

# Summer Reading Assignment

## AP English IV: Literature and Composition

### 2019-2020

The Advanced Placement Literature and Composition course maintains alignment with the best practices in college-level learning and the exams emphasize challenging, research-based curricula aligned with higher education expectations. The curricula contains college-level readings, assignments and resources that correspond to the college course. Students enrolled in Advanced Placement Literature and Composition must be willing and academically prepared to the challenges of a college-level course in order to gain the opportunity to earn college credit.

The summer assignment is designed to help you prepare for college and the AP exam, where skills developed by avid reading are essential. Only the well-read student can respond intelligently to the open essay question on the AP exam; therefore, summer reading is vital to your success. This summer assignment packet contains directions, assignment descriptions, examples and an essay rubric. **Assignments are due on the first day of school.** Remember to pace yourself accordingly during the summer break.

The summer assignment for AP Literature not only indicates your willingness to work hard, but it also measures your commitment to the course. One of the main differences between an AP English class and a regular English class is the amount of effort students are required to put into their work. An AP student is expected to always put all of their thinking and effort into assignments and readings. This kind of effort is expected on every aspect of the summer assignment. To be academically prepared, students should have been successful in all junior level English classes, should be able to read and comprehend college-level texts, and write grammatically correct, complete sentences.

Before beginning your work, please join the Google classroom as this is a place for you to submit your work as well as complete some of the required interaction with your teacher and your peers. There will be at least three posts during the summer months that you must respond to various prompts. These are intended to keep your pacing intact.

You must use your school google logon information to join this classroom: **o6lgib**

This packet is broken into two parts: Part 1 is the prose section and part 2 is the poetry section. Make sure that you complete the entire packet.

Please feel free to email me with any questions – [tseaton@saladoisd.org](mailto:tseaton@saladoisd.org)  
I may not answer immediately but I will respond as quickly as I can.

Mrs. Seaton

# **The Prose Assignment**

## **Part 1**

## Part 1: The Prose Assignment:

You are to obtain a copy of *How to Read Literature like a Professor* by Thomas C. Foster. You can purchase it online or through a bookstore, such as *Barnes and Noble* or *Amazon*. You will also need to purchase Oscar Wilde's *The Picture of Dorian Gray*. You will be using both of these books quite extensively, annotating and marking them up.

As mentioned before, you will be **REQUIRED** to annotate the text, marking significant passages and writing abundant marginal notes. You will need to bring both books to class the first day of school so your annotations can be checked. **If you are unsure how to mark a book, I have attached an outline that describes this process in detail.** Annotations are a portion of the overall grade.

### **Writing:**

**First**, read *How to Read Literature* and then read *The Picture of Dorian Gray*. Apply the novel to a chapter of your choice in Foster. There is a sample essay in the back of Foster to guide you, as well as multiple examples within each chapter. Your chapter response will be a five-paragraph essay between 750 - 1,000 words in length. For example, if you are reading the chapter "He's Blind for a Reason, You Know" in *How to Read Literature*, you will write an essay on the significance of the blind man in *The Picture of Dorian Gray*. **This essay will be due the first day of school.**

Essays that are submitted after the due date will not be eligible for full credit. Furthermore, if the essay is not received within the first two weeks of school, you may be dismissed from the class. I have attached a rubric that shows how your essays will be graded.

**Second**, you will need to complete the Literary Vocabulary Journal (attached). The instructions are on the worksheet. ***This will also be due the first day of class.***

**Third**, in addition to marking up the chapters as you read, you will complete a Dialectical Journal of ten sections of the novel, also ***due the first day of class.***

**Fourth**, create an outline of the novel answering specific questions related to the big ideas of AP Literature curriculum.

**Finally**, during the first week of school, I will give you an AP-style open-ended, timed in-class essay over *The Picture of Dorian Gray*.

