine the development of the themes of life and freedom in the book, paying close attention to this paradox of finding life and freedom on death row</p> <p>In the Afterword, Hinton gives a list of all the men and women who sit on death row in America. He urges readers to "Read their names. Know their stories" (page 243). Choose one of the names (preferably from your state, if you live in a state that allows the death penalty) and research their story. Write a research paper about their background, trial, and conviction, trying to present their story with an acknowledgment, as Hinton and Stevenson suggest we should, that they are "more than the worst thing they have done".</p> <p>Hinton discovers that his gift of imagination gives him a way to mentally escape the confines of prison. Research the power of meditation, visualization, and mindfulness to</p>	<p><b>Directions:</b> "The Sun Does Shine" (How I Found Life and Freedom on Death Row) by: Anthony Ray Hinton</p> <p>Choose <b>two of the prompts</b> below and <b>create two</b> well written essays.</p> <p>Hinton observes: "in Alabama, justice isn't blind" (page 6). Research the founding, mission, and projects of the Equal Justice Initiative, Bryan Stevenson's nonprofit organization. Why did Stevenson feel there was a need for the EJI? What are some of the EJI's most significant achievements?</p> <p>The subtitle of The Sun Does Shine is How I Found Life and Freedom on Death Row. Examine the development of the themes of life and freedom in the book, paying close attention to this paradox of finding life and freedom on death row</p> <p>In the Afterword, Hinton gives a list of all the men and women who sit on death row in America. He urges readers to "Read their names. Know their stories" (page 243). Choose one of the names (preferably from your state, if you live in a state that allows the death penalty) and research their story. Write a research paper about their background, trial, and conviction, trying to present their story with an acknowledgment, as Hinton and Stevenson suggest we should, that they are "more than the worst thing they have done".</p> <p>Hinton discovers that his gift of imagination gives him a way to mentally escape the confines of prison. Research the power of meditation, visualization,</p>

help navigate and overcome stressful situations.

and mindfulness to help navigate and overcome stressful situations.

**Purchasing Books:** You may find all books in the public library, or you may purchase one from a bookstore or on the internet (Amazon.com, Half.com, Barnes & Noble, The Book House in Mableton, etc.) If you have any questions, contact English Academic Coach at: [telicia.leonard@cobbk12.org](mailto:telicia.leonard@cobbk12.org)..

**AP Literature and Composition Pre-Course Reading 2021-2022**

**Required Reading Philosophy:** The Pebblebrook English Department believes that the required reading assignment is an opportunity for students to establish a broad literary foundation and exercise independent reading and thinking skills. Students entering ANY English course must follow the directions below. See chart below for specific reading assignments.

**AP Literature and Composition**

**Directions:** Read *How to Read Literature like a Professor* by Thomas Foster

After reading the novel, choose a chapter of the text to apply to your reading of the short stories listed below. (READ all of the short stories below). While reading, think about how you can apply the concepts that Foster illustrates in the text to your analysis. For instance, based on my reading of the chapter “Is that a Symbol?” how can I analyze “A Rose for Emily” for symbolic relevance? After you have read the short stories, you will write a 2-3 paragraph analysis of each short story applying the information from Foster’s book. You must use 5 different chapters from the novel (not just the same one over again). These summaries should be posted onto your blog, which you will submit on the second day of school (see note below).

“A Rose for Emily” by William Faulkner

“Story of an Hour” by Kate Chopin

“A Good Man is Hard to Find” by Flannery O’Conner

“Stranger in the Village” by James Baldwin

“Battle Royal” by Ralph Ellison

**Purchasing Books:** You may find all books in the public library, or you may purchase one from a bookstore or on the internet (Amazon.com, Half.com, Barnes & Noble, The Book House in Mableton, etc.) If you have any questions, contact English Academic Coach at: [telicia.leonard@cobbk12.org](mailto:telicia.leonard@cobbk12.org).