Advanced Placement Language and Composition

2016-2017

**Course Overview:**

The focus and primary objectives of this college level course in AP Language and Composition are threefold: one, to introduce students to the profound depths of language with regards to syntax and diction in order to expand students’ stylistic repertoire; two, to immerse students in nonfiction texts in order to examine and analyze the rhetorical strategies applied by writers and assess their purposes and their effects on audiences; three, to develop students’ skills at composing original works in order to create an awareness of the author’s intent, the audience’s potential/actual response, and the

multitude of perspectives inherent within each subject. All three of these goals will be achieved through close reading of prose from a wide variety of time periods and genres, engaging students in a complex discourse that will deeply affect their view of composition. Because of the rigor the course involves, students are expected to enter with a proper understanding of English grammar and usage, for such knowledge is essential in order for students to improve their individual writing styles, properly utilize rhetorical devices, and arrange effective prose.

**Course Objectives**

By the end of the course, each student should be able to:

1. Identify the stylistic devices that affect a piece of literature.
2. Understand the structure of different literary genres and modes of discourse.
3. Analyze how a writer’s rhetorical strategies influence the meaning of a work.
4. Employ individual rhetorical strategies and develop individual voice as a writer.
5. Evaluate an argument cogently
6. Write effective analytical, persuasive, reflective, and descriptive essays.
7. Create and sustain arguments based on readings and observations.
8. Formulate a thesis statement and support it with specific, relevant evidence.
9. Demonstrate competence with research paper techniques.
10. Follow the writing process, with special emphasis on constructive revision
11. Use appropriate grammatical conventions.

***Class Texts:***

McCuen, Jo Ray and Anthony C. Winkler, eds. Readings for Writers: Ninth Edition. New York: Harcourt Brace, 1998.

Shea, Renee H, Lawrence Scanlon, and Robin Dissin Aufses. The Language of Composition. Boston: Bedford/St. Martin’s, 2008.

Trimmer, Joseph F, and Maxine Hairston,. The Riverside Reader. Boston: Houghton Mifflin, 2004.

The Language of Literature: American Literature. Evanston: McDougal Littell,

2002

***Organization of Curriculum:***

After an initial examination of common rhetorical strategies and a focus on development of close reading skills, the primary focus of all units will be the structure of each piece. By closely scrutinizing and mimicking the organizational style developed by a variety of authors, students will: critique each work with regard to subject, audience, and speaker; compare the arrangements with other approaches; and produce written works that build on the rhetorical strategies presented. All of this will be done in order to hone their own expository, argumentative, and analytical writing skills. 

***Reading:***

Readings for this course rely heavily on nonfiction in a variety of

forms (essays, speeches, diaries, memoirs, auto/biographies,

criticisms, journalism, political writings, visual images etc.).

Several extended works will be incorporated along with more condensed

reading present in the adopted texts. In addition to these readings, works

from the “Representative Authors” presented in the *AP Language*

*and Composition Course Description will* be utilized to develop a

familiarity with the type of content that could potentially be

encountered on the AP Language and Composition Exam.

***Writing:***

To avoid redundant or contrived content, writing for the course will take

numerous forms (fiction and nonfiction, formal and informal, timed and

untimed, etc.). Still, all written works will act as companions to the

organizational structures examined in each reading unit. All written

pieces will fall into three distinct categories:

***In-Class –***

The majority of the formal in-class responses will be completed under test-like conditions. These works will be based on prompts similar to those in the free response and synthesis sections of the AP Language and Composition Exam and will be timed. Students will receive thorough criticism on each work according to the AP scoring rubric in order to increase awareness of the AP test and assist in identifying areas of potential improvement. 6-8 of these responses will be generated throughout the year. 

Other in-class works (far less formal than the timed responses) will be 

centered on the development of rhetorical skills. Students will be

engaged in a wealth of immediate exercises designed to acclimatize

them with the stylistic devices employed by renowned writers. These

exercises will allow them to openly experiment with new ideas and

techniques without encountering the rigor and stress of a timed

response.

