



2019 Advanced Academics Summer Assignment

English IV: AP Literature & Composition
Dayton High School

Dr. Ronnie Wright

ronald.wright@daytonisd.net

409-225-1070

DUE DATE: 20 August 2019

COURSE DESCRIPTION

AP English Literature and Composition is a rigorous college-level course that provides students with learning experiences equivalent to a typical undergraduate survey literature course. The coursework includes frequent challenging reading and writing; the course requires advanced independent thinking. Through critical analysis of literary texts, students will gain insight to how writers use language to provide meaning and to explore the “big questions of life.” Using the lenses of style and structure, diction, figurative language, imagery, selection of detail, language, and syntax; students will evaluate literature in relation to man’s history to understand how literature fits into its own time as well as into all time. Writing well about literature is a key component of this class in preparation for the AP Literature exam in May. Successful completion of this test will afford the student college English Credit.

WHAT TO EXPECT FROM AP LITERATURE

- Nightly reading of approximately 30-40 pages. Many times the students will be reading one or two pieces of literature independently while working on a different piece of literature in class. Therefore students must be organized and self-disciplined.
- Written compositions due weekly.
- Frequent AP Responses graded using the AP Scoring Rubric.
- Classroom forums/discussions in which ALL students are expected/required to participate.
- Numerous outside projects resulting in classroom presentations and peer instruction.

SUMMER TEXTS

Please purchase your own copy of the two required texts listed below, as you will need to provide evidence of annotation and close reading upon returning to school in the fall. (If this is a problem, please see Dr. Wright.) The assignments and grades for the first few weeks of school will be directly related to these texts; therefore you must complete these assignments prior to the beginning of school. Failure to do so will cause you to begin your senior year behind and catching up will be extremely difficult. The three required texts are:

How to Read Literature Like a Professor: A Lively and Entertaining Guide to Reading Between the Lines (Revised Edition) by Thomas C. Foster. (Ten assigned chapters.)

Frankenstein or the Modern Prometheus by Mary Shelley (To be discussed independently upon returning to school.)

SUMMER READING ASSIGNMENT

This is a three part assignment, which will take some time to complete. Please do not wait until August to begin the assignment -- start early -- take your time and give yourself time to reflect on the reading:

PART 1: Read and annotate the following chapters of *How to Read Literature Like a Professor* by Thomas C. Foster.

Introduction - "How'd He Do That?" (But do not use this section for Part 2)
Chapter 1 - "Every Trip is a Quest"
Chapter 8 - "It's Greek to Me" (Think Prometheus)
Chapter 9 - "It's More than Just Rain or Snow"
Chapter 11 - "...More Than It's Gonna Hurt You: Concerning Violence"
Chapter 12 - "Is That a Symbol?"
Chapter 14 - "Yes, She's a Christ Figure, Too"
Chapter 19 - "Geography Matters"
Chapter 20 - "...so does Season"
Chapter 22 - "He's Blind for a Reason, You Know"
Chapter 24 - "Don't Read with Your Eyes"

- I suggest reading this book first.
- As you read these chapters, annotate them. This involves underlining important points that you want to remember and writing comments and questions in the margins. (See Annotation Page)
- At the end of each chapter summarize the key points using bullet points.
- Do a thorough job as this will be a test grade. You will turn in your books for a grade. This grade will depend upon how well you annotated the text.
- **THE ANNOTATED BOOK IS DUE ON MONDAY, AUGUST 20**
- This book may take some time to get through, so start early.

PART 2: Read and annotate *Frankenstein* by Mary Shelley (Also due **Monday, August 20.**)

- As you read, be sure that you are interacting with the text. Annotate, underline, highlight, jot down questions, note characterization, etc. I have attached an example of annotated text. (This is only a model; the expectation is that your annotations are similar to mine.)
- You will turn in your books for a grade at the same time as the other assignments.
- More than 80% of the book must be annotated to earn an "A".

