

AP Literature & Composition: 2018-2019 Summer Reading

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Welcome to AP Literature and Composition! I applaud you on your decision to undertake what is sure to be both a challenging and rewarding experience. This course is taught as a college-level literature course, and as such, it includes a heavy workload, especially outside reading. Be prepared to schedule reading into your nightly study time and to receive frequent writing assignments. Please be aware that the college-level literature we are reading may contain mature situations—research the titles. If at any time you feel uncomfortable with a text we are studying in class, please contact your teacher for an alternative title. These summer assignments are modified from those of national AP teachers, ensuring that you will be prepared to score competitively on the exam in May! We start the year with nightly reading assignments, so it would be best if you completed all the assignments by the first day of class. Don't hesitate to email with any questions. Happy reading! ☺

The **three** required summer assignments include:

1. Term Definitions
2. Poem Annotations & Analysis Essay (See below for options!)
3. Great Work Assignment: Dialectical Journal

DUE DATES

1. Poem Annotations & Analysis Essay—**DUE Tuesday, August 14th**
2. Term Definitions and QUIZ —**DUE Monday, August 20th**
3. Great Work Assignment: Dialectical Journal—**DUE Tuesday, September 4th**

ASSIGNMENTS

Assignment I: Term Definitions

The third page of this packet is a list of terms that will be vital for you to understand as we move through our study of literature and composition next year. We will be adding to this list throughout the year, so this is how we hit the ground running. Here is what you need to do:

1. Define ALL the terms on Page 3. This includes the headings.
2. For the **bold** words, provide a memorable and meaningful **example** for each. (An example you would use to explain the term to someone who has NO clue what you are talking about.)
3. You will be quizzed on these terms when we return to school, so I would suggest not just copying and pasting your answers. You actually need to know them! Some of the terms you should already know—make sure you review them as well. If you are unsure if you have the correct definition, search the “(term)+ literary term.”

Assignment II: Poem Annotation & Analysis

Locate the following poems online: (1) “Storm Warnings” by Adrienne Rich, (2) “The Author to Her Book” by Anne Bradstreet, (3) “Blackberry-Picking” by Seamus Heaney, and (4) “Thou Blind Man’s Mark” by Sir Phillip Sidney.

1. Transcribe, print out, or download all four poems in order to annotate them. After defining the terms for your first assignment, you will have plenty to look for. *I expect terms from your list to be used!* **SIFT** through the poems, exploring symbols, imagery, figurative language, tone, and theme. If annotating literary works does not come naturally to you, I have listed some links below to help!
2. Select one poem from the four above to analyze in a two-paged MLA formatted essay in which you answer the following prompt: “In a well-written essay, analyze how the literary techniques used in this poem contribute to its meaning.”
3. Please see the AP Essay Rubric on page 4 and contact me if you have any questions!
4. Resources:

- “How to Read a Poem”
<http://writing.wisc.edu/Handbook/ReadingPoetry.html#starting>
- An annotated example of Seamus Heaney’s “Digging”:
<https://nijheer.files.wordpress.com/2011/01/diggingannotated0001.jpg>
- “Writing About Poetry” <https://owl.english.purdue.edu/owl/resource/615/1/>
- “MLA Formatting and Style Guide”
<https://owl.english.purdue.edu/owl/resource/747/01/>
- Example 2012 AP student essays on “Thou Blind Man’s Mark” with the 2012 AP Rubric and scores can be found at:
http://apcentral.collegeboard.com/apc/public/repository/ap12_english_lit_q1.pdf

Assignment III: Great Work Dialectical Journal

Select **one** novel or play from the “Titles from Open Response Questions” list (Check out West Broward High School’s PDF online!). Remember these are college-level texts. Please research your title, ask questions, and discuss options with parents to ensure you find the right title for you!

