English I Pre-AP Summer Reading
Mrs. Alano

The Pre-AP courses are intended to strengthen the transition between secondary school and higher education. Among the goals of the course will be the fostering of individual student responsibility for serious scholarship by providing opportunities to work at a college level and to prepare for future AP exams. Pre-AP courses challenge students to analyze, rationalize, discuss, and apply understanding in highly thoughtful and critical ways.

Prior to the start of the fall semester, any student enrolled in English I Pre-AP will be required to read at least one assigned literary work. The assigned selection may be purchased at a local bookstore, website, or checked out from a public library. It is strongly recommend that students purchase the selection so that they may highlight and take notes (annotate) in them.

If you have any questions, feel free to call Carrie Alano at Decatur High School at 940-393-7200 ext. 7231, or you may send an email to carrie.alano@decatur.esc11.net.

9th grade summer reading:
Part I of Assignment: Fiction selection: Fahrenheit 451 by Ray Bradbury
Part II of Assignment: Index cards with terms – See pg. 3

Please read the book in its entirety. Study guides and Internet sources can be used to aid the student's comprehension, but they must not be used as the primary source of knowledge. You will be expected to discuss and complete activities surrounding the events in the selected text during the first week of school. I highly encourage you to read on your own for fun this summer if you are able. Choosing to be in Pre-AP English hopefully means that you enjoy reading and writing at least somewhat. I hope to help you enjoy reading and not simply analyze literature as we go through the school year together!

The main purpose of reading over the summer is to keep your reading and thinking skills flowing during an inactive time. The intent is not to “beat you down” with lots of work. Please understand that Pre-AP courses are not designed to increase your workload.
necessarily, but to add depth to class conversation and work products. Summer reading will help start our class off this way and help me as your teacher understand where you are in your critical reading and writing skills.

You will be required to complete an assignment during the first week of school that will be your first major test grade. So, this is not your entire assignment. You will complete the major assignment partially in class so that you know how to do it correctly and so that I can help you. The major assignment will require you to analyze major elements of the novel. Please complete the following activities while reading. The following will be taken as two daily grades, and this is due the first day of school.

Mark up the book – all inside of it! Some items you may want to take notes on are:

- Themes you notice
- Literary devices/terms you pick up on, such as alliteration, metaphor, simile, symbolism, irony, hyperbole, personification, etc.
- Anything, in general, that you personally connect to (Text to self connections and/or text to world connections)
- Evidence that supports your opinions regarding any information you pull out.
- Quotes (not necessarily dialogue) that stand out to you and why.
- Grammatical structures that you notice – such as an interesting sentence, a really long run-on, word choice (diction), etc.
- Also – reflect on items or passages that confuse you, stand out to you because you connect to them or because they interest you, and that you may have questions about.
- Keep notes in the form of a dialectical journal by folding a paper the long way (hot dog) or by taking notes in a Word document in columns. On the left, jot down any of the above items, along with page numbers, and on the right, you should write or type questions and/or comments you have about those items. What is the significance of what you pulled out of the novel?

My expectation is that you come with annotations the first week of school. This will help to prepare you for your in-class assignment. The assignment will not be homework once school starts up, so you really need to understand what you read. I would recommend reading a few weeks before school begins, so it is fresh in your minds. Some ways to take notes are by writing in a spiral/composition notebook, using sticky notes to make notes and then by leaving them in your books, and/or highlight in the actual purchased book and take notes.

I hope you enjoy the book! Please do not hesitate to email me if you or your parents have questions.

Enjoy your summer!

Carrie Alano
Part II of Summer Reading Assignment:

For this portion of the assignment, you will need to purchase 3X5 (standard size) index cards and a metal ring in order to join the cards together. You will need to use the following list of terms, with headings, and fill out the index cards this way:

1. There are five categories below. You will need to create an index card with each category name on it.
2. Using the list of terms below, you will need to write the terms in each category on separate index cards. Each term name will go on the front of the index card (non-lined side).
3. On the back of the card (lined side), you will write the given definition. Then, you will research the term further and come up with at least one example of the term. **Using the Internet can be helpful when learning unfamiliar terms; however, TRY your hardest to come up with at least one original example so that not everyone has the same example. Thank you!** It is preferred that you have at least two examples of each term. You may even want to draw or print a small image of the terms if that helps you remember them and comprehend them. **Note:** Some examples have been provided for you on the more obscure terms; however, it is expected that you come up with your own example as well.
4. When you are finished all of the cards, make sure they are grouped together by category; then punch holes in the corners of them and bind them with the metal ring.