***All writing needs to be submitted in a two-pocket folder on the first day of class. Work not submitted properly may be counted late.***

**Finally, any hint of plagiarism on any part of the summer assignment will result in a zero and the possible removal of the student from AP English. Do not look up someone else's analysis of these works; the point is to come up with your own.**

# How to Annotate a Book

This outline addresses why you should mark in a book. For each reason, the outline gives specific strategies to achieve your goals in reading the book.

## **Interact with the book – talk back to it. You learn more from a conversation than you do from a lecture (this is the text-to-self connection.)**

### 1. Typical marks

- Question marks and questions – be a critical reader
- Exclamation marks – a great point, or I really agree)
  - Smiley faces and other emoticons
- Color your favorite sections. Perhaps draw pictures in the margin that remind you about the passage’s subject matter or events.
- Pictures and graphic organizers. The pictures may express your overall impression of a paragraph, page, or chapter. The graphic organizer (Venn diagram, etc.) may give you a handy way to sort the materials in a way that makes sense to you.

### 2. Typical writing

- Comments – agreements or disagreements
- Your personal experience
  - Random associations
- Begin to trust your gut when reading! Does the passage remind you of a song? Another book? A story you read? Like some of your dreams, your associations may carry more psychic weight than you may realize at first. Write the association down in the margin!
- Cross-reference the book to other books making the same point. Use a shortened name for the other book – one you’ll remember, though. (e.g., “Harry Potter 3”) (This is text-to-text connection.)

## **Learn what the book teaches (this is the text-to-world connection.)**

- Underline, circle or highlight key words and phrases.
- Cross-reference a term with the book’s explanation of the term, or where the book gives the term fuller treatment.
  - In other words, put a reference to another page in the book in the margin where you’re reading. Use a page number.
  - Then, return the favor at the place in the book you just referred to. You now have a link so you can find both pages if you find one of them.
- Put your own summaries in the margin.
  - If you summarize a passage in your own words, you’ll learn the material much better.
  - Depending on how closely you wish to study the material, you may wish to summarize entire sections, paragraphs, or even parts of paragraphs.
- If you put your summaries in your books instead of separate notebooks, the book you read and the summary you wrote will reinforce each other.
  - A positive synergy happens! You’ll also keep your book and your notes in one place.
  - Leave a “trail” in the book that makes it easier to follow when you study the material again.

- Make a trail by writing subject matter headings in the margins. You'll find the material more easily the second time through.
- Bracket or highlight sections you think are important.

**Pick up the author's style (this is the reading-to-writing connection.)**

Why?

- Because you aren't born with a writing style. You pick it up. Perhaps there's something that you like about this author's style but you don't know what it is. Learn to analyze an author's writing style in order to put up parts of his/her style that becomes natural to you.

How?

- First, reflect a bit. What do you like about the writer's style? If nothing occurs to you, consider the tone of the piece (humorous, passionate, etc.) Begin to wonder: how did the writer get the tone across? (This method works for discovering how a writer gets across tone, plot, conflict, and other things.)
- Look for patterns.
  - Read a paragraph or two or three you really like. Read it over and over. What begins to stand out to you?
  - Circle or underline parts of speech with different colored pens, pencils, or crayons. Perhaps red for verbs, blue for nouns, even green for pronouns.
  - Circle or underline rhetorical devices with different colored writing instruments, or surround them with different geometrical shapes, such as an oval, a rectangle, and a triangle.
  - What rhetorical devices?
  - He/she mixes up lengths of sentences
  - Sound devices, alliteration, assonance, onomatopoeia, repetition, internal rhymes, etc.
  - Pick a different subject than that covered in the passage, and deliberately try to use the author's patterns in your own writing.
  - Put your writing aside for a few days, and then edit it. What remains of what you originally adopted from the writer's style? If what remains is natural and well done, you may have made that part of his/her style part of your own style.

# Literary Vocabulary Journal

Directions: As you read *The Picture of Dorian Gray*, you will note examples of important literary devices used by Wilde in the text. First, find the definition and fill them in the table below. Then, find an example from the text. You can find definitions on the internet (search for a literary term dictionary), or in a Literary Dictionary. If you don't have enough room, you may use a separate sheet of paper.

