

AP LITERATURE- 12th GRADE

Summer Assignment

The summer assignment is due on the first day of school, August 13th.

Read the following: a website with a free copy of the literature has been supplied.

1. Brave New world

<http://www.huxley.net/bnw/one.html>

- Compose an AP one sheet

2. King James Version of the Bible: Read the Book of Genesis and The book of Exodus

<https://www.bible.com/bible/1/gen.1>

- Write a dialectical journal for each book of the Bible assigned.
- Finish the allusion project listed below

3. The Iliad by Homer as Translated by Alexander Pope

<https://ebooks.adelaide.edu.au/h/homer/h8ip/index.html>

- Write a dialectical journal for each chapter of the Iliad.
- The following Books (chapters) should be read in the text: I, II, III, VI, IX, XI, XVI, XVIII, XIX, XXII, XXIV.
- Find access to the internet and go to **pantheon.org** to access the *Encyclopedia Mythica* for a list of
- Significant Greek Gods and characters and their Roman counterparts. Be sure to know these, and refer to them while you are reading. Also, know the side on which each fought, or the side each favored.
- Finish the allusion project listed below

Dialectical Journal: To be done for the two KJV books and the Iliad

1. Be sure to obtain a copy of this text. As usual, I recommend having your own copy so that you may mark in it and take notes as you read.
2. While you are reading, keep a double-sided journal (two entries for each book/chapter) in which you record significant quotes on one side and your response on the other. For an additional example of a double sided journal entry. **Be sure to address themes (War can lead to Glory, Life is impermanent), symbols, and other literary devices as well as your personal responses in these notes.** Your entries may include comments, questions or reactions to plot, characterization, relationships, setting or background of the novel. You may also include responses to the text that may stem from personal experience. Comments on relevant literary aspects are also encouraged, especially those which have some impact on the meaning of the work as a whole. Descriptive language, figures of speech, diction, foreshadowing, symbols, motifs etc. are a just a few examples of literary elements that may be of importance to your interpretation or analysis of the text.

***Assignment Explanation:**

Reading is too often a passive experience for many of us. We sit down with a book or article, pass our eyes over the words, and say that we have done the reading assignment, hoping that the most difficult post-reading task we'll encounter will be a short quiz primarily composed of recall questions. One way to get us involved is through the use of the dialectical journal. The term indicates the tension between reader and text that occurs when we struggle to derive meaning from a difficult or unfamiliar work.

What is it?

The journal is a double-entry, note-taking process done while reading any genre of literature. It is an attempt to transfer a reader's interior monologue on paper by providing two columns which are in dialogue with one another, not only developing a method of critical reading but also encouraging habits of reflective questioning/thinking.

Why is it important?

In the right-hand column, the reader "comments" on important text that has been identified. The dialectical journal helps readers critically think about the text they are reading. By keeping a dialectical journal, students are brought to think "for themselves" about a text and offer their own interpretations.

How is it done?

Draw a line down the middle of a piece of notebook paper, thereby making two columns. The left column, labeled "text" or "note taking" is used for traditional note forms of direct quotations and citations *or summaries*. Thus, when you finish you have a summary of the material you have read. The right column is used for *commenting on* the left-column notes. Here you record your questions, comments, and ideas next to the text that has piqued your interest. As you take notes, regularly re-read previous pages of notes and comments, drawing any new connections in a right column summary before starting another page of note-taking/note-making. The top 1" margin of the page is reserved for biographical information, teacher directed comments, or any pre-reading information that might help the reader better understand and appreciate the text.

Note Taking Side: Here you will write your quote, the page number you took it from and any notes that come to mind.

Response Side:

1. Ask a question of the text in the chapter.
2. Argue with the quote/statement you copied and question its importance.
3. Answer your question.
4. Pose a further question.
5. What literary devices does the author use?

When you complete each chapter, draw a line under your notes and write a summary of the pages read in your own words. This is so you will recall what you read. It does not have to be a blow-by-blow repetition of what you read, just four to five sentences so you may recall the key points and what you thought of the chapter.

Note: This is not a paraphrase!!

Please make sure that you take CONSISTENT NOTES as you read. If it appears that you have been lazy or chosen to skip around to complete the assignment at the last minute, you will not receive credit

Allusion Project

Your assignment is to search literature and film and find allusions to the sections of The KJV and the Iliad that you have read this summer. Find five allusion and answer the following:

1. Cite the source material using MLA format.
2. Describe the source material's plot.
3. Describe the section in which the allusion appears.
4. How does the allusion relate to The KJV or the Iliad?
5. How does the allusion further the plot or characters found within literature or movie?
6. Draw upon an 8x10 piece of paper a depiction of the alluded to section of The KJV or The Iliad

AP One Sheet (For BRAVE NEW WORLD)

SECTION I: GENERAL INFORMATION REGARDING THE REPORT

1. THIS IS REFERRED TO AS A “**ONE SHEET**” BECAUSE THE DIRECTIONS AND QUESTIONS AND/OR PROMPTS FOR THE REPORT CAN FIT ON THE FRONT AND BACK OF ONE SHEET OF PAPER. AN ACTUAL COMPLETED REPORT, PROPERLY DONE, WOULD EASILY AVERAGE BETWEEN SIX TO FIFTEEN (OR MORE) TYPED/WORD-PROCESSED PAGES, DEPENDING ON THE LENGTH AND COMPLEXITY OF THE NOVEL OR PLAY USED IS THE SUBJECT OF THE REPORT. BY THE WAY, THERE IS NO NECESSARY CORRELATION BETWEEN A LITERARY WORK’S LENGTH AND ITS COMPLEXITY.
2. THE FINAL GRADE FOR THE REPORT PRODUCT **MAY** BE ASSIGNED EITHER HOLISTICALLY AS AN OVERALL LETTER GRADE BASED ON THE GRADER’S IMPRESSION OF THE OVERALL QUALITY OF THE REPORT, **OR** THE GRADE MAY BE SIGNIFIED AS A NUMBER THAT REFLECTS THE SUM TOTAL OF ALL THE REPORT’S SPECIFIED SECTIONS; A NUMERICAL GRADE IS BASED ON THE POINTS VALUE YOU CAN EARN FOR EACH ANSWER SECTION, **IF** EACH IS TOTALLY, CORRECTLY, THOROUGHLY DONE (WHICH REQUIRES THAT YOUR ANSWERS FULLY ADDRESS THE SPECIFIC ASPECTS FOR EACH QUESTION SECTION AND THAT, WHERE RELEVANT, YOUR ANSWER RESPONSES ARE VERY THOUGHTFUL, DETAILED, AND WELL-DEVELOPED). IN EITHER CASE, BE SURE THAT YOU THOROUGHLY READ AND ADDRESS THE SPECIFIC ASPECTS OF EACH QUESTION SECTION. THE AFOREMENTIONED ASPECTS ARE FULLY DETAILED, WITH SOME EXAMPLES REGARDING AN ACCEPTABLE RESPONSE, IN **SECTION II**
3. THE ANSWERS MUST BE ARRANGED IN THE NUMERICAL ORDER GIVEN. THEY MUST BE TYPED/WORD-PROCESSED IN DARK BLUE OR BLACK INK ON ONE SIDE OF THE PAGE ONLY FOLLOWING THE CURRENT MLA STANDARDS AND FORMAT. THE REPORT MUST COME IN ON OR BEFORE THE SPECIFIED DUE DATE. IF THIS ASSIGNMENT IS NOT DONE, OR IF IT IS DONE INCORRECTLY OR INCOMPLETELY, YOU WILL LOSE POINTS ON YOUR OVERALL GRADE. THE ANSWERS MUST BE IN YOUR OWN WORDS, AND **INDUBITABLY** UNPLAGIARIZED. A PLAGIARIZED PAPER WIL RECEIVE LITTLE-TO-NO CREDIT, DEPENDING ON THE BLATANCY AND EXTENT OF THE PLAGIARISM. IN THE SIMPLEST TERMS, **PLAGIARISM IS THE USE OF ANOTHER AUTHOR’S EXACT WORDS OR A PARAPHRASE OF HIS/HER WORDS AND/OR IDEAS WITHOUT GIVING PROPER ATTRIBUTION/CITATION FOR THE SOURCE.**
4. POINTS WILL BE LOST IF THE REPORT IS NOT COMPLETELY AND CORRECTLY DONE, AND TURNED IN ON/BY THE ASSIGNED DUE DATE(S).

SECTION II

QUESTIONS/PROMPTS

1. TITLE OF NOVEL, AUTHOR, PUBLISHER, AND DATE WRITTEN OR COPYRIGHTED.

2. IDENTIFY AND FULLY DESCRIBE THE MAJOR CHARACTERS

DEPENDING ON THE NOVEL OR PLAY, YOU SHOULD HAVE AT LEAST TWO MAJOR CHARACTERS, AND IT IS LIKELY THAT YOU WILL HAVE MORE THAN TWO. TO FULLY DEVELOP YOUR DESCRIPTION, THE CHARACTERIZATION MUST INCLUDE PHYSICAL AS WELL AS PSYCHOLOGICAL, EMOTIONAL, BEHAVIORAL, AND MOTIVATIONAL (PERSONALITY-DRIVEN) ASPECTS. THIS CHARACTERIZATION MUST BE DRAWN AND JUSTIFIED BY DIRECT AND/OR INDIRECT REFERENCE TO THE TEXT AND YOU SHOULD EMPLOY DIRECT QUOTES OR YOUR PARAPHRASE, INCLUDING PAGE REFERENCE AND/OR CONTEXT). YOU MUST IDENTIFY WHETHER OR NOT THE CHARACTER(S) ARE ROUND/DYNAMIC (CHANGING OR GROWING). FLAT/STATIC(UNCHANGING OR NOT GROWING) AND POSSIBLY, IF FLAT /STATIC, WHETHER THEY ARE STEREOTYPES (OR, PERHAPS, ARCHETYPAL IN SOME WAY). YOU MUST ALSO IDENTIFY WHICH OF THE MAIN CHARACTERS ARE PROTAGONISTS OR ANTAGONISTS, AND, IF APPROPRIATE WHETHER EACH CAN BE CATEGORIZED AS ONE OR MORE OF THE FOLLOWING: HERO, FOIL, AND/OR ANTIHERO. AN ANTI-HERO IS GENERALLY DEFINED AS A PROTAGONIST WHOSE QUALITIES/CHARACTERISTICS MAKE HIM/HER CHARISMATIC/ATTRACTIVE, SYMPATHETIC. OR EVEN SOMEHOW ADMIRABLE, THOUGH THE CHARACTER SEEMS TO GO AGAINST THE USUAL NOBLE CHARACTERISTICS OF A TYPICAL OR STEREOTYPICAL HERO OR “GOOD GUY” --- JOHN GARDNER’S TITLE CHARACTER IN HIS NOVEL *GRENDDEL* COULD BE SEEN AS A VICIOUSLY REBELLIOUS ANTI-HERO IN A STRUGGLE AGAINST A SENSELESS WORLD AND CRUEL, STUPID, HATEFUL SOCIETY, AND MILTON’S PORTRAYAL OF LUCIFER/SATAN IN *PARADISE LOST* ALLOWS THAT CHARACTER TO DEMONSTRATE REMNANTS OF GRANDEUR AND NOBILITY THAT REMIND US OF HIS

FORMER STATUS AS AN ARCHANGEL WHILE ALSO HIGHLIGHTING THE HAMARTIA (TRAGIC FLAW) AND HUBRIS (INSOLENT AND/OR BLIND OVERCONFIDENCE, USUALLY BASED IN ARROGANT PRIDE) THAT LED HIM TO BECOME AN "ARCH-ANGEL RUINED" WITH "GLORY OBSCURED" AS A TRAGIC RESULT OF HIS WILLFUL SELF-CORRUPTION AND DIABOLIC ACTIONS. IF YOU ARE UNFAMILIAR WITH ANY OF THE LITERARY TERMS USED THUS FAR IN THIS DOCUMENT, MOST OF THEM ARE DEFINED IN YOUR TEXTBOOK, AND WE WILL BE DISCUSSING, USING, AND REVIEWING SUCH TERMS THROUGHOUT THE YEAR BECAUSE THEY ARE ESSENTIAL IN UNDERSTANDING, ANALYZING, AND CRITICIZING LITERATURE AND DRAMA
YOU SHOULD HAVE **AT LEAST** TWO STRONGLY DEVELOPED AND JUSTIFIED PARAGRAPHS OF INSIGHTFUL, DETAILED DESCRIPTION FOR EACH CHARACTER

3. SIGNIFICANT MINOR CHARACTER(S)

THERE ARE USUALLY AT LEAST TWO) WITH PARAGRAPH DESCRIPTION DETAILING THEIR PURPOSE IN THE WORK AND WHY YOU HAVE CHOSEN THAT (OR THOSE) CHARACTER(S) AS SIGNIFICANT. (THE CHARACTERS THAT ARE THE MOST FLAT ARE USUALLY MINOR CHARACTERS, BUT "SIGNIFICANT" INDICATES THAT THEIR PRESENCE WAS NECESSARY TO ADVANCE THE PLOT IN SOME WAY).

4. CONFLICTS -

LIST THE TYPES AND AN EXPLANATION OF EACH AND HOW THEY RELATE TO THE WORK'S THEMES (MORAL LESSON, OR MESSAGE). CONFLICT TYPES: 1. **PERSON vs. PERSON** (PROTAGONIST vs. ANTAGONIST) 2. **PERSON vs. SOCIETY** (ONE PROTAGONIST vs. A COMMUNITY OF PEOPLE) 3. **PERSON vs. SELF** (PROTAGONIST IS DIVIDED BY OPPOSING ELEMENTS WITHIN OWN INNER SELF) 4. **PERSON vs. NATURE** (PROTAGONIST vs. NATURAL ELEMENTS) 5. **PERSON vs. FATE** (PROTAGONIST vs. DESTINY OR SUPERNATURAL ELEMENTS).

BE SPECIFIC IN IDENTIFYING THE CHARACTER OR CONCEPT ALONG WITH THE TYPE-FOR EXAMPLE, IN THE MOVIE *TITANIC*, WE SEE EVIDENCE OF A PERSON vs. SOCIETY CONFLICT WHEN THE LOWER-CLASS CHARACTER NAMED JACK ATTEMPTS TO INTERACT ON EQUAL SOCIAL TERMS WITH MANY CHARACTERS WHO ARE MEMBERS OF THE WEALTHY AND POWERFUL UPPER CLASS. BECAUSE OF THE RIGID CLASS STRUCTURE OF THE TIME, THE UPPER CLASS PASSENGERS GENERALLY REJECT JACK. A PERSON vs. PERSON CONFLICT RELATED TO THE PERSON VS SOCIETY CONFLICT OCCURS WHEN JACK BEGINS TO HAVE ROMANTIC FEELINGS FOR ROSE, A MEMBER OF UPPER CLASS SOCIETY WHO INITIALLY SPURNS HIS ADVANCES, BUT WHOSE FEELINGS CHANGE AS SHE GETS TO KNOW JACK ON A MORE PERSONAL LEVEL ROSE'S FEELINGS FOR JACK ARE ALSO COMPLICATED BY THE PERSON vs. SELF CONFLICTS SHE EXPERIENCES REGARDING HER OWN DESIRES TO ESCAPE HER MOTHER'S CONTROL AND EXPECTATIONS FOR HER (ANOTHER PERSON vs. PERSON CONFLICT). SHE ALSO WANTS TO AVOID A LOVELESS MARRIAGE WITH A SNOBBISH AND JEALOUS CAD (WITH WHOM SHE ALSO EXPERIENCES A PERSON vs. PERSON CONFLICT AS HER FIANCE ATTEMPTS TO DOMINATE AND CONTROL HER). EACH OF THESE CONFLICTS IS RESOLVED WHEN --- (you would have to watch the movie to see how each is individually resolved). REMEMBER YOU MUST SPECIFY THE RESOLUTIONS IN YOUR ANSWER). THE CONFLICTS AND THEIR RESOLUTIONS REFLECT THE THEMES THAT: 1) TRUE LOVE CAN OVERCOME SOCIAL OBSTACLES AND PREJUDICES (AND TIME, AND DEATH, 2) STANDING UP FOR LOVE (OR THE RIGHT/ETHICAL/MORAL THING) CAN HELP A PERSON GROW TO BECOME BOTH MORE INDEPENDENT AND BETTER AS A PERSON, and 3) HAVING HIGH SOCIAL AND/OR ECONOMIC STATUS DOES NOT AUTOMATICALLY MAKE SOMEONE MORALLY OR ETHICALLY GOOD. . IF YOU DON'T ADDRESS THE THEME, YOU'LL AUTOMATICALLY LOSE HALF THE CREDIT FOR THE QUESTION

5. PLOT SYNOPSIS/SUMMARY:

DESCRIBE/DETAIL **AT LEAST** 10 MAIN EVENTS ESSENTIAL TO THE ADVANCEMENT OF THE PLOT (AND RELATED TO CONFLICT AND/OR THEME DEVELOPMENT) AS THEY OCCURRED (IN CHRONOLOGICAL/SEQUENTIAL ORDER), USING **AT LEAST** A PARAGRAPH FOR EACH (IF AN EVENT IS TRULY ESSENTIAL AND SIGNIFICANT, IT WILL REQUIRE AT LEAST ONE MULTI-SENTENCE PARAGRAPH TO DETAIL WHAT HAPPENED AND WHY IT IS IMPORTANT). THE PLOT SYNOPSIS/SUMMARY SHOULD BE COMPLETE ENOUGH FOR ME TO FOLLOW AND UNDERSTAND YOUR VERSION OF THE ARC OF THE STORY FROM BEGINNING TO END, AND FOR YOU FULLY DEMONSTRATE THAT **YOU** FOLLOWED AND UNDERSTOOD THE ARC OF THE STORY FROM BEGINNING TO END.