Rhetorical Strategies

1. **Rhetoric**—the art of presenting ideas in a clear, effective, and persuasive manner
2. **Rhetorical devices**—literary techniques used to heighten the effectiveness of expression
3. **Thesis**—the primary position taken by a writer or speaker
4. **Anaphora**—repetition of the same word or group of words at the beginning of successive clauses (Richard D. Bury: “In books I find the dead as if they were alive; in books I foresee things to come; in books warlike affairs are set forth; from books come forth the laws of peace.”)
5. **Anecdote**—a brief narrative that focuses on a particular incident or event
6. **Asyndeton**—a construction in which elements are presented in a series without conjunctions (“They spent the day wondering, searching, thinking, understanding.”)
7. **Ethos**—the persuasive appeal of one’s character, or credibility
8. **Juxtaposition**—placing two elements side by side to present a comparison or contrast
9. **Logos**—appeal to reason or logic
10. **Metonymy**—substituting the name of one object for another object closely associated with it (“The pen [writing] is mightier than the sword [war/fighting].”)
11. **Parallel Structure**—using the same pattern of words to show that two or more ideas have the same level of importance
12. **Pathos**—the quality in a work that prompts the reader to feel pity
13. **Polysyndeton**—the use, for rhetorical effect, of more conjunctions than is necessary or natural (John Henry Newman: “And to set forth the right standard, and to train according to it, and to help forward all students towards it according to their various capacities, this I conceive to be the business of a University.”)
14. **Rhetorical question**—a question asked merely for rhetorical effect and not requiring an answer
15. **Stream of Consciousness**—a technique characterized by the continuous unedited flow of conscious experience through the mind recorded on paper. Often used in “interior monologue,” when the reader is privy to a character or narrator’s thoughts.
16. **Synecdoche** — using one part of an object to represent the entire object (for example, referring to a car simply as “wheels”)
17. **Understatement** — the deliberate representation of something as lesser in magnitude than it

**Writing Structures and Style**
18. **Assonance** - when two or more words close to one another repeat the same vowel sound but start with different consonant sounds.
19. **Consonance** - repetitive sounds produced by consonants within a sentence or phrase.
20. **Diction** — the word choices made by a writer (diction can be described as: formal, semi-formal, ornate, informal, technical, etc.)
21. **Syntax** — the manner in which words are arranged into sentences
22. **Complex sentence** — a sentence with one independent clause and at least one dependent clause
23. **Compound sentence** — a sentence with two or more coordinate independent clauses, often joined by one or more conjunctions
24. **Compound-complex sentence** — a sentence with two or more principal clauses and one or more subordinate clauses
25. **Connotation** — the implied or associative meaning of a word (slender vs. skinny; cheap vs. thrifty)
26. **Denotation** — the literal meaning of a word
27. **Ellipsis** — the omission of a word or phrase which is grammatically necessary but can be deduced from the context (“Some people prefer cats; others, dogs.”)
28. **Euphemism** — an indirect, less offensive way of saying something that is considered unpleasant
29. **Simple sentence** — a sentence consisting of one independent clause and no dependent clause

**Figurative Language**
30. **Hyperbole** — intentional exaggeration to create an effect
31. **Idiom** — an expression in a given language that cannot be understood from the literal meaning of the words in the expression; or, a regional speech or dialect (“fly on the wall,” “cut to the chase”, etc.)
32. **Imagery** — the use of figures of speech to create vivid images that appeal to one of the senses
33. **Metaphor** — a direct comparison of two different things
34. **Personification** — endowing non-human objects or creatures with human qualities or characteristics
35. **Simile** — a comparison of two things using “like,” “as,” or other specifically comparative words
36. **Alliteration** — the repetition of initial consonant letters (or sounds) in two or more different words across successive sentences, clauses, or phrases “I think a need a bigger box.” -- Taco Bell Commercial
37. **Onomatopoeia** — Using words to imitate sounds
38. **Oxymoron** — TWO words that are ordinarily contradictory; a TWO WORD paradox; two words with contrary or apparently contradictory meanings occurring next to each other, and, which, nonetheless, evoke some measure of truth open secret, larger half, clearly confused

