

## Pre AP English 10

### Course Description:

This course is designed for the student who enjoys reading and discussing literature and wishes to prepare for college-level AP English courses in the eleventh and twelfth grade. A working knowledge of grammar and composition will be defined in this course.

### Course Objectives:

To successfully complete this course students should be able to

1. show through their work an acceptable knowledge of the English language.
2. demonstrate the ability to prepare, research, and write papers in a logical, well thought-out manner.
3. read a wide range of literature from many periods in many genres.
4. apply a wide range of strategies to comprehend, interpret, analyze, evaluate, and appreciate texts.
5. adjust their use of spoken, written, and visual language to communicate effectively with a variety of audiences for different purposes.
6. employ a wide range of strategies in writing and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.
7. use a variety of technological and information resources to gather and synthesize information.

### SUMMER ASSIGNMENTS

8. **be familiar with and review** the attached list of literary terms from 9<sup>th</sup> grade.  
There **will** be a quiz on these terms the first week of school.
9. **complete the required summer reading** of Harper Lee's novel *To Kill a Mockingbird* (373 pages) and James Baldwin's essay "Notes of a Native Son" (21 pages). If you need to borrow a copy of the texts for summer reading you can ask Mr. Ahouse to check one out.

\**To Kill a Mocking Bird* can be found in any library and most book stores.

\*Copies of "Notes of a Native Son" can be found online by searching for: "Notes of a Native Son PDF". Students only need to read the essay, **not** the entire collection of essays by the same name.

10. **complete 20 dialectical journal entries**(DJs) **Due** first day of school.  
15 DJs for *To Kill a Mockingbird* and 5 DJs for "Notes of a Native Son" for a TOTAL of 20 DJs. Students will be familiar with DJs from 9<sup>th</sup> grade Pre-AP English or they can refer to the attached directions.

**\*\*\*There will be assessments on the summer reading the first few days of school.\*\*\***

### **Summer Assignment – Dialectical Journal Entries**

For the summer reading, students must complete 20 DJs. These DJs are worth 5 points each for a total of 100 points. They must include both the text evidence(cited with author and page #) and student analysis/response to get full credit. Make sure the responses are analysis and not summary of the text evidence. The entries should be spread out over the course of the entire work, rather than completing 20 entries over the first few chapters. Detailed examples and directions are attached to the syllabus.

**Materials Needed:**

3” x 3” or smaller sized sticky notes(200+ count)

1 ½ inch 3 ring binder with optional dividers

loose leaf paper (college rule)

blue or black ink pens, #2 Pencils, a couple of highlighters of various colors

Left-Hand Side	Right-Hand Side
<p style="text-align: center;"><b><u>TEXT EVIDENCE</u></b></p> <p><b>(1) 7/1/19</b>            “Text evidence” (Author page).  <b>Example:</b>            “There are too many of us, he thought. There are billions and that is too many. Nobody knows anyone”(Bradbury 16).             **Choose text evidence that seems particularly significant. It should be properly cited and punctuated. You MUST give BOTH the author’s last name and page number in the citation (parenthesis).</p>	<p style="text-align: center;"><b><u>RESPONSE/ANALYSIS</u></b></p> <p>Label A. B. C. for each DJ response.  <b>A. Context:</b> Provide a brief summary of the context for the text evidence. What is going on: who is doing what, who is talking to whom about what, where are they?  <b>B. Analysis:</b> Prove to me that you read and understand, <u>but do not simply summarize the book</u>. Your Dialectical Journals should reflect analysis and evaluation. Explain what is significant/important about your text evidence by giving an in-depth analysis.  <b>C. Type:</b> Label the type of response(see below). You are not required to use each type of response, but you should use a variety of different types for your responses. Keep text-to-self responses to a minimum.</p>
<p><b>(2) 7/2/19</b>            “Text evidence” (Author page).  <b>Example:</b>            “I am neither foe nor friend to my brothers, but such as each of them shall deserve of me” (Rand 96).             **Double “ ” around your T.E.             **Period <b>only</b> after parenthesis.             **Your DJs should be numbered and each DJ entry must be dated.</p>	<p>Potential Types of Responses:            **<b>Author’s style</b> -- How does the writer use language to convey their position? What makes it work? What is it about the writing that stands out and makes the work distinctive? How does the writer’s style contribute to his/her theme or argument?            **<b>Diction</b> (word choice) &amp; <b>syntax</b> (sentence structure)            How do these contribute to the writer’s theme or argument?            **<b>Connections</b></p> <ul style="list-style-type: none"> <li>▪ <b>Text to other text(s)</b>—literature, poetry, art, lyrics, movies, dramas, informational texts</li> <li>▪ <b>Text to world</b> (past and present)</li> <li>▪ <b>Text to self</b> (limit these personal responses)</li> </ul> <p>**<b>Social Issues</b>(race, class, gender, culture, government)            **<b>Literary Techniques/Devices:</b> discuss their significance and how they contribute to the writer’s theme or argument            **<b>Reactions</b> (“This bugs, annoys, moves, me because . . .”),            **<b>Reflections</b> (“I wonder if. . .”), musings (“Hmmm...”),            **<b>Questions with possible answers</b> (“I wonder why...Maybe because . . .”) must attempt to answer your question            **<b>Significance</b> in relation to piece as a whole; relating part to whole.</p>
<p><b>(3) 7/6/19</b>            “The rain was thinning away and the girl was walking in the center” (Bradbury 21).</p>	<p><b>A. Context:</b>  <b>B. Analysis:</b>  <b>C. Type:</b></p>