In addition to the timed and immediate responses, an Assertion Journal will be kept by each student (example attached). These will act as a vehicle for critiquing the specific syntactical approaches students encounter, assessing the potential strength/weakness of outside arguments, and/or expressing the students’ connections to specific thoughts or ideas.

***Outside Pieces* –**

To provide extensive practice with each organizational pattern, 

students will be regularly required to generate extended

responses of 1500 words or more. Because of the time constraints

of the modern classroom, these assignments will be produced

outside of the regular classroom sessions. These works will be

revised and polished through a progression of drafts. The

majority of drafts will be critiqued by the student’s peers as well

as the instructor. Throughout this process of editing and revision,

the instructor will provide additional support in the form of

instruction and feedback on students' writing assignments both

before and after they revise their work in order to help the

students develop a balance of generalization and specific,

illustrative detail.

***Research Writing –*** 

Since most effective arguments are based upon well supported and well

researched premises, research will play a primary role throughout the

course. Though most outside pieces will, to some extent, require research,

a separate research paper will be completed in order to adequately prepare

students for the synthesis question on the AP exam. This paper, by far

exceeding the 1500 word obligation of the outside pieces, will prod the

students to evaluate, use, and cite primary and secondary sources in order

to produce a strong and persuasive argument regarding their topic.

Throughout the process, the Modern Language Association style will be

used to document sources. 

To assist students in developing their own unique voice in their writing, an in-depth study of the affects of style (specifically diction and syntax) will occur throughout all units. By imitating what is read, discussing what they create, and examining concepts from Harry Noden’s book *Image Grammar* (as well as an analysis of sentence structures and rhetorical devices and schemes from http://www.virtualsalt.com/rhetoric.htm), students will be immersed in language and elevate their writing to a higher plane of thought in order to be considered effective writers at the collegiate level.

***Speaking:***

Because most communication occurring in modern American society is verbal, the rhetoric taught in this course will be applied orally as well as in writing. This will be done in order to foster development of appropriate oratorical skills as well as produce a deeper knowledge of rhetoric’s presence in everyday conversations. This component will take the form of speeches, debates, and discussions and will be connected to the reading and writing pieces generated in each unit. Such verbal development will in turn allow students to become more critical and rapid thinkers while also pressing them to support their points of view under pressure, both skills that will be of great benefit far beyond the scope of the high school classroom.

***Primary strategies used in this course:***

***Subject-Occasion-Audience-Purpose-Speaker-Tone (SOAPSTone)***

This is a text-analysis strategy that gives students an approach to texts.

1. Speaker – the individual or collective voice of the text
2. Occasion – the event or catalyst causing the writing of the text to occur
3. Audience – the group of readers to whom the piece is directed
4. Purpose – the reason behind the text
5. Subject – the general topic and/or main idea
6. Tone – the attitude of the author

***Overview-Parts-Title-Interrelationships-Conclusion (OPTIC)***

This strategy helps students approach visual texts:

1. Overview – write down a few notes on what the visual appears to be about
2. Parts – focus on the parts of the visual. Write down any elements or details

that seem important

1. Title – highlight the words of the title of the visual (if one is available)
2. Interrelationships – use the title as the theory and the parts of the visual as

clues to detect and specify the interrelationships in the graphic

1. Conclusion – draw a conclusion about the visual as a whole. What does the visual

mean?

Summarize the message of the visual in one or two sentences.

***Fiction component:***

As the 11th grade curriculum also encompasses American Literature, students will be required to independently read 5 novels by American authors (they pick 5 from a list of 6) and complete an annotated worksheet for each (sample attached). These annotations go into a portfolio for them to use as study aids for the AP Literature and Composition Exam. The novels are:

Ø. The Adventures of Huckleberry Finn (Twain)

Ø. As I Lay Dying (Faulkner)

Ø. Catch-22 (Heller)

Ø. The Glass Menagerie (Williams)

Ø. Their Eyes Were Watching God (Hurston)

Ø. Moby Dick (Melville)

As a class, we will go over The Scarlet Letter (Hawthorn) in conjunction with APUSH as well as reading The Invisible Man (Ellison) and The Great Gatsby (Fitzgerald).

