

Introduction

AP Literature is a class that focuses on a great deal more than just “reading” well. While the majority of the class is taught through reading fiction, it’s truly about the proper and in-depth analysis of literature (whatever definition of literature you subscribe to). The summer reading assignment is designed to help you build the skills needed for in depth analysis of literature. Aside from this, completion of these assignments will demonstrate your dedication to the course; Beware! AP requires a great deal of work. All assignments are due the first day of classes. If there are any issues or questions over the summer, feel free to contact me at agallahe@pasco.k12.fl.us

Formatting

All work will be typed, double-spaced, times new roman font, with one-inch margins and appropriate MLA headings. Turn all work in a binder on the first day of classes with clearly marked sections. If you have any questions about proper formatting, please e-mail me.

Part 1

Define the attached terms. You will be required to know definitions for these words when you return in the fall in the form of a quiz. As you read your assigned texts this summer, next to each defined word, find and record an example from the text.

Part 2

Purchase and read the novel *How to Read Literature Like a Professor*. This work will help give you the foundation to analyze literature in the way you will need to for this class. After you have read the novel, complete the “Foster Assignments” attached to this sheet. There is a rubric following the assignment sheet.

Part 3

Purchase and read *The Poisonwood Bible*. As you are reading, annotate the book. This is an important step many people forget about when reading literature. There will be a writing assignment on this novel the first week of class, as you are working on this, I will circulate and check for annotations. There is a rubric in this packet. If notes are not taken while the book is read, you will often forget many of the brilliant insights you had while reading. For each chapter of the novel, please complete a dialectical journal. To complete this, you will pick a quote or two from each chapter and write a short personal reaction to it.

Part 4

Purchase and read a book from the following list of works of literary merit. As with the other novel, annotate the book as you read. Again, this gives you an opportunity to analyze the book and make sure you remember things that stick out to you as you read it. These annotations will be checked during the first week of school as well.

Rubric for Grading Essays

This rubric will be used all year long.

9-8	These well-focused and persuasive essays address the prompt directly and in a convincing manner. An essay scored a 9 demonstrates exceptional insight and language facility. An essay scored an 8 or a 9 combines adherence to the topic with excellent organization, content, insight, facile use of language, mastery of mechanics, and an understanding of the essential components of an effective essay. Literary devices and/or techniques are not merely listed, but the effect of those devices and/or techniques is addressed in context of the passage, poem, or novel as a whole. Although not without flaws, these essays are richly detailed and stylistically resourceful, and they connect the observations to the passage, poem, or novel as a whole. Descriptors that come to mind while reading this essay include: mastery, sophisticated, complex, specific, consistent, and well supported.
7-6	These highly competent essays comprehend the task set forth by the prompt and respond to it directly, although some of the analysis may be implicit rather than explicit. The 7 essay is in many ways a thinner version of the 9-8 paper in terms of discussion and supporting details, but it is still impressive, cogent, and generally convincing. It may also be less well handled in terms of organization, insight, or vocabulary. Descriptors that come to mind while reading these essays include: demonstrates a clear understanding but is less precise and less well supported than a 9-8 paper. These essays demonstrate an adherence to the task, but deviate from course on occasion. The mechanics are sound, but may contain a few errors that may distract but do not obscure meaning. Although there may be a few minor misreadings, the inferences are for the most part accurate with no significant sustained misreadings. An essay that scores a 6 is an upper-half paper, but it may be deficient in one of the essentials mentioned above. It may be less mature in thought or less well handled in terms of organization, syntax or mechanics. The analysis is somewhat more simplistic than found in a 7 essay, and lacks sustained, mature analysis.
5	These essays may be overly simplistic in analysis, or rely almost exclusively on paraphrase rather than specific, textual examples. These essays may provide a plausible reading, but the analysis is implicit rather than explicit. These essays might provide a list of literary devices present in the literature, but make no effort to discuss the effect that these devices have on the poem, passage, or novel as a whole. Descriptors that come to mind when reading include: superficial, vague, and mechanical. The language is simplistic and the insight is limited or lacking in development.
4-3	These lower-half essays compound the problems found in a 5 essay. They often demonstrate significant sustained misreading, and provide little or no analysis. They maintain the general idea of the writing assignment, show some sense of organization, but are weak in content, maturity of thought, language facility, and/or mechanics. They may distort the topic or fail to deal adequately with one or more important aspects of the topic. Essays that are particularly poorly written may be scored a 3. Descriptors that come to mind while reading include: incomplete, oversimplified, meager, irrelevant, and insufficient.
2-1	These essays make an attempt to deal with the topic but demonstrate serious weakness in content and coherence and/or syntax and mechanics. Often, they are unacceptably short. They are poorly written on several counts, including numerous distracting errors in mechanics, and/or little clarity, coherence, or supporting evidence. Wholly vacuous, inept, and mechanically unsound essays should be scored a 1.
0	A zero is given to a response with no more than a passing reference to the task.
--	The dash indicates a blank response or one with no reference to the task.

List of works of Literary Merit

This is a list of books from which you may choose your reading for the fourth part of your assignment.

Chinua Achebe: *Things Fall Apart*
Margaret Atwood: *The Handmaid's Tale*
Jane Austen: *Pride and Prejudice, Sense and Sensibility*
James Baldwin: *Go Tell It on the Mountain*
Charlotte Bronte: *Jane Eyre*
Albert Camus: *The Stranger*
Willa Cather: *My Antonia, One of Ours, Death Comes to the Archbishop*
Anton Chekhov: *The Cherry Orchard*
Kate Chopin: *The Awakening*
Joseph Conrad: *Lord Jim, The Secret Sharer*
Charles Dickