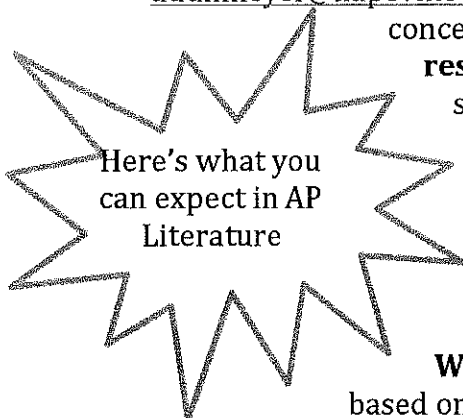


Advanced Placement Literature & Composition Summer Reading Assignment

Welcome to Advanced Placement Literature and Composition. The AP English Literature and Composition course is designed with the goal of enhancing students' abilities to explore, comprehend, interpret, evaluate, and appreciate complex literary texts. Upon completion of this course a student should be proficient in discussing literature of varied themes, historical contexts, and genres whether it be in an on-demand, timed writing prompt, an in-depth, scrutinized, and revised essay, or in class discussion. Students entering this course must have the initial expectation that they will read, contemplate, and write about literature extensively.

In this course you will write an essay every couple weeks (in analytical, argumentative, and expository forms) and will read every day (novels, creative nonfiction, short stories, and poems). Students enrolled in AP Literature must be willing to challenge and justify their understandings, attempt to see other perspectives, and discuss in a mature and lively manner. The course features practice for both free response and multiple-choice portions of the test. We attempt to scaffold students' on demand close reading and writing abilities by repeated practice, group scoring, feedback, and reflection on a variety of sample AP-styled questions and prompts.

As you work on these assignments, you may contact Ms. Dunmeyer via adunmeyer@hapevillecharter.org. In your email please clearly articulate your concern or question and include your full name. **All emails will be responded to on Tuesdays and Thursdays** throughout the summer.



AP Literature & Composition... At a Glance

✓ **Read complex imaginative literature** (fiction, drama and poetry) **appropriate for college-level study**

Writing an interpretation of a piece of literature that is based on careful observation of textual details, considering the work's structure, style, and themes; the social and historical values it reflects and embodies; and such elements as the use of figurative language, imagery, symbolism, and tone

✓ **Composing in several forms** (e.g. narrative, expository, analytical, and argumentative essays) **based on students' analyses of literary texts**

- ✓ **You will study grammar**
- ✓ **This is considered a college-level course, therefore, students will be treated like the mature, honest, responsible, self-motivated people they are (I will reiterate mature, honest, and responsible)**
- ✓ **Writing that proceeds through several stages or drafts, with revision aided by teacher and peers**
- ✓ **Writing informally** (e.g., response journals, textual annotations, collaborative writing), **which helps students better understand the texts they are reading**
- ✓ **Revising your work to develop**
 - A wide-ranging vocabulary used appropriately and effectively;
 - A variety of sentence structures, including appropriate use of subordination and coordination;
 - Logical organization, enhanced by techniques such as repetition, transition, and emphasis;
 - A balance of generalization and specific, illustrative detail; and
 - An effective use of rhetorical, including tone, voice, diction, and sentence structure
- ✓ **For the summer assignment, you will have to:**
 - 1) Read the required number of books
 - 2) Complete your dialectal journals
 - 3) Write the assigned essays

All assignments are to be completed as outlined in this packet and are **to be submitted on the first day of class. No late assignments will be accepted.**