***Technology:***

Students in this class are expected to become technologically proficient. One means to this end is the “weekly reader” assignment. Each Wednesday students will be asked to go

to a web site, read the content and then write several paragraphs comprehensively summarizing the content. These summaries will be submitted electronically. Students will also be asked to turn in typed assignments using a word processing program and create

presentations using a program like Microsoft PowerPoint.

***Units of Study:***

**Unit One** – *Introduction to Rhetoric and Close Reading*

Prior to the beginning of this unit of study, students will be given a pretest similar to the AP Language and Composition Exam they will encounter in the fall. This will familiarize students with the format of the test’s structure, content, and expectations while offering the instructor an opportunity to view the skill set each student brings to the course. Following the pretest, students will be exposed to the essence of rhetoric while examining an extended argument made by Eric Schlosser, author of Fast Food Nation: The Dark Side of the All-American Meal. A full understanding of close reading strategies (annotation and/or dialectical journaling) will allow the students to digest the text more fully while analyzing how the individual arguments Schlosser produces throughout the book develop the underlying theme the work sets forth. Towards the end of the unit, visual rhetoric in the form of commercials and advertisements (from past and present sources) will be considered in order to compare the divergent ideas put

forth by Schlosser and advertisers.

**Readings –**

Ø.“Extra Virgin Olive Oil and Slow Food” by Anne Meneley

Ø.Fast Food Nation: The Dark Side of the American Meal by Eric Schlosser

Ø.“Food Rules in the United States: Individualism, Control, and Hierarchy” by Carole Counihan

Ø.“Marketing Fun Foods: A Profile and Analysis of Supermarket Food Messages Targeted at Children” by Charlene Elliot

Various advertisements from television and print

**Writings –**

In-class Assignment: During a timed session students will compose a piece regarding the

American cultural perspective on food and how such a point of view is presented within modern society versus how the actual food is produced.

*Outside Piece Assignment*: Using the readings throughout the unit, students will develop an argument regarding the place of “fast food” within American culture and contrast it with the current “slow food” movement which they will be researching outside of class.

**Unit Two** *– Narration and Description*

**Readings –**

From *The Language of Composition:*

Ø.“Barbie Doll” by Marge Piercy

Ø.“Ex-Basketball Player” by John Updike

Ø.Excerpts from Silent Spring by Rachel Carson

Ø.“Sweat” by Zora Neal Hurston

Ø.“The Surgeon as Priest” by Richard Selzer

Ø.“Where I Lived, and What I Lived For” by Henry David Thoreau

From *Readings for Writers:*

Ø.“A Worn Path” by Eudora Welty

Ø.“Hell” by James Joyce

Ø.“Shooting an Elephant” by George Orwell

Ø.“The Deception of Hitler” by Albert Speer

Ø.“The Libido for the Ugly” by H.L. Mencken

From *The Riverside Reader:*

Ø.“Keeping the Scorebook” by Doris Kearns Goodwin

Ø.“The Myth of the Latin Woman: I Just Met a Girl Named Maria” by Judith Ortiz Cofer “Digging” by Andre Dubus

**Writings –**

*In-class Assignment:* During this timed writing assignment, students will be confronted with a series of images, choose one image or a series of them, and develop a response that describes not only the image itself but also the image’s purpose and affect on the audience.

*Outside Piece Assignment*: Students will research a pivotal event in their personal/family lives, interview others who experienced/viewed the event, and narrate the tale through a variety of narrative perspectives, including their own, focusing on twisting the style of their writing to fit the narrative shift(s).