PART 3: For each of the ten chapters that you've read in *How to Read Literature Like a Professor*, write a well-crafted paragraph that explains the main points that Foster is making and show how they apply to *Frankenstein* (150 word minimum).

- Include at least two specific textual examples (at least one direct quote from the novel) showing how Mary Shelley uses the technique or idea discussed in Foster's chapter.
- Please adhere to APA format for this paper (if you have questions refer to the Purdue Online Writing Lab: <https://owl.english.purdue.edu/owl/section/2/10/>)
- Due date for this assignment is the same as the assignments above. (Due: **Monday, August 20**)

ANNOTATION HINTS

These are only suggestions on how to annotate

Beginning of Each Chapter: Write a quick summary of the chapter as soon as you finish reading it.

The Text: underline or highlight key words, phrases, or sentences that are important to your understanding the text. Use brackets to mark important ideas or passages and use lines or arrows to connect ideas.

- **Bracket** important ideas or passages.
- Connect ideas with **lines** or **arrows**.
- Use **numbers** in the margin: to indicate the sequence of points the author makes in developing a single argument.
- Use a **star, asterisk, or other doo-dad** at the margin (use a consistent symbol): to be used sparingly, to emphasize the ten or twenty most important statements in the book.
- Use **???** for sections or ideas you don't understand.
- Circle words you don't know. Define them in the margins.
- Use **!!!** when you come across something new, interesting, or surprising.

Top margins: Write a few words or phrases that summarize what is happening on the page in relation to the plot. This will help you find specific passages during discussion or writing assignments.

Bottom Margins: Questions you may have, explanation of highlighted vocabulary, notes to help you understand the contents of the page. Your thoughts or your "conversation" with the text.

Side Page Margins: Notes to myself and things I may want to return to later:

- Use an **A for Allusions:** An allusion is used to draw attention to something without mentioning it directly, but is expected to be something with which the reader would be familiar.
- Use a **S for Symbols:** A symbol is a literal thing that also stands for something else, like a flag, or a cross, or fire. Symbols help to discover new layers of meaning.
- Use an **I for Imagery:** Imagery includes words that appeal to one or more of the five senses. Close attention to imagery is important in understanding an author's message and attitude toward a subject.
- Use an **F for Figurative Language:** Figurative language includes things like similes, metaphors, and personification. Figurative language often reveals deeper layers of meaning.
- Use a **T for Tone:** Tone is the overall mood of a piece of literature. Tone can bring as much meaning to the story as the plot does.
- Use a **Th – Theme:** In literature, a theme is a broad idea in a story, or a message or lesson conveyed by a work. This message is usually about life, society or human nature. Themes explore timeless and universal ideas. Most themes are implied rather than explicitly stated.
- Plot elements (setting, mood, conflict, etc.)

End of the Chapter: Write a few bulleted notes as to the significance of the chapter, or highlighting the key points.

REMEMBER: Start early -- don't wait until August to begin working on these assignments! If you have questions email me!

32 JOHN STEINBECK OF MICE AND MEN

dialect - lack of education, simplicity, countryside

the 33 world's

repetition (little they like this place)

American River's name is not coincidental.

dehumanizing her by calling her that she loses her personality

George is saying that she seems unfaithful

taboo level of diction

dehumanizing

Curley's wife is seen as a temptress, she is described to what could end and George's

my opinion is

Lennie speaks in a child-like manner, this shows how George has authority over him and how Lennie doesn't

"Well, you ain't tryin' very hard. I seen him goin' in your house."

She was suddenly apprehensive. "Bye, boys," she called into the bunkhouse, and she hurried away.

George looked around at Lennie. "Jesus, what a tramp," he said. "So that's what Curley picks for a wife."

"She's purty," said Lennie defensively.

"Yeah, and she's sure hidin' it. Curley got his work ahead of him. Bet she'd clear out for twenty bucks."

Lennie still stared at the doorway where she had been. "Gosh, she was purty." He smiled admiringly. George looked quickly down at him and then he took him by an ear and shook him.