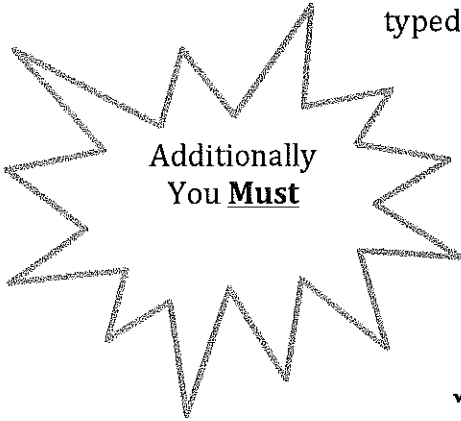
- **The summer assignment will be the initial focus of the course. Failure to complete the summer assignment will seriously affect your fall semester grade.**
- **The summer assignment is due on the first day of school during the fall 2017-2018 school year.**

* If you transfer into the class, from another school, or into the class late you are still required to complete the summer assignment. Your assignment due date is September 6, 2017 at the beginning of your class period.

Assignment 1: *How to Read Literature Like a Professor* by Thomas C. Foster

Note-taking/ Dialectal Journal: This portion of your summer reading assignment must be completed in the format described below

1. Read each chapter
2. Take notes on each chapter in a Dialectal Journal. This journal should be typed in Times New Roman 12 pt. Font.



Additionally
You **Must**

- ✓ Create a **heading** with your name, the book title, and the book author.
- ✓ Select **9-12 meaningful passages** that adequately draw from the beginning, middle, and end of the text.
- ✓ Type the **entire passage** to which you will refer and include the page number from which it came.
- ✓ **Paraphrase or summarize** the passages. It will be helpful to provide the context in which it came. In other words, what is happening before and after the passage appears in the text.
- ✓ **Analyze and react** to the passage in full sentences—not notes. This should NOT just be personal reactions or a summary; rather, you should attempt to analyze the methods that the writer uses to make his or her argument. This is where you will show your engagement and reflection. Your analysis should be longer than the selected quote or passage.

On the following page you will find an example of how your notes should be arranged from *How to Read Literature Like a Professor

Student Name: Jane Doe

Book Name: *How to Read Literature Like a Professor*

Author: Thomas C. Foster

Quotation/ Passage from the text with page number	Paraphrase or Summary	Analyze and React
<p>"I played a lot of Monopoly growing up. Like most players of the game, I loved drawing a yellow Community Chest card and discovering a "bank error" that allowed me to collect \$200. It never occurred to me not to take the cash. After all, banks have plenty of money, and if one makes an error in your favor, why argue? I haven't played Monopoly in twenty years, but I'd still take the \$200 today. And what if a real bank made an error in my favor? That would be a tougher dilemma. Such things do happen." (1)</p>	<p>The author is remembering that a common childhood game had a positive moment when a player received "free" cash because a bank made a mistake. This is the way the book begins and sets up the idea of the Cheating Culture.</p>	<p>By beginning with a reference to a childhood game, the author reminds the audience of something that most people probably remember—not just the game, but the excitement of a "bank error" card. He also issues the question that "banks have plenty of money" so "why argue?" This really mimics what most people would probably say in real life to justify why they should keep money that isn't rightfully theirs. He moves from this game topic to a suggestion that it could really happen (which he will explain later) and suggests that it would be a "tougher dilemma." It almost seems like this could be a sarcastic remark. I think many people would just take the money. We tend to view banks as huge institutions that they will not miss a few rogue dollars here and there. This idea that Wall Street continues to pay out bonuses while the "little guy" is barely getting by or may not even have a job is especially prevalent now. By this question, the author seems to be trying to get us to ask if we can even justify that type of thinking. Is this the right decision to make?</p>

Assignment 2: Annotations and Dialectal Journal

Choose two books from the list provided below:

Wuthering Height by Emily Bronte
The Awakening by Kate Chopin
Autobiography of an Ex-Colored Man by James Weldon Johnson
The Burgess Boys by Elizabeth Strout
The Canterbury Tales by Geoffrey Chaucer
Ethan Frome by Edith Wharton
The Great Gatsby by F. Scott Fitzgerald
The Kite Runner by Khaled Hosseini
Lord of the Flies by William Golding
Man and Superman by George Bernard Shaw
The Moor's Last Sigh by Salman Rushdie
Night by Elie Weisel
A Raisin in the Sun by Lorraine Hansberry
The Street by Anne Petry
The Scarlet Letter by Nathaniel Hawthorne
Waiting for Godot by Samuel Beckett
Trifles by Susan Glaspell
Things Fall Apart by Chinua Achebe
Hamlet by William Shakespeare
King Lear by William Shakespeare
Macbeth by William Shakespeare
A Lesson Before Dying by Ernest J. Gaines

- 1) For this portion of the summer reading assignment students will need to read and annotate their chosen book. Proof of annotation must be clear. If you buy the book, you can write in it. If not, use post-it notes. Please take a moment to research and read the summary of each book and select the texts that interests you the most.

***If you are unsure on how to annotate or "mark-up" a book, please see the attached documents**

- 2) For each text, choose from two prompts from the list of free response questions listed below and type well-developed analysis essays.

Free Response Essay Options: (Remember you must write two well-developed essays.. one essay for each book that you have read from the list above)

Option 1: Select a novel, play, or epic poem that features a character whose origins are unusual or mysterious. Then write an essay in which you analyze how these origins shape the character and that character's relationships, and how the origins contribute to the meaning of the work as a whole.

Option 2: Many works of literature contain a character who intentionally deceives others. The character's dishonesty may be intended either to help or to hurt. Such a character, for example, may choose to mislead others for personal safety, to spare someone's feelings, or to carry out a crime.

Option 3: Choose a novel or play in which a character deceives others. Then, in a well-written essay, analyze the motives for that character's deception and discuss how the deception contributes to the meaning of the work as a whole.

Option 4: In literary works, cruelty often functions as a crucial motivation or a major social or political factor. Select a novel, play, or epic poem in which acts of cruelty are important to the theme. Then write a well-developed essay analyzing how cruelty functions in the work as a whole and what the cruelty reveals about the perpetrator and/or victim.

Option 5: It has often been said that what we value can be determined only by what we sacrifice. Consider how this statement applies to a character from a novel or play. Select a character that has deliberately sacrificed, surrendered, or forfeited something in a way that highlights that character's values. Then write a well-organized essay in which you analyze how the particular sacrifice illuminates the character's values and provides a deeper understanding of the meaning of the work as a whole.

Option 6: A bildungsroman, or coming-of-age novel, recounts the psychological or moral development of its protagonist from youth to maturity, when this character recognizes his or her place in the world. Select a single pivotal moment in the psychological or moral development of the protagonist of a bildungsroman. Then write a well-organized essay that analyzes how that single moment shapes the meaning of the work as a whole.

Option 7: "And, after all, our surroundings influence our lives and characters as much as fate, destiny or any supernatural agency." --Pauline Hopkins, *Contending Forces*. Choose a novel or play in which cultural, physical, or geographical surroundings shape psychological or moral traits in a character. Then write a well-organized essay in which you analyze how surroundings affect this character and illuminate the meaning of the work as a whole.

Option 8: In a novel by William Styron, a father tells his son that life “is a search for justice.” Choose a character from a novel or play who responds in some significant way to justice or injustice. Then write a well- developed essay in which you analyze the character’s understanding of justice, the degree to which the character’s search for justice is successful, and the significance of this search for the work as a whole.

Option 9: “You can leave home all you want, but home will never leave you.” — Sonsyrea Tate.

Sonsyrea Tate’s statement suggests that “home” may be conceived of as a dwelling, a place, or a state of mind. It may have positive or negative associations, but in either case, it may have a considerable influence on an individual. Choose a novel or play in which a central character leaves home yet finds that home remains significant. Write a well-developed essay in which you analyze the importance of “home” to this character and the reasons for its continuing influence. Explain how the character’s idea of home illuminates the larger meaning of the work. Do not merely summarize the plot.