**Unit Three** – *Process Analysis*

**Readings –**

From *The Language of Composition:*

Ø.“Education” by Ralph Waldo Emerson

Ø.“My Daily Dives in the Dumpster” Lars Eighner

Ø.“Professions for Women” by Virginia Woolf

Ø.“Studying Islam, Strengthening the Nation” by Peter Berkowitz and Michael McFaul

From *Readings for Writers:*

Ø.“Some of Us Had Been Threatening Our Friend Colby” by Donald Barthelme

Ø.“The Right to Fail” by William Zinsser

From *The Riverside Reader:*

Ø.“Campus Racism” by Nikki Giovanni

Ø.“My Daily Dives in the Dumpster” by Lars Eighner

**Writings –**

*In-class Assignment*: During the class period, students will randomly select a simple task or topic. They will then dissect the necessary actions of the task/topic and write an original response that re-teaches the task/topic in a unique or unorthodox way.

*Outside Piece Assignment*: Students will brainstorm a list of hobbies they have always been interested in pursuing. After selecting one, students will fully research the topic and attempt to learn the hobby itself. The paper generated from this learning will elaborately detail the learning process the students have encountered.

**Unit Four –** *Comparison and Contrast*

**Readings –**

From *The Language of Composition*:

Ø.“Boy Problems” by Anne Hulbert

Ø.From “Decolonizing the Mind” by Ngugi wa Thiong’o

Ø.“Mind over Muscle” by David Brooks

Ø.“Watching TV Makes You Smarter” by Steven Johnson

From *Readings for Writers:*

Ø.From “Conservatism and Liberalism” by Ralph Waldo Emerson

Ø.“Diogenes and Alexander” by Gilbert Highet

Ø.“Grant and Lee: A Study in Contrasts” by Bruce Catton

From *The Riverside Reader*:

Ø.“A Tale of Two Divorces” Anne Roiphe

Ø.“Mountain Music” Scott Russell Sanders

Ø.“Rapport Talk and Report Talk” Deborah Tannen

Ø.“Two Views of the River” Mark Twain

**Writings –**

*In-class Assignment*: During a timed session, students will receive several documents that

exhibit contradictory perspectives on a given topic. They will analyze several of the viewpoints and write a piece that either compares or contrasts the ideas they have encountered.

*Outside Piece Assignment*: Students will research classic “remakes”/”covers” of movies or songs, comparing each of the productions. For movies, this will focus on such topics as casting, shot selection, scene addition or removal, etc. For music, the focus will be placed

upon alterations in mood, tone, purpose, etc. The overarching goal is to determine a reason for the remake/cover through observation and analysis.

**Unit Five** – *Division/Classification*

**Readings –**

From *The Language of Composition:*

Ø.“Letter from Birmingham Jail” by Martin Luther King Jr.

Ø.“There is No Unmarked Woman” by Deborah Tannen

Ø.“We Talk, You Listen” by Vine Deloria Jr.

Ø.“Why Women Have to Work” by Amelia Warren Tyagi

From *Readings for Writers:*

Ø.“The Idols” by Francis Bacon

Ø.“Thinking as a Hobby” by William Golding

From *The Riverside Reader:*

Ø.“Shades of Black” by Mary Mebane

**Writings –**

*In-class Assignment:* Students will encounter a timed writing exercise where they must divide an argument into its primary components and rank them according to their

persuasiveness/strength. From this synthesis, students will develop a response that highlights five major arguing points they encountered, explicating their worth in rank order.

*Outside Piece Assignment*: Students will select a facet of society (sociological, economic,

technological, etc.), and through close examination, separate and classify the stratum of the topic, placing emphasis on the reasoning behind the divisions, by writing an analytical paper.

**Unit Six** – *Definition*

**Readings –**

From *The Language of Composition:*

Ø.“Against Nature” by Joyce Carol Oates

Ø.“Being a Man” by Paul Theroux

Ø.“Every Dictator’s Nightmare” by Wole Soynika

Ø.From “Labour” by Thomas Carlyle

Ø.From “The Destruction of Culture” by Chris Hedges

Ø.“Sonnet-to Science” by Edgar Allen Poe

From *Readings for Writers:*

Ø.“In Praise of the Humble Comma” Pico Iyer

Ø.“Warriors Don’t Cry” by Melba Patillo Beals

From *The Riverside Reader:*

Ø. “One Good Turn” by Witold Rybzynski “The Hoax” by John Berendt

**Writings –**

*In-class Assignment:* Students will be presented with several definitions regarding “correct, proper, good, and right” behavior as detailed by different cultures and time periods. Through the examples provided, students will develop a specific definition of what constitutes “correct, proper, good, and right” behavior. Using the cases presented and the definition they have created, students will compose a written work that consolidates all the definitions beneath their own.