"Listen to me, you crazy bastard," he said fiercely. "Don't you even take a look at that bitch! I don't care what she says and what she does. I seen 'em poison before, but I never seen no piece of jail bait worse than her. You leave her be."

Lennie tried to disengage his ear. "I never done nothing, George."

"No, you never. But when she was standin' in the doorway showin' her legs, you wasn't lookin' the other way, neither."

"I never meant no harm, George. Honest I never."

"Well, you keep away from her, 'cause she's a rat-trap! I ever seen one. You let Curley take the rap. He let himself in for it. Glove fulla Vaseline," George said disgustedly. "An' I bet he's eatin' raw eggs and writin' to the patent medicine houses."

Lennie cried out suddenly—"I don't like this place, George. This ain't no good place. I wanna get outta here."

"We gotta keep it till we get a stake. We can't help it, Lennie. We'll get out jus' as soon as we can. I don't like it no better than you do." He went back to the table and set out a new solitaire hand. "No, I don't like it," he said. "For two bits I'd shove out of here. If we can get jus' a few dollars in the poke we'll shove off and go up the American River and pan gold. We can make maybe a couple of dollars a day there, and we might hit a pocket."

Lennie leaned eagerly toward him. "Le's go, George. Le's get outta here. It's mean here."

"We gotta stay," George said shortly. "Shut up now. The guys'll be comin' in."

From the washroom nearby came the sound of running water and rattling basins. George studied the cards. "Maybe we oughtta wash up," he said. "But we ain't done nothing to get dirty."

A tall man stood in the doorway. He held a crushed Stetson hat under his arm while he combed his long, black, damp hair straight back. Like the others he wore blue jeans and a short denim jacket. When he had finished combing his hair he moved into the room, and he moved with a majesty only achieved by royalty and master craftsmen. He was a jerkline skinner, the prince of the ranch, capable of driving ten, sixteen, even twenty mules with a single line to the leaders. He was capable of killing a fly on the wheeler's butt with a bull whip without touching the mule. There was a gravity in his manner and a quiet so profound that all talk stopped when he spoke. His authority was so great that his word was taken on any subject, be it politics or love. This was Slim, the jerkline skinner. His hatchet face was ageless. He might have been thirty-

warning up symbolic of cleaning the sin of talking to Curley's wife

Slim is described with elevating diction that makes him seem like royalty

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Summer Assignment Grading Rubric

PART 1: *How to Read Literature Like A Professor* by Thomas C. Foster

	Poss Pts	Awarded
Annotation (Points: 71-80% = 60, 65-70% = 40, 60-64% = 30, 55-59% = 20, <55%= 0)	60	
Chapter Summary in Bullet Points	40	
Turned in by August 20 (10 points off for each day afterwards)	0	
	100	

PART 2: *Frankenstein* by Mary Shelley

	Poss Pts	Awarded
Annotation (Points: 71-80% = 100, 65-70% = 80, 60-64% = 70, 55-59% = 60, <55%= 40)	100	
Turned in by August 20 (10 points off for each day afterwards)	0	
	100	

PART 3: Written Response to the Reading

150 Word Minimum

Two Textual Examples (Including 1 Direct Quote)

Each Chapter should begin on its own page

Include a Cover Page (APA Style)

	Poss Pts	Awarded
Introduction	9	
Chapter 1: "Every Trip is a Quest"	9	
Chapter 8: "It's Greek to Me"	9	
Chapter 9: "It's More Than Just Rain or Snow"	9	
Chapter 11: "...More Than It's Gonna Hurt You: Concerning Violence."	9	
Chapter 12: "Is That a Symbol?"	9	
Chapter 14: "Yes, She's a Christ Figure, Too"	9	
Chapter 19: "Geography Matters"	9	
Chapter 20: "...So Does Season"	9	
Chapter 22: "He's Blind for a Reason, You Know"	9	
Chapter 24: "Don't Read with Your Eyes"	9	
Turned in by August 20 (10 points off for each day afterwards)	1	
	100	

EACH ASSIGNMENT WILL COUNT AS A MAJOR TEST GRADE