Option 10: Palestinian-American literary theorist and cultural critic Edward said “Exile is strangely compelling to think about but terrible to experience. It is the unhealable rift forced between a human being and a native place, between the self and its true home: its essential sadness can never be surmounted.” Yet Said has also said that exile can become “a potent, even enriching” experience. Select a novel, play, or epic in which a character experiences such a rift and becomes cut off from “home,” whether that home is the character’s birthplace, family, homeland, or other special place. Then write an essay in which you analyze how the character’s experience with exile is both alienating and enriching, and how this experience illuminates the meaning of the work as a whole. Do not merely summarize the plot.

Assignment 3: The following passage is from D. H. Lawrence's 1915 novel, *The Rainbow*, which focuses on the lives of the Brangwens, a farming family who lived in rural England during the late nineteenth century. Read the passage carefully. Then write an essay in which you analyze how Lawrence employs literary devices to characterize the woman and capture her situation.

Line
5
10
15
20
25
30

It was enough for the men, that the earth heaved and opened its furrow to them, that the wind blew to dry the wet wheat, and set the young ears of corn wheeling freshly round about; it was enough that they helped the cow in labour, or ferreted the rats from under the barn, or broke the back of a rabbit with a sharp knock of the hand. So much warmth and generating and pain and death did they know in their blood, earth and sky and beast and green plants, so much exchange and interchange they had with these, that they lived full and surcharged, their senses full fed, their faces always turned to the heat of the blood, staring into the sun, dazed with looking towards the source of generation, unable to turn around.

But the woman wanted another form of life than this, something that was not blood-intimacy. Her house faced out from the farm-buildings and fields, looked out to the road and the village with church and Hall and the world beyond. She stood to see the far-off world of cities and governments and the active scope of man, the magic land to her, where secrets were made known and desires fulfilled. She faced outwards to where men moved dominant and creative, having turned their back on the pulsing heat of creation, and with this behind them, were set out to discover what was beyond, to enlarge their own scope and range and freedom; whereas the Brangwen men faced inwards to the teeming life of creation, which poured unresolved into their veins.

Looking out, as she must, from the front of her house towards the activity of man in the world at large, whilst her husband looked out to the back at sky

35
40
45
50
55
60
65

knowledge, she strained to hear how he uttered himself in his conquest, her deepest desire hung on the battle that she heard, far off, being waged on the edge of the unknown. She also wanted to know, and to be of the fighting host.

At home, even so near as Cossethay, was the vicar, who spoke the other, magic language, and had the other, finer bearing, both of which she could perceive, but could never attain to. The vicar moved in worlds beyond where her own menfolk existed. Did she not know her own menfolk; fresh, slow, full-built men, masterful enough, but easy, native to the earth, lacking outwardness and range of motion. Whereas the vicar, dark and dry and small beside her husband, had yet a quickness and a range of being that made Brangwen, in his large geniality, seem dull and local. She knew her husband. But in the vicar's nature was that which passed beyond her knowledge. As Brangwen had power over the cattle so the vicar had power over her husband. What was it in the vicar, that raised him above the common men as man is raised above the beast? She craved to know. She craved to achieve this higher being, if not in herself, then in her children. That which makes a man strong even if he be little and frail in body, just as any man is little and frail beside a bull, and yet stronger than the bull, what was it? It was not money nor power nor position. What power had the vicar over Tom Brangwen—none. Yet strip them and set them on a desert island, and the vicar was the master. His soul was master of the other man's. And why—why? She decided it was a question of knowledge.