**Course Texts:**

*EMC Mirrors and Windows: Connecting with Literature Level V*

Various novels, short stories, plays, informational texts, and poems that may or may not include *Fahrenheit 451*, *Anthem*, *A Raisin in the Sun*, *Animal Farm*, *Black Boy*, *Things Fall Apart*, *Fences*, *Animal Farm*, *Julius Caesar*, *Antigone*, “Gogol”, “The Overcoat”, and “The Nose.”

**Literary Terms**

All incoming Pre-AP English 10 students are expected to be familiar with the following terms:

1. Line – a verse of poetry.
2. Stanza – the formal division of lines in a poem. Considered a unit.
3. Rhyme scheme – a regular pattern of rhyming words at the end of lines.
4. Alliteration – repetition of the initial consonant sound.
5. Allusion – reference to a well known person, place, event, object, or work.
6. Analogy – comparing two things.
7. Antagonist – a character or force that is in conflict with the protagonist.
8. Assonance – repetition of vowel sounds.
9. Climax – the high point of interest and suspense in a literary work.
10. Conflict – a struggle between two forces. Can be external or internal.
11. Connotation – the idea, subtle meaning, or feeling associated with a word.
12. Dialect – a version of language spoken by people in a particular region
13. Figurative Language – writing meant to be understood imaginatively, not literally.
14. Foreshadowing– presenting hints to events that will occur later in the story.
15. Hyperbole – an overstatement or an exaggeration used for dramatic effect.
16. Imagery/Description – descriptive language that paints a picture in a reader’s mind by using sensory details (sight, sound, taste, smell, or touch).
17. Irony – the intended meaning is different than the actual meaning.
18. Metaphor – comparing two seemingly unlike things without using like or as.
19. Mood – emotion created in a reader by a text.
20. Narrator – character or speaker who is telling the story.
21. Oxymoron – a word or groups of words that contradict themselves.
22. Onomatopoeia – words that imitate sounds.
23. Paraphrase – using your own words to restate what someone else has said.
24. Personification – giving human qualities to an animal, object, or idea.
25. Plot – a series of events made up of exposition, rising action, climax, falling action, and resolution.
26. Point of View – the perspective from which a story is told. Types of POV include 1<sup>st</sup> person, 2<sup>nd</sup> person, 3<sup>rd</sup> person limited, and 3<sup>rd</sup> person omniscient.
27. Protagonist – central character in a literary work.
28. Satire – a humorous writing or speech intended to point out errors, falsehoods, or failings.
29. Setting – the time and the place that a work occurs.
30. Simile – comparing two seemingly unlike things by using like or as.
31. Stereotype – an overgeneralization about a group of people.
32. Style – the manner in which something is spoken or written that includes word choice, sentence structure and length, or other reoccurring features.
33. Symbol – anything that stands for or represents both itself and something else.
34. Theme – a central message about a topic found in a literary work.
35. Tone – the writer’s attitude toward the reader or toward the topic in a literary work.
36. Topic/Subject – an idea that is brought up in a literary work.