**Summer Reading Assignment 2016**

**AP Literature and Composition**

Instructor: Mrs. Linda Applegate

Email: [lapplegate@Wayne-local.com](mailto:lapplegate@Wayne-local.com) Literature: How to Read Literature Like a Professor, How Green Was My Valley, Jane Eyre, or Wuthering Heights, Cyrano de Bergerac, Antigone, or The Tempest

This 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 days posted below. Please know that these due dates can be manipulated as I do not know your summer schedule. You need to be in contact with me before the due dates to make arrangements for different dates. Please email me your attached document to the email message and provide a short message with your name and class (AP Literature and Composition). I will let you know by 10:00 AM the following day if I received your work. If you do not hear from me, I did not receive your message. Work due on the first day of school can be submitted electronically via email or by printed hard copy. If you do not have access to a computer hand written documents are fine.

The summer assignment for AP Literature not only indicates your willingness to work hard, but it also measures your commitment to the course. Other reasons for the summer assignment include time constraints during the school year – there just isn’t enough time to read all the material necessary to adequately prepare for the AP English Literature and Composition Exam.

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.

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| Assignments |  | Due Dates |
| Reading | How to Read Literature like a Professor  And a novel (Richard Liewellyn’s How Green Was My Valley, Bronte’s Jane Eyre or Emily Bronte’s Wuthering Heights) | By July 14.  Bring your annotated books to class on the first day of school. |
| Writing | See list above | By midnight, July 14 |
| Annotate a Book | See AP List | Bring your annotated books to class on the first day of school. |
| Dialectical Journal | Selected book from the AP List | The first day of school |
| Creative Book Project | Same book from the AP List as the dialectical journal | The first day of school |

**Reading**

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| Required | *How to Read Literature like a Professor* by Thomas C. Foster |
| Select One | *Jane Eyre* by Charlotte Bronte |
| *Wuthering Heights* by Emily Bronte |
| *How Green Was my Valley* by Richard Liewellyn |

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 need to get Liewellyn’s *How Green Was my Valley*, Bronte’s *Jane Eyre* or Emily Bronte’s *Wuthering Heights*. You will be using both of these books quite extensively, annotating and marking them up, so you might want to get a used copy of the selected novel (*How Green Was my Valley, Jane Eyre,* **or** *Wuthering Heights*) and *How to Read Literature.*

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**

After reading the novel and *How to Read Literature*, 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 an 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 would write an essay on the significance of the blind man in *Frankenstein*. This essay will be due by midnight, July 14th.

Essays that are submitted after the due date will not be graded. I will provide comments, but your grade will be a zero. I will also ask that you switch to the CP English class. I have attached a rubric that shows how your essays will be graded.

**AP Essay Scoring Rubric**

GENERAL EXPLANATION: Your essays will be scored in the same manner as per the AP Exam. Your score reflects my judgment of your essay’s quality as a whole. I reward you for what you do well and ignore what doesn’t work. I realize you are under a time constraint and know there will be flaws in analysis, prose style, and/or mechanics. However, an essay with too many distracting errors in grammar and mechanics will not be scored higher than a 3. All essays will be thought of as above or below a 5, which is an essay that doesn’t say very much but says it rather well. An essay receiving a 5 or above MUST address the work’s meaning as a whole and not simply identify an author’s techniques. Essays below a 5 make significant errors in interpretation, inadequately address the prompt, and/or do not address the meaning or the work as a whole.

9 (98): These essays meet all the criteria for 8 papers but not particularly persuasive, well-reasoned, and insightful – rich in content, unique in voice, and stylistically elegant.

8 (94): An 8 essay is a carefully reasoned critique of the strategies the author has used in the work. The writer offers a plethora of appropriate textual support and commentary, demonstrates a stylistic command of language, and is mechanically sound. The sentence structure is fluid and varied; the diction mature and sophisticated. These essays are in-depth (at least 2 pages and often more), show a significant understanding of literary techniques and terminology, and relate all observations to the meaning of the work.

7 (88): Essays earning a 7 fit the descriptions of 6 essays, but they are distinguished by fuller analysis and stronger prose style. They are significantly more than competent.