Contact Ms. Dunmeyer at adunmeyer@hapevillecharter.org for any questions or concerns regarding the summer assignment

The essay portion of your summer reading assignments MUST be completed and turned in using the following format and instructions:

Typed

Times New Roman

Font Size: 12 Point Font

Double Spaced

Example:

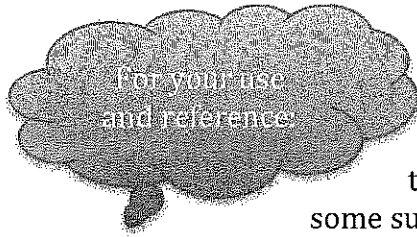
Your Name Ms. Dunmeyer AP. Literature 18 August 2017 Title
--

Ashley Carter Ms. Dunmeyer AP Literature 18 August 2017 Things Don't Change... People Do

**Each essay must be submitted to the following email address by midnight (12:00 am)
August 18, 2017**

apliteraturehapeville@gmail.com

Late assignments will NOT be accepted.



Annotations: How to mark up a text **A User's Guide to Active Reading**

As you work with your text(s), consider all of the ways that you can connect with what you are reading. Here are some suggestions that will help you with your annotations:

- **Circle and Define** words or slang; make the words real with examples from your experiences; explore why the author would have used a particular word or phrase.
- **Make connections** to other parts of the book and write about it in the margins. Feel free to use direct quotes from the book.
- **Make connections** to other texts you have read or seen, including:

