

11th 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.

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

Diction

Prose

Verse

Alliteration

Onomatopoeia

Connotation

Denotation

Colloquial Language

Slang

Imagery

Sensory Detail

Figurative Language

Metaphor

Extended Metaphor

Simile

Abstract and Concrete Language

Hyperbole

Understatement

Cliché

Irony

Literary Tone

Literary Style

Literary Theme

Satire

Sarcasm

Voice

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"> • One or more aspect(s) of SOAPStone analysis was addressed thoroughly and thoughtfully. • Student supported analysis with appropriate textual references; quotations formatted and framed seamlessly. • Students identified author's stylistic and rhetorical choices by using a variety of appropriate literary terminology. • 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) • Student made connections to historical, political, cultural, or his or her personal life, conveying a sense of scope larger than the text analyzed. • Student's voice (personality) is apparent in the writing; student conveys his or her own defined sense of style. • Writing is mature; language choices are clear and concise; no common errors, writing flows from idea to idea and paragraph to paragraph.
3	<ul style="list-style-type: none"> • One or more aspect(s) of SOAPStone analysis is addressed. • Student offered quotations as evidence of author's choices.

	<ul style="list-style-type: none"> • Student used some literary terminology to identify author's writing choices. • Word and phrasing choices are mostly appropriate; few errors, flow is interrupted or less developed than a 4. • Student conducted superficial research to determine <u>audience</u> or simply guessed: <i>all adults, literature human beings, all Americans</i>, etc. • 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. • Response lacks voice; the analysis is complete but there is no detectable personality.
2	<ul style="list-style-type: none"> • Aspects of SOAPStone are thinly analyzed. • Student offered very little textual evidence to support analysis (or used very long quotations to fill page). • Student used few literary terms to identify basic author choices (diction and syntax). • Student's language choices are immature; several common errors, little evidence of proofreading. • Student has poor command of word choice and sentence structure; response flow is choppy. • Analysis of original text is incomplete or simplistic (highlighted a few phrases here and there)
0/ 1	<ul style="list-style-type: none"> • Student summarized or retold the information from the text; analysis is missing or simplistic. • Student did not use a single quotation as evidence or support. • Student's language choices are immature, redundant, and vague; paper riddled with common errors. • Annotation of original text is sporadic or non-existent.

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.