1. Before reading your title, review the dialectical journal directions and rubric on pages 5 and 6.
2. Make sure your journal analyzes **10 passages** from the beginning, middle, and end of your novel or play. **Make sure each of your RESPONSES meets the 100 word minimum requirement.**
3. Remember you can use your term list to help you analyze your passages!
4. There are examples of dialectical journal entries online if you need to see examples.
5. You will be revisiting this work in first quarter, so make sure you pick an interesting title! ☺

THE TERMS

Point of View

- First person narration
- Third person narration
 - o Omniscient
 - o Limited omniscient
 - o **Free indirect discourse**
- Objective narrator
- Unreliable narrator

Character

- Protagonist
 - o Hero/Heroine
- Antagonist
- **Antihero**
- **Foil**
- **Stock character**
- Dynamic character
- Static character
- Flat character
- Round character

Characterization

- Direct
- Indirect

Genre

- **Allegory**
- **Bildungsroman**
- **Comedy**
- **Epic**
- **Farce**
- **Free Verse Poetry**
- **Lyric Poem**
- **Parody**
- **Romance (capital R!)**
- **Satire**
- **Stream of consciousness**
- **Tragedy**

Schemes & Tropes / Syntax & Diction

- **Alliteration**
- **Anaphora**
- **Antithesis**
- **Apostrophe**
- **Assonance**
- **Cliché**
- **Consonance**
- **Epithet**

- **Hyperbole**
- **Understatement /Litotes**
- **Enjambment**
- **Caesura**
- Simile
- Metaphor
 - o **Conceit /Extended**
 - o Dead
 - o Mixed
- **Metonymy**
- **Synecdoche**
- **Paradox**
- Oxymoron
- Onomatopoeia
- Synesthesia
- **Connotation**
- Denotation
- Run-on sentence
 - o Comma splice
- Sentence fragment

Lit Techniques & Thematic Meaning

- **Allusion**
- **Juxtaposition**
- Personification
- **Anthropomorphism**
- Imagery
 - o Visual
 - o Auditory
 - o Kinesthetic
 - o Olfactory
 - o Gustatory
- Irony
 - o Situational
 - o Verbal
 - o Dramatic
- Foreshadowing
- Mood
- **Motif**
- Symbol
 - o **Contextual symbol**
 - o **Cultural symbol**
- Theme
- Thesis
- Tone

AP Essay Scoring Rubric for Poetry Analysis Essay

9=100, 8=94, 7=90, 6=86, 5=80, 4=77, 3=70, 2=60, 1=50

- 9** Excellent use of thoughtfully chosen, apt, and specific-to-the-text evidence: concrete details, references and quotes (10 or more—these can only be a word or two long). Response to the prompt is a convincing, insightful, perceptive commentary and interpretation, free of plot summary. Personal style is evident in pleasing sentence variety, vocabulary (precise and fresh diction); sentence structure is sophisticated; it has finesse, creativity without going too far. Ideas are expressed with clarity and skill; the paper addresses the what, the how, the why. Well-organized with careful development, excellent thesis, smooth transitions, sound sentence structure, uses literary present tense, no passive voice, no to-be verbs. The conclusion is an epiphany; the reader understands something perhaps never before considered. Virtually no errors exist in spelling, grammar usage, and mechanics.
- 8** All of the above, but perhaps the style of the student paper is not as evident. There are at least 8 or 9 quotes.
- 7** This paper has a few minor problems, fewer examples and quotes, but at least 6 or 7. It is less insightful, less developed than an 8/9; it may miss the why of the prompt. The conclusion is effective. The paper is still well written, developed, and analyzed. There is good control over sentence structure, diction, and mechanics.
- 6** This is a safe paper, carefully done, but it needs more. It uses at least 5 quotes. More than a 5, less than a 7.
- 5** Superficial, obvious, vague details and quotes (4) from the text, but they are used correctly; commentary is generic, but there is some analysis. The conclusion is only adequate. The paper slips into passive voice or uses to-be verbs. No serious errors in spelling, grammar, usage, mechanics.
- 4** The supporting evidence of this paper is weak paraphrasing, vague, and inaccurate. The analysis and commentary are misguided and unclear. There is plot summary instead of analysis. The writer uses a vague and predictable introductory paragraph and/or a repetitive and weak conclusion. Ideas drift off the topic or prompt. The answer restates the question. This paper lacks transitions. There is repetitive diction and/or awkward diction/vocabulary. The writer uses passive voice and to-be verbs excessively. The writer uses the past tense instead of the literary present. The writer does not embed quotes. The paper is not 2 pages typed.
- 3** This paper has weaker writing skills than a 4. It has less organization, more misinterpretations, inadequate development, and/or serious omissions. Quotes are missing. The student uses contractions and/or a chatty, non-academic tone. The writer uses a negative and/or judgmental tone. The writer does not answer all the parts of the question. There is no conclusion.
- 2** There are very few, if any, concrete details. Thesis is weak or non-existent. There are distracting errors in sentence structure, diction, spelling, grammar, usage, and mechanics. The paper rambles because of a lack of control, organization, and/or development. The writer does not answer all the parts of the question. The paper is illegible.
- 1** This paper is unacceptably brief or incoherently long, full of mechanical errors. It misses the focus of the topic. The writer does not answer the question. The writer draws or writes silly/cynical things.