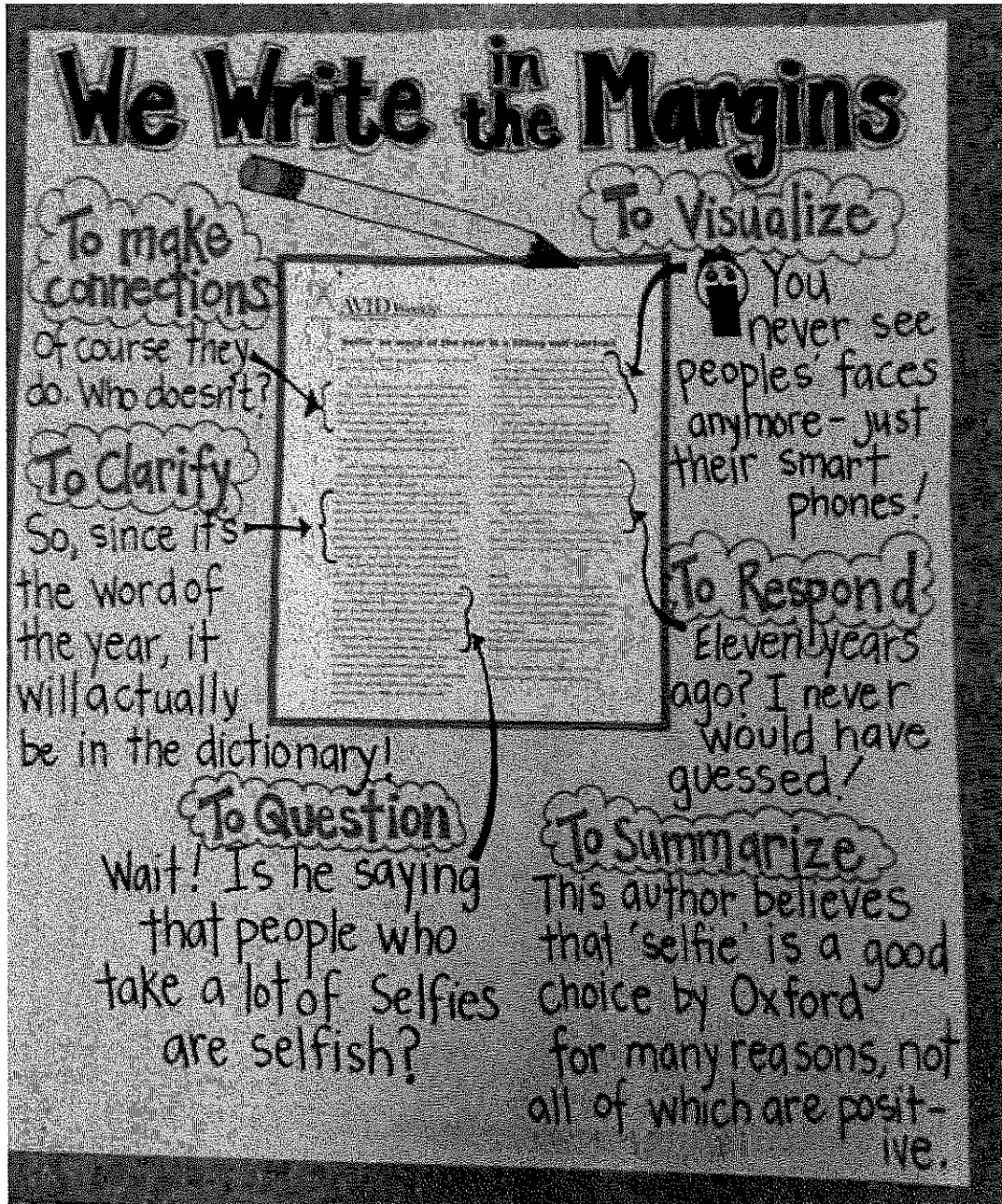
Movies

Comic books/graphic novels

News events

other books, stories, plays, songs, or poems. Again remember to write about it in the margins of the pages

- **Draw a picture in the margins** when a visual connection is appropriate.
- Take a post it note and **re-write, paraphrase, or summarize** a particularly difficult passage or moment.
- Take a post it note and **make meaningful connections in the margins of the page** to your own life experiences.
- Take a post it note and **describe** a new perspective you may now have. Stick it on the page where you gained that new perspective.
- Take a post-it note and **explain** the historical context or traditions/social customs that are used in the passage or even discuss how these customs and traditions are different from your background.
- Take a post it note and **offer an analysis** or interpretation of what is happening in the text. Be sure to stick your post-it note inside of your book.
- **Point out and discuss** literary techniques that the author is using.



Again please feel free to contact Ms. Dunmeyer at adunmeyer@hapevillecharter.org with any questions or concerns you may have regarding all summer reading assignments. **Emails will be responded to on Tuesdays and Thursdays only during the course of the summer months.**

Contact Ms. Dunmeyer at adunmeyer@hapevillecharter.org for any questions or concerns regarding the summer assignment

How to Read Literature Like a Professor

(This rubric is for assignment 1)

	Effective (9-10)	Adequate (7-8)	Approaching Standard (5-6)	Inadequate (0- 4)
Student notes are thorough and complete. Obvious time and effort has gone into the production of this journal.				
Student notes show insight into the text. Rhetorical strategies are identified clearly.				
The student identifies effective strategies and makes connections to other readings				
Grammar, punctuation and spelling are correct.				
The journal is neat and organized. The specified style of notebook is used. The journal entries are handwritten in blue or black ink.				

Total Score for *How to Read Literature Like a Professor* _____ /50

Dialectal Journal Rubric

(This rubric will be used for the dialectal journal in assignment 1 and assignment 2)

Critical Reader (detailed, elaborate responses)—40-50:

- _____ Extra effort is evident.
- _____ You include more than the minimal number of entries.
- _____ Your quotes are relevant, important, thought provoking, and representative of the themes of the novel.
- _____ You can “read between the lines” of the text (inference).
- _____ You consider meaning of the text in a universal sense.
- _____ You create new meaning through connections with your own experiences or other texts.

- _____ You carry on a dialogue with the writer. You question, agree, disagree, appreciate, and object.
- _____ Sentences are grammatically correct with correct spelling and punctuation.

Connected Reader (detailed responses)—30-39:

- _____ A solid effort is evident.
- _____ You include an adequate number of legible entries.
- _____ Your quotes are relevant and connect to the themes of the novel. Entries exhibit insight and thoughtful analysis.

- _____ You construct a thoughtful interpretation of the text.
- _____ You show some ability to make meaning of what you read the text.
- _____ You explain the general significance.
- _____ You raise interesting questions.
- _____ You explain why you agree or disagree with the text.

Thoughtful Reader (somewhat detailed responses)—25-29:

- _____ You include an insufficient number of entries.
- _____ Sentences are mostly correct with a few careless spelling and grammatical errors.
- _____ You selected quotes that may be interesting to you, but that don't necessarily connect to the themes of the novel.
- _____ Entries exhibit insight and thoughtful analysis at times. You make connections, but explain with little detail.
- _____ You rarely make new meaning from the reading.
- _____ You ask simple questions of the text.
- _____ You may agree or disagree, but don't support your views.

Literal Reader (simple, factual responses)—20-24: You include few entries.

- _____ Entries exhibit limited insight or none at all.
- _____ You accept the text literally.

Contact Ms. Dunmeyer at adunmeyer@hapevillecharter.org for any questions or concerns regarding the summer assignment

_____ You are reluctant to create meaning from the text.

_____ You make few connections, which lack detail.

_____ You are sometimes confused by unclear or difficult sections of the text.

Limited Reader (perfunctory responses)—below 20:

_____ You include very few entries.

_____ Very little effort is evident.

_____ You find the text confusing, but make no attempt to figure it out. You create little or no meaning from the text.

_____ You make an occasional connection to the text, and the ideas lack development.

_____ Sentences contain numerous grammatical and spelling errors.

Total score for dialectal journal _____ / 50

Rubric for Essays: Assignment 3
(Remember for Assignment 3 you must complete two essays)

College Board Score	Grade	Explanation
9-8	97/93	These well-written essays clearly demonstrate an understanding of the topic and have chosen an appropriate work of literature and appropriate element(s) (character, theme, tone, plot device, etc.) within that work. They address the topic convincingly with apt references. Superior papers will be specific in their references, cogent in their explications, and free of plot summary that is not relevant to the topic. These essays need not be without flaw, but they must demonstrate the writer's ability to discuss a literary work with insight and understanding and to control a wide range of the elements of effective composition.
7-6	87/83	These essays also choose a suitable work of literature and analyze the appropriate elements. These papers, however, are less thorough, less perceptive or less specific than that of 9-8 papers. Though they are not as convincing in their discussion, these essays are generally well-written; however, they have less maturity and control than the top papers. They demonstrate the writer's ability to analyze a literary work, but they reveal a less sophisticated analysis and less consistent command of the elements of effective writing than essays scored in the 9-8 range.
5	75	Superficiality characterizes these essays. They choose an appropriate element from a suitable work, but the explanation is vague or over-simplified. The discussion may be pedestrian, mechanical, or inadequately related to the topic. Typically, these essays reveal simplistic thinking and/or immature writing. They usually demonstrate inconsistent control over the elements of college-level composition and are not as well conceived, organized, or developed as the upper-half papers; the writing, however, is sufficient to convey the writer's ideas.
4-3	68/58	These lower-half papers may not have chosen an appropriate element or suitable text, or they may have failed to address the topic. Their analysis may be unpersuasive, perfunctory, underdeveloped, or misguided. Their discussion may be inaccurate or not clearly related to the chosen element. The writing may convey the writer's ideas, but it reveals weak control over such elements as diction, organization, syntax, and grammar. These essays may contain significant misinterpretations of the text, inadequate supporting evidence, and/or paraphrase and plot summary rather than analysis.
2-1	58	These essays compound the weakness of essays in the 4-3 range. They seriously misread or fail to comprehend the novel or the play (or the question itself), choose an inappropriate element, or seriously misinterpret the topic of the function of the element in the work they have chosen. In addition, they are poorly written on several counts, including many distracting errors in grammar and mechanics, or they are unacceptably brief. Although the writer may have made some effort to answer the question, the argument presented has little clarity or coherence. Essays that are especially vacuous, ill-organized, illogically argued and/or mechanically unsound should be scored 1.
0	0	This is a response with no more than a reference to the task.
-	0	Indicates a blank response, or one that is unrelated to the assignment.