*Outside Piece Assignment:* Students will select an age group from a list generated by the

instructor. After researching the chosen group and the history connected to it as thoroughly as possible, students will create a piece of writing that clearly defines the collective of individuals they have chosen, defining generational tastes, intellectual leanings, and cultural proclivities.

**Unit Seven** – *Causal Analysis/Cause and Effect*

**Readings –**

From *The Language of Composition:*

Ø. “Drugs, Sports, Body Image and G.I. Joe” by Natalie Angier

Ø. “The Empire Fights Back” by Chinua Achebe

Ø. “The Future of Happiness” by Mihaly Csikszentmihalyi

Ø. “The Great GAPsby Society” by Jeff Parker

From *Readings for Writers:*

Ø.“Design” by Robert Frost

Ø.“The Storm” by Kate Chopin

Ø.“Why I Went Into the Woods” by Henry David Thoreau

From *The Riverside Reader*:

Ø.“Keeping Women Weak” by Cathy Young

Ø.“Peak Performance: Why Records Fall” by Daniel Goleman

Ø.“Science and Hope” by Carl Sagan

Ø.“Some Big Ideas Wash Up One Bulb At a Time” by Andrew C. Revkin

**Writings –**

*In-class Assignment*: During the class period, students will encounter several sources

documenting current world events. Using the information present, students will develop a

theory regarding the potential effect that will result from the events they have examined. A causal analysis paper will be derived from their experiences with the sources.

*Outside Piece Assignment*: Students will interview someone within their household regarding historical events he/she can recollect. Based on the interview and research regarding those events, students will attempt to determine how the events their subject has encountered has altered him/her, which in turn has affected the way they were raised. The resulting paper will delve into a hypothesis regarding this potential cause (the events) and its effect (how it changed their household).

**Unit Eight** – *Argumentation and Persuasion*

**Readings –**

From *The Language of Composition:*

Ø.“A Unique Take on Beauty” by Donna Britt

Ø.“Fearing the Worst Should Anyone Produce a Cloned Baby” by Philip M. Boffey

Ø.“Let Teenagers Try Adulthood” by Leon Botstein

Ø.“Lifeboat Ethics” by Garrett Hardin

Ø.“The Argument against TV” by Corbett Turbey

Ø.“The Proper Place for Sports” by Theodore Roosevelt

From *Readings for Writers:*

Ø.“A Modest Proposal” by Jonathan Swift

Ø.“How the Superwoman Myth Puts Women Down” by Sylvia Rabiner

Ø.“Sex Predators Can’t Be Saved” by Andrew Vachss

From *The Riverside Reader:*

Ø.“A Bird in Our Hand” by Toni Morrison

Ø.“In Defense of Prejudice” by Jonathan Rauch

Ø.“Soul of a Citizen” by Paul Rogat Loeb

Ø.“Women and The Future of Fatherhood” by Barbara Defoe Whitehead

**Writings –**

*In-class Assignment:* Students will be confronted with an argument and instructed to assume a stance on the issue. Using provided primary and secondary source documents, the students will build an argument that clearly and logically asserts their points of view.

*Outside Piece Assignment:* Students will select a single word. From that central idea, students will establish a point of view, and using research and personal experience, create and develop an argument regarding the word they have chosen.

**Unit Nine –** *Outside Research*

This unit will occur as discussed in the “Organization of Curriculum” section under the heading “Writing”, sub-heading “Research Writing”. Students will select a current world topic from a box and then research and analyze sources regarding this topic, formulate an opinion, and craft a well written paper fully explicating and supporting their own original argument.