<b>Term/Definition:</b>	<b>Example from Text</b>	<b>Brief Explanation: How does the example create meaning in the text?</b>	<b>Page #</b>
<b>Archetype:</b>			
<b>Allusion:</b>			
<b>Connotation:</b>			
<b>Diction:</b>			
<b>Epiphany:</b>			
<b>Figurative Language:</b>			
<b>Imagery:</b>			
<b>Irony:</b>			
<b>Mood:</b>			

<b>Point of View:</b>			
<b>Term/Definition:</b>	<b>Example from Text</b>	<b>Brief Explanation: How does the example create meaning in the text?</b>	<b>Page #</b>
<b>Setting:</b>			
<b>Stream-of-consciousness:</b>			
<b>Style:</b>			
<b>Symbol:</b>			
<b>Syntax:</b>			
<b>Theme:</b>			
<b>Tone:</b>			

# Dialectical Journals

For *The Picture of Dorian Gray*, you are required to create a set of dialectical journals. Divide your novel into ten equal sections. For each section, choose a significant quote/moment and follow the directions below.

## Dialectical journals and how do I do them?

- A dialectical journal is a thoughtful interaction between you and the written word. It is NOT a translation of a quote or plot summary, nor is it supposed to be all about your personal opinion, nor is it simply identifying various literary devices. Each entry will focus on a quote that you will choose from the text, and you will be examining and analyzing various elements of the author's style in terms of function, effect, or intent. You might want to comment on diction, syntax, setting, character development, emerging themes, conflicts, irony, tone, use of language, symbolism, patterns such as motifs, how allusions function, use of foreshadowing, or other stylistic devices. **Don't just identify devices; explain the *functions* of the devices.**
- A nice rule of thumb: Ask yourself, "What strikes me about this quote? What is the author trying to do here?" **NOT** what is the plot, but what ideas/concepts are being presented and **HOW** does the author do this? Remember rhetorical analysis. **Look at the samples below.** Avoid general comments like, "The diction is nice and flows smoothly" (REALLY? The author's words have nice flow?) **Work to make your responses specific & relevant to your chosen quote.**
- Divide your chosen novel into 10 equal sections. For each section, choose one quote to respond to. You may choose to do more.
- Divide your paper in half vertically. On the left, write out the quote from the text to which you are responding, including the page number. These should be direct quotes, not paraphrasing. In the right hand column, respond to the author's words. Your responses are not to be novellas, nor are they to be two sentences long. 3-6 sentences is an appropriate amount.

**Miscellaneous Info:** Your entries should be in order. Please, please, please proofread. You will be graded on content, completion, entry length, grammar, and all those other things English teachers generally look for. To get an A, your responses must demonstrate understanding, insight, thoughtfulness, thoroughness, and stylistic maturity. That means it looks like you took your time with each entry and have demonstrated higher order thinking skills. Please use a standard font; single spacing is fine.

## SAMPLES: (from *Lord of the Flies*)

"Piggy moved among the crowd, asking names frowning to remember them" (Golding 15).	The concept of names/naming is a motif, as Piggy demonstrates a preoccupation with names numerous times. He systematically goes about asking Ralph and the smaller children their names. Names seem to be a symbol for both ordered society and individual identity. Though Ralph does not put the same emphasis on names that Piggy does, Piggy's own concern with them is an example of his concern with
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	order. The significance he finds in names as a representation of one's identity and as a tool of communication spurs his hatred of his own nickname.
“Jack's arms came down: the heaving circle cheered and made pig-dying noises. Then they lay quiet, panting, listening to Robert's frightened snivels... 'You want a real pig,' said Robert, still caressing his rump, 'because you've got to kill him.' 'Use a littlun,' said Jack, and everybody laughed” (Golding 130).	Golding continues to further demonstrate how the boys have begun the process of dehumanization, trivializing the value of human lives. Robert, playing the part of the pig in a “dance” demonstrates both that the boys are becoming savage animals themselves and that the lives of others are starting to become as unimportant as those of animals. No longer retaining a sense of the sanctity of life, Jack is easily able to kill a pig, approaching the point at which he could also kill a human. The pig itself becomes a symbol for the boys' own savage desire and the loss of their inhibitions. In addition, the passage foreshadows Jack's, and soon his hunters', shift in attitude towards killing because he moves from the killing of an animal for food to his ruthless killing of other boys who oppose him.

# Outline of Novel

Create an outline of the novel in which you identify the following. Write in complete sentences.

Your responses should answer/incorporate all the questions in paragraph format - rather than a list of questions with answers.

I. Characterization—Who is this about? *Consider* the following in assessing how the author develops characters:

1. Who are the main characters? Who is the protagonist? Antagonist? Secondary characters?
2. What does the protagonist want? What stands in his/her way? (possibly multiple obstacles) What pits the antagonist against the protagonist? What is the antagonist's goal?
3. Who does the author like or dislike? How do you know?—(this means give proof from the work). Who do *you* like or dislike? Why?
4. How does the author shift his/her tone when describing certain characters?
5. What is the nature of the character's development—moral, intellectual, spiritual? Why?

II. Conflict—what motivates the characters to act?

1. Consider internal and external conflicts
2. Protagonist/Antagonist roles, hidden agendas, who's on whose side?
3. Connections between the conflicts and the movement of the plot
4. Can you draw connections between conflicts and characterization?

III. Point of View (PoV)—whose perspective is the story told from? Consider the following:

1. Where does the narrator “stand” in relation to the story? Participant or Observer?
2. Omniscient? First Person? Third Person (Limited)? Objective?
3. Is the narrator reliable? Why or why not?
4. Does the PoV shift? Why? What effect does the shift have on other aspects of the work as a whole?
5. What is the voice of the narrator? Casual, formal, confident, frantic, etc.?
6. What is the narrator's agenda? Does he/she have a hidden desire or secret or plan?

IV. Language, Tone, and Style—How does the writer manipulate the reader?

1. What is the writer's attitude toward his subject? Audience? Characters?
2. What language—literally, what words--does he/she use to make you uncomfortable? Sympathetic? Angry? Fearful? Apprehensive? Etc.
3. What is unique about the writer's story? How is this writer different from others?
4. How does the writer use figurative language to engage your imagination in the story?

V. Irony—How does the author use irony in the story?

1. Elements of sarcasm? Satire? Sardonic wit? Parody?

VI. Symbols and Motifs

1. Remember, a symbol is a person, place, or thing in a narrative that suggests meanings beyond its literal sense. A symbol is unique to a work, and frustratingly, it rarely has a definitive meaning—it is open to interpretation. What are the major symbols reiterated through the text?
2. A motif is a recurring element that runs through the whole text. It can be an image, an idea, an action (returning to a certain scene over and over), or situation. What motifs do you see in your novel?

3. You may have both, you may have neither, you may have multiples of each.

VII. The meaning of the work as a whole—use the following to formulate your opinions:

1. What is the meaning of this work? Why did the writer write this? What “demons” was he/she “exorcising” in writing this?
2. What does the work tell us, teach us, or illuminate for us about our existence here on earth?
3. What’s the big deal? Why is the writer worth reading?

# The Poetry Assignment

## Part 2

## Part 2: The Poetry Assignment:

Before you can analyze a piece of literature, you must understand the context in which it was written. Knowing and understanding the writer's world is critical to comprehending what they are trying to teach us. To attain cultural and historical context, research and complete the attached chart on the various time periods. Once you have completed the literary time periods chart, select one poet from each of the following literary eras and analyze the poem using the TPSFASTT method.