**Plot Structure/Character Development (You may use one story here for your examples.) ***Forgot protagonist***
39. **Climax** — generally, the arrangement of words, phrases, or clauses in an order of increasing importance, often in parallel structure
40. **Point of View** — the mode of narration that an author employs to allow the reader to “hear” and “see” what takes place in a story, poem, essay etc.
41. **First person point of view** — (Come up with a definition)
42. **Third person limited point of view** - (Come up with a definition)
43. **Third person omniscient point of view** — (Come up with a definition)
44. **Exposition** — writing intended to convey information or explain in detail
45. **Narrative Hook** – a device used at the beginning of a story to engage or “hook” the reader’s attention
46. **Rising Action** – a series of events that build suspense and create tension and interest in a literary plot that builds toward the main event of the story
47. **Falling Action** – a series of events after the climax or main event of the story, but before the ending or resolution.
48. **Resolution** – the part of a story where the problems are solved and the story comes to an end.
49. **Archetype** - a typical character, an action or a situation that seems to represent such universal patterns of human nature.
50. **Antagonist** - a character or a group of characters which stand in opposition to the main character
51. **Direct or explicit characterization**
   This kind of characterization takes a direct approach towards building the character. It uses another character, narrator or the protagonist himself to tell the readers or audience about the subject.
52. **Indirect or implicit characterization**
   This is a more subtle way of introducing the character to the audience. The audience has to deduce for themselves the characteristics of the character by observing his/her thought process, behavior, speech, way of talking, appearance, and way of communication with other characters and also by discerning the response of other characters.
53. **Conflict** –
54. **Internal Conflict (Man vs. Self)** –
56. **Foil** - a character that shows qualities that are in contrast with the qualities of another character with the objective to highlight the traits of the other character.

**Literary Elements/Devices**
57. **Theme**—a central idea of a work
58. **Tone**—the attitude of a writer, usually implied, toward the subject or audience
59. **Allusion**—a reference to something literary, mythological, or historical that the author assumes the reader will recognize
60. **Analogy**—a comparison of two different things that are similar in some way
61. **Assonance**—Repetition of similar vowel sounds, preceded and followed by different consonants, in the stressed syllables of adjacent words. Ex: The sergeant asked him to bomb the lawn with hotpots.
62. **Foreshadowing** - a literary device in which a writer gives an advance hint of what is to come later in the story.
63. **Flashbacks** - are interruptions that writers do to insert past events in order to provide background or context to the current events of a narrative. By using flashbacks, writers allow their readers to gain insight into a character’s motivation and provide a background to a current conflict. Dream sequences and memories are methods used to present flashbacks.
64. **Irony** – the use of words to convey the opposite of their literal meaning; or, incongruity between what is expected and what actually occurs (situational, verbal, dramatic) (You must come up with a definition for (65.) situational, (66.) verbal, and (67.) dramatic irony on separate cards.)
65. **Mood** – the emotional atmosphere of a work
66. **Motif** – a standard theme, element, or dramatic situation that recurs in various works
67. **Paradox**—an apparently contradictory statement that actually contains some truth (“Whoever loses his life, shall find it.”)
68. **Parody**—a humorous imitation of a serious work (Weird Al Yankovich’s songs, and the Scary Movie series are examples)
69. **Pun** - a play on words in which a humorous effect is produced by using a word that suggests two or more meanings or by exploiting similar sounding words having different meanings.
70. **Sarcasm**—harsh, cutting language or tone intended to ridicule
71. **Satire**—the use of humor to emphasize human weaknesses or imperfections in social institutions (Jonathan Swift’s Gulliver’s Travels, The Simpsons, etc.)
72. **Symbolism** - the use of symbols to signify ideas and qualities by giving them symbolic meanings that are different from their literal sense.
76. **Theme** – the main idea or underlying meaning of a literary work that may be stated directly or indirectly - Literary works can have major and minor themes. A theme is a statement, not one or two words.

Optional but highly recommended reading: Choose from the following list of novels based on AP/College Readiness Lists: (Have your parents approve the title before checking it out, please.)

*Invisible Man* by Ralph Ellison  
*Jane Eyre* by Charlotte Bronte  
*The Jungle* by Upton Sinclair  
*Moby Dick* by Herman Melville  
*Catch-22* by Joseph Heller  
*Anna Karenina* by Leo Tolstoy  
*The Son Also Rises* by Ernest Hemingway  
*Pride and Prejudice* by Jane Austen (or really any Austen book)  
*Frankenstein* by Mary Shelley  
*Gulliver’s Travels* by Jonathan Swift  
*Wuthering Heights* by Emily Bronte  
*The Red Badge of Courage* by Stephen Crane  
*The Kite Runner* by Khaled Hosseini  
*A River Runs Through It* by Norman Maclean  
*The Bonesetter’s Daughter* by Amy Tan  
*The Adventures of Huckleberry Finn* by Mark Twain  
*Slaughterhouse Five* by Kurt Vonnegut