**Cumulative Review for AP Exam**

Throughout the course and at the end of each unit, a review of all past concepts will occur. Multiple choice practice tests will be administered on regular basis to rehearse test taking strategies and examine possible lines of questioning. To practice for the free response and synthesis research sections of the test, students will write individual responses and grade/dissect them in a whole group setting using the AP rubric. This will solidify an understanding regarding various approaches to organize and create responses during the test.

***Grading Scale:***

Because this course is focused on the development of writing and performing well on AP exam, the grading scale relies heavily on writing (in and out of class) and test performance.

* Writing (including speeches) 50%
* Exams (including quarterly assessments) 40%
* Daily Work (including discussions and journals) 10%

***Teaching Resources:***

Advanced Placement & International Baccalaureate @ Web English Teacher. 24 Sept. 2006. Web English Teacher. 19 Jan. 2007 <http://www.webenglishteacher.com/.html>.

AP Central. The College Board. 19 Jan. 2007 <http://apcentral.collegeboard.com//.jpf>.

AP English Language and Composition Course Home Page. The College Board. 19 Jan. 2007 <http://apcentral.collegeboard.com////\_corner/.html>.

AP English Language and Composition Web Guide. The College Board. 19 Jan. 2007

<http://apcentral.collegeboard.com////\_corner/.html>.

Bailey, Eveline, and Steve Olson. Fast Track to a 5: Preparing for the AP English Language and Composition Examination. Boston: Houghton Mifflin, 2009.

Filak, Mary. AP Language Websites. 24 Aug. 2006. 19 Jan. 2007 <http://www.kn.att.com////.html>.

Fulweiler, Toby, and William A. Stephany. English Studies: Reading, Writing, and Interpreting Texts. Boston: McGraw-Hill, 2002.

Gere, Anne Ruggles, Leila Christenbury, and Kelly Sassi. Writing on Demand: Best Practices and Strategies for Success. Portsmouth, N.H.: Heinemann, 2005.

Harris, Robert A. A Handbook of Rhetorical Devices. VirtualSalt. 6 Jan. 2005

<http://www.virtualsalt.com/.htm>.

Jacobus, Lee A. A World of Ideas: Essential Readings for College Writers: Sixth Edition. Boston: Bedford/St. Martin’s, 2002.

Jolliffe, David A., and Hephzibah Roskelly. Everyday Use: Rhetoric at Work in Reading and Writing. New York: Pearson Education Inc., 2009.

Lauter, Paul. Canons and Contexts. New York: Oxford University Press, 1991.

Miller, George. The Prentice Hall Reader: Ninth Edition. Upper Saddle River, N.J.: 2010

Noden, Harry. Image Grammar: Using Grammatical Structures to Teach Writing. Portsmouth, N.H.: Boynton/, 1999.

Skwire, David, and Harvey S. Wiener. Student’s Book of College English: Seventh Edition. Needham Heights, M.A.: Allyn and Bacon, 1996.

2007-2008 English Language and Composition Course Description. The College Board. 19 Jan. 2007 <http://apcentral.collegeboard.com////52272\_apenglocked5\_30\_4309.pdf>.

**AP English Language**

**Assertion Journal**

The purpose of the Assertion Journal is to strengthen both your analysis skills and your critical thinking skills.

Using the quote, reading or visual image:

1. Clearly explain the author or artist’s assertion (claim). This means you will explain to your reader what the author/artist is really saying. This will be an exercise in analyzing the words and their arrangement so as to understand the overall meaning.

2. Once you have stated the claim, you must defend, challenge or qualify the assertion noting any complexities of the issue. This is the part where you include what you believe. You may use personal relevant examples, including historical/contemporary/pop culture/etc.

3. Then, identify any possible objections to the author or artist’s point of view.

Use **specific examples** **and reasoning** to support your claim (defend, challenge, qualify belief). This is not what students love to think of “opinion based” writing that cannot be wrong. The way to go wrong is to be vague and not support your claims with specific evidence.