**This means you will be annotating 6 poems total. From those 6, you will choose one and write a thesis statement for a potential essay answering the following prompt:**

- Write a well-organized essay in which you analyze how the poem's organization, diction, and figurative language prepare the reader for the speaker's concluding response. (1989 AP prompt)

This is not about annotating blindly, (i.e. paraphrasing the poem or listing all the literary/poetic devices you can find). It's about having a focused approach to uncovering a poem's meaning(s) by letting the details/devices guide you. It's about deductive, not inductive logic. A poem isn't going to magically give up its secrets after you've done one quick read through. Hence the attached handout: TPS-FASTT. Read it and let it guide your annotations and help you figure out how to approach poetry. So...

**STEP 1:** Read the Approaching Poetry/TPSFASTT handout.

**STEP 2:** Read several of the options before selecting one poet from each literary era.

**STEP 3:** Annotate. What does this mean? It is not simply underlining! Annotation involves having an active dialogue with whatever it is you are reading (aka, active reading).

Fill the margins around the poem with your words that comment on and clarify the text. What does *that* mean? Not in any hierarchal order, annotating a poem could involve the following:

- Knowing the vocabulary of the poem—look up words you don't know. How and why might the poet have used such diction? Or what is the effect of the connotative and figurative language?
- Catalogue questions—do not be afraid to ask questions of the language.
- Catalogue your insights—what are you thinking as you read? What associations are you making? Why? What led you there? Think about historical context as well!
- What poetic devices seem important/popular/significant/speak to you? WHY is the poet using them? What effect/function do these devices have? **In other words, how does the poet construct meaning through his/her poetic devices?** Is the poem dominated by a very specific metrical rhythm? Is that even important? What devices are dominant? Look for patterns and redundancies. Does the poet employ specific use of imagery? What about sound devices (alliteration, onomatopoeia, assonance, consonance)? Punctuation? Figures of speech (simile, metaphor, personification, apostrophe, allusion, symbol, allegory, paradox). Repetition and juxtaposition? Go beyond simply identifying.
- Please keep in mind that you read a poem literally (Who is the speaker? What is the situation?) Paraphrase the events before you every try to read it figuratively, (what does it mean?). This is why using the TPS-FASTT method is helpful.
- All analysis begins with the text.

Here is a list of the most frequently anthologized poems and authors. They are also most likely to show up in a college survey course. Choose one poem from each era to annotate.

### **The English Renaissance**

Sir Thomas Wyatt

“Whoso List to Hunt”

Christopher Marlowe

“The Passionate Shepherd to His Love”

Sir Walter Raleigh

“The Nymph’s “Reply to the Shepherd”

Shakespeare’s or Edmund Spenser’s sonnets

Anything by Sir Philip Sidney

### **17<sup>th</sup> c./Metaphysical Poets/Cavalier Poets**

Ben Jonson

“To the Memory of My Beloved Master, William Sh.”

“Song: to Celia”

“On My First Son”

John Donne

“Holy Sonnet 10” (Death Be Not Proud)

Andrew Marvell

“To His Coy Mistress”

Robert Herrick

“To the Virgins, to Make Much of Time”

Richard Lovelace

“To Lucasta, on Going to the Wars”

“To Althea, from Prison”

John Milton

“When I Consider How My Light is Spent”

### **Pre-Romantics and Romantics**

William Blake

“Holy Thursday”

“The Lamb”

“The Tiger”

Wordsworth

“Composed Upon Westminster Bridge, September 3, 1802”

“The World Is Too Much With Us”

“London, 1802”

“It is a Beauteous Evening, Calm and Free”

Coleridge

“Kubla Khan”

Byron

“She Walks in Beauty”

Shelley

“Ozymandias”

“To a Skylark”

“Ode to the West Wind”

Keats

“Ode on a Grecian Urn”

“On First Looking into Chapman’s Homer”

“Ode to a Nightingale”

“To Autumn”

### **The Victorians**

Tennyson

“Tears, Idle Tears”

“The Splendour Falls”

Browning

“My Last Duchess”

Arnold

“Dover Beach”