6 (84): Six essays reasonably evaluate the argument, work, or task asked for by the prompt. Their views are accurate, the commentary on important elements generally sound. They do not have the depth, elaboration, or detailed related to the meaning of the work that essays which earn higher scores do, yet they are logically ordered, well-developed, and unified around a clear organizing principle. A few lapses in dictation or syntax may be present, but for the most part, the prose of 6 essays conveys the writer’s ideas clearly.

5 (78): Essays earning a 5 plausibly evaluate the work, argument, or tasks, but the reasoning is limited or unevenly developed. A few lapses in diction or syntax may be present, but for the most part, the prose of a 5 essay conveys the writer’s ideas clearly. A 5 essay doesn’t say much, though it makes no significant errors of interpretation and says what it does rather well. These essays are typically competent by superficial.

4 (74): Four essays respond inadequately to the question’s tasks or argument. These essays may misinterpret or misrepresent a significant part of the work, inadequately develop ideas, remain unclear or unconvincing, or never address the meaning of the work as a whole. The prose usually conveys the writer’s ideas adequately, but have inconsistent control over such elements of writing as organization, diction, and syntax.

3 (68): Essays earning a 3 fit the description of a 4 essay, but are particularly unsuccessful in the attempt to evaluate the work, tasks, or argument stated in the prompt, OR are particularly inconsistent in their control of the elements of writing.

2 (64): Essays earning a 2 demonstrate little or no success in evaluating the question. Some may substitute another related task. The prose of 2 papers may reveal consistent weaknesses in grammar or other basics of composition. These essays are characteristically brief.

1 (58): Essays earning a 1 are particularly simplistic in their response, inadequately short in length, and may reveal consistent weaknesses in grammar or other elements of composition.

**How to Annotate a Book**

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

1. 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.)

a. Typical marks

i. Question marks and questions – be a critical reader

ii. Exclamation marks – a great point, or I really agree)

iii. Smiley faces and other emoticons

iv. Color your favorite sections. Perhaps draw pictures in the margin that remind you about the passage’s subject matter or events.

v. 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.

b. Typical writing

i. Comments – agreements or disagreements

ii. Your personal experience 1. Write a short reference to something that happened to you that the text reminds you of, or that the text helps you understand better 2. Perhaps cross-reference to your diary or to your personal journal (e.g., “Diary, Nov. 29 2004”)

iii. Random associations 1. 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! 2. 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.)

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

a. Underline, circle or highlight key words and phrases.

b. Cross-reference a term with the book’s explanation of the term, or where the book gives the term fuller treatment.

i. In other words, put a reference to another page in the book in the margin where you’re reading. Use a page number.

ii. 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.

c. Put your own summaries in the margin

i. If you summarize a passage in your own words, you’ll learn the material much better.

ii. Depending on how closely you with to study the material, you may wish to summarize entire sections, paragraphs, or even parts of paragraphs.

iii. 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.

d. Leave a “trail” in the book that makes it easier to follow when you study the material again.

i. Make a trail by writing subject matter headings in the margins. You’ll find the material more easily the second time through.

ii. Bracket or highlight sections you think are important.

e. In the margin, start a working outline of the section you’re reading. Use only two or three levels to start with.

f. Create your own index in the back of the book!

i. Don’t set out to make a comprehensive index. Just add items that you want to find later.

ii. Decide on your own keywords – one or two per passage. What would you look for if you returned to the book in a few days? In a year? (A week before the AP exam???)

iii. Use a blank page or pages in the back. Decide on how much space to put before and after the keyword. If your keyword starts with “g,” for instance, go about a quarter of the way through the page or pages you’ve reserved for your index and write the word there.

iv. Write down a keyword and a page number on which the keyword is found. If that isn’t specific enough, write “T,” “M,” or “B” after the page number. Each of those letters tells you where to look on the page in the question; the letters stand for “top,” “middle,” and “Bottom,” respectively.

v. Does the book already have an index? Add to it with your own keywords to make the index more useful to you.

g. Create a glossary at the beginning or end of a chapter or a book.

i. Every time you read a word you do not know that seems important for the purposes of reading the book, write it down in your glossary.

ii. In your glossary next to the word in question, put the page number where the word may be found.

iii. Put a very short definition by each word in the glossary.

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

a. 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.

b. How?

i. 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.)

ii. Look for patterns.

1. Read a paragraph or two or three you really like. Read it over and over. What begins to stand out to you?

2. Circle or underline parts of speech with different colored pens, pencils, or crayons. Perhaps red for verbs, blue for nouns, even green for pronouns.

3. 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.

a. What rhetorical devices?

i. How he/she mixes up lengths of sentences

ii. Sound devices, alliteration, assonance, onomatopoeia, repetition, internal rhymes, etc.

iii. Pick a different subject than that covered in the passage, and deliberately try to use the author’s patterns in your own writing.

iv. 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.

**AP Book List**

Choose one book from the following list to annotate. Use the directions that follow this book list to complete a dialectical journal. This book will also provide material for the creative book project to complete for submission on the first day of class.

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| Novels (select one) | Major themes – motifs - etc. |
| A Farewell to Arms – Ernest Hemingway | Grim reality of war; loyalty versus abandonment; love, illusions and fantasy |
| Brave New World – Aldous Huxley | The use of technology to control society; The incompatibility of happiness and truth; |
| Slaughterhouse Five – Kurt Vonnegut | The illusion of freewill; The destructiveness of war; colors |
| Sister Carrie – Theodore Dreiser | Lack of communication, material possessions, social standing |
| Pride and Prejudice - Jane Austen | Love, class and social standing, and courtship |

**Dialectical Journal**

Why am I asking you to do this? There is a third essay question on the exam that requires an extensive reading background. **Doing this dialectical journal will help you to do well in this section of the exam**. For each chapter you are to do the following: On the top line of your document, center the chapter number and page numbers. Underneath, on the first line of the paper, write a one-sentence summary of the chapter. Then divide your paper into two halves, lengthwise. Label the left hand column CONTENT. Label the right hand column Literary RESPONSE. Write the page number down, in parenthesis, after each quote or passage.

For each chapter, find a significant quote or passage that **exemplifies major events in the text or is an example of a literary element**. Consider plot development, shifts in tone or point of view, character development, theme, sentence structure, diction, imagery, figurative language, etc. The examples below are taken from The Chosen and Night. The first two are examples of entries that focus on literary elements, and the last two are student reactions to events in the novels. At a minimum please do three to four entries per chapter. (See the comprehensive list attached of literary elements.)

Chapter 1 p. 7-40 Reuven describes how he and Danny first meet at a baseball game.

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| CONTENT  "For the first fifteen years of our lives, Danny and I lived within five blocks of each other and neither of us knew of the other's existence" (9).  “…like specters, with their black hats, long black coats, black beards, and earlocks" (25).  “We had arrived at Buchenwald” (98).  “The sound of a violin, in this dark shed, where the dead were heaped on the living. What madman could be playing the violin here, at the brink of his own death” (90)? | Literary RESPONSE  This gives us the point of view for the novel, first person, through the eyes Of Reuven Malter.  These are descriptive details of the Hasidic sect of Judaism. (There is also a simile). {imagery}  A simple sentence that can encourage hope, bring happiness, and bring sadness. It can make someone happy knowing they will have food and shelter. It can make someone sad to know that they will again become slaves, and bring the thought that maybe it would have been better to die in the train.  The violin was giving Juliek hope to survive, and he played his soul on it, so it must have been deeply moving music. When the violin broke, he must have died. |

**Creative Book Projects**

Book Mobile: Create a mobile using the four story elements (setting, character, plot, and theme.)

Movie Poster: Pretend the book is going to be made into a movie and create a poster to promote the movie. This must be larger than an 8 ½ x 11 sheet of paper. Poster board is your friend.

Main Character: Make a 3-D model of the main character and write an interview with that character.

Scrapbook: Make a scrapbook with items and pictures that are important to the life of the main character and to the story.

3 Minute Video: Create a movie trailer of an important scene from the book.

If you have another idea, please feel free to share it with me!

So good people, I know that an AP class is a lot of work. My goal is to create assignments that have meaning. I am looking forward to delving into a plethora of literature with you and your peers. This class will be fun and amusing if we all work for one goal – 5’s on the AP Exam!

Keep in touch. I will enjoy hearing from you!

Mrs. Applegate

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