Your responses will need to be at least one (1) page and no more than two (2) typed pages of polished, grammatically sound prose. This is not an informal assignment just because it is called a journal. Follow your paper requirements.

***Example:***

**"One cannot think well, love well, sleep well, if one has not dined well."**

**--Virginia Woolf (1882-1941), British novelist and essayist**

As I understand it, Woolf is saying that food is a foundation for human activity. If you are not eating well, you are not going to do anything else well. The quote is comical. Eating a good meal, like something crazy from Iron Chef, is like breathing—without it, we would live sad, little lives.

At first, I agreed with Woolf. Who doesn’t like food? I typically sleep well after eating a good meal (Thanksgiving, anyone?), but perhaps Woolf is blinded by her own wealth and position in life. From what I remember, Virginia Woolf wasn’t exactly a poor person. Sure, she is trying to be funny, but what about the poor? They usually don’t eat well. Do they not love well or think well with empty stomachs? I recognize the humor in her comment, but find her social arrogance to be disturbing.

**AP English Annotations**

Required Annotations for a grade: You will need to have the following for EACH novel we read. You will keep your annotation forms as a study guide for the AP Literature and Composition exam (AP12).

Don’t forget to label your annotations with the novel title and author.

1. Characters:

• Keep a list of all the major and minor characters.

• You must select an appropriate quote from the book and include a portion of it for descriptive details of the character and write it next to the character’s name on your list. Then put the page number down for that quote. Do not just copy and/or print Spark Notes’ or some other alreadycompleted list and insert!

• Put additional page numbers on the list that also shows the character’s traits or actions as you read throughout the novel. Write notes in your own words. (Do not use Spark Notes or other sites.)

Remember that the following may help you locate character traits/details:

• Character details reveal personality traits through dialogue or action

• Character details reveal a person’s agenda, beliefs, hopes, and dreams through dialogue or action.

• Character is revealed through the narration of the author

• Character is revealed through the dialogue or actions or commentary of another character about himself, herself, or someone else.

• In short, character is usually revealed by what the character says, does; what others say about him/her; and what the author reveals through narration or commentary.

2. Themes: Trace three themes throughout the novel. You must list the theme topics by individual page numbers notes about each individual theme. You must go from the beginning to the end of the book. Tracing means being thorough and continuing throughout the book!

Note: Methods to identify the issues or theme topics in your texts:

• The issue may be introduced or presented through the major character’s

dialogue/commentary/insights and/or actions throughout the book.

• The issue/theme topic may be introduced through the author’s narration throughout the book. (Imagery, details, figurative language, commentary about the character or movement of the plot, etc.)

• The issue may be introduced through the minor character’s dialogue, commentary, and/ or actions.

• The issue may be presented through other scenes or incidents with a variety of characters’ dialogue, action, or commentary.

• Theme issues or topics could also be discovered through the setting, time and place of story.

3. Figurative Language: Annotate examples of figurative language such as simile, metaphor, personification. Be sure to identify where it is on the page and what it is! Do this throughout the book.

4. Symbols: List any symbols in the novel. Make it clear where it is on the page.

5. Mark important PLOT events in the lives of the major characters. Mark WHERE and WHY. Turning Point? Shift in the life of a character? Life-changing event? Conflict with another character? Conflict with “self” or conscience? Conflict with the system/government/company? Conflict with war events or battles?

6. Summarize each chapter as you read it.

7. Annotate any descriptive imagery that is sensual: Hearing, Touching, Feeling, Seeing, Tasting! What can you visualize, hear, see, etc. in the novel?

8.Annotate any other important ideas or concepts that you perceive essential to understanding the stories.

Focus Questions: These may help you in your studies. Keep them in mind as you read and annotate.

• Ask questions. Why is the character doing this? What do you think will happen next? What did the author mean here? These are helpful ways to understand the author’s

intentions/purpose/theme. Interact with the book!

• The following are questions that will help you take notes and that will assist you in

comprehension. Keep these in mind as you take notes! Be prepared to answer them as well as others relating to the theme topics.