Hopkins

“Pied Beauty”

Houseman

“To an Athlete Dying Young”

Dante Gabriel Rossetti

“Body’s Beauty”

“Soul’s Beauty”

### **20<sup>th</sup> Century**

The Modernists: W. B. Yeats, W. H. Auden, T. S. Eliot, Ezra Pound, Arthur Rimbaud, William Carlos Williams, Wallace Stevens, Federico Garcia Lorca, Theodore Roethke, E. E. Cummings, Marianne Moore

**The Post-Modernists:** Elizabeth Bishop, Philip Larkin, Richard Wilbur, James Dickey, Jimmy Santago Baca, W. S. Merwin, Howard Nemerov, Adrienne Rich, Anne Sexton, William Stafford, Seamus Heaney, Robert Lowell, Eavan Boland, Michael Ondaatje, Billy Collins, Sharon Olds

**Once again, you may want to consider the historical context of each poem, especially for the poets of the pre 20<sup>th</sup> century era. They may be responding to things in their lives or their world, and if you don’t bother to consider that, you might miss something.**

**Finally, and I repeat from earlier:**

**Any hint of plagiarism on any part of the summer assignment will result in a zero and the possible removal of the student from AP English. Do not look up someone else’s analysis of these works; the point is to come up with your own.**

## **The TPS-FASTT (“Types Fast”) Method Poetry Analysis Technique**

When faced with the sometimes daunting task of analyzing a poem, you will need to keep all of the following points in mind or risk a significant misreading:

**Title:** Examine the title before reading the poem. Sometimes the title will give you a clue about the content of the poem. In some cases, the title will give you crucial information that will help you understand a major idea within the poem. For example, in Anne Bradstreet’s poem “An Author to Her Book,” the title helps you understand the controlling metaphor.

**Paraphrase:** Paraphrase the literal action within the poem. At this point, resist the urge to jump to interpretation. A failure to understand what happens literally inevitably leads to misunderstanding. For example, John Donne’s “A Valediction: Forbidding Mourning” is about a man who is leaving for a long trip, but if it is read as a poem about a man dying, then a misreading of the poem as a whole is inevitable.

**Speaker:** Who is the speaker in this poem? Remember to always distinguish the speaker from the poet. In some cases, the speaker and poet might be the same, as in an autobiographical poem, but often the speaker and the poet are entirely different. For example, in “Not My Best Side” by Fanthorpe, the speaker changes from a dragon, to a damsel, to a knight – none of these are Fanthorpe, obviously, but Wordsworth’s poems differ.

**Figurative Language:** Examine the poem for language that is not used literally. This includes, but is certainly not limited to, literary devices such as imagery, symbolism, metaphor, litotes, allusion, the effect of sound devices (alliteration, onomatopoeia, assonance, consonance, rhyme), and any other devices used in a non-literal manner.

**Attitude (Tone):** Tone, meaning the speaker’s *attitude* towards the *subject* of the poem. Of course, this means you must discern the subject of the poem. In some cases, it will be narrow, and in others, it will be broad. Also, keep in mind the speaker’s attitude toward self, other characters, and the subject, as well as attitudes of characters other than the speaker. Poems “of literary merit” often have multiple tone words, so you should pay attention to shifts.

**Shifts:** Note shifts in speaker and attitude. Shifts can be indicated in a number of ways including the occasion of poem (time and place), key turn words (but, yet), punctuation (dashes, periods, colons, etc.), stanza divisions, changes in line or stanza length, and anything else that indicates something has changed or a question is being answered.

**Title:** Examine the title again, this time on an interpretive level.

**Theme:** First list what the poem is about (subject) and then determine what the poet is saying about each of those subjects (theme). Theme must be expressed as a complete sentence.

Literary Chart can be found in the Google classroom as well as the following link-

<https://documentcloud.adobe.com/link/track?uri=urn%3Aaid%3Ascgs%3AUS%3A1fa2c014-756c-4720-ac42-2b31d881f381>