Dialectical Journal Assignment

Guidelines for the Dialectical Journal:

Dialectic means “the art or practice of arriving at the truth by using conversation involving question and answer.” The “dialectic” was the method Socrates used to teach his students how to be actively engaged in the struggle to obtain meaning from an unfamiliar and challenging work. A dialectical journal is a written conversation with yourself about a piece of literature that encourages the habit of reflective questioning. You will use a double-entry form to examine details of a passage and synthesize your understanding of the text. There is to be NO collaboration with other students. Any assistance from the Internet, movies, or secondary sources such as SparkNotes or Shmoop will be viewed as cheating. If you have questions about format, e-mail me!

Instructions:

1. Purchase a spiral bound notebook or composition book or create an electronic document.
2. Fold pages in half vertically or draw a vertical line down the middle of the page or create a two-column chart in Word, Pages, or Google Docs,
3. Label the top of each column: left TEXT and right RESPONSE.
4. In the TEXT column cite passages verbatim from the novel, including quotation marks, author’s last name, and page numbers. **Ex: “Because I liked you too fixedly and thoroughly... looked up at me with human eyes and cursed me in a man’s voice” (Brontë 275).** Period is included at the end of your passage following the parentheses.
 - a. Choose **10 passages** from the entirety of your novel or play to explore.
 - b. When should you write passages down?
 - i. Details that seem important to you
 - ii. You have an epiphany
 - iii. You recognize a pattern (overlapping images, repetitions of idea, details, etc.)
 - iv. You find an interesting or potentially significant quotation
 - v. You notice something important or relevant about the writer’s style
 - vi. You notice effective use of literary devices
 - vii. You see the author refer to other texts, myths, symbols, famous figures, historical events, quotations, and so on?
5. In the RESPONSE column reflect upon the passages.
 - a. Raise questions about the beliefs and values implied in the text
 - b. Discuss the words, ideas, or actions of the author or character
 - c. Question a character’s motivation
 - d. Compare the text to other characters or novels
 - e. Argue with or speak to the characters or author
 - f. Make connections to any themes that are revealed to you
 - g. Make connections among passages or sections of the work
 - h. **DO NOT MERELY SUMMARIZE THE PLOT**
6. Each RESPONSE must be **at least 100 words** (include word count at the end of each response).
7. Write down your thoughts, questions, insights, and ideas while you read or immediately after reading so the information is fresh.
8. As you take notes, you should regularly reread the previous pages of notes and comments
9. First person is acceptable in the RESPONSE column.
10. Remember that quotations do not have to be dialogue!

Dialectical Journal Rubric

Critical Reader (detailed, elaborate responses)—90-100:

- 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)—80-89:

- 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.
- You create some new meaning through connections with your own experiences and 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)—75-79:

- 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)—70-74:

- You include few entries.
- Entries exhibit limited insight or none at all.
- You accept the text literally. 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 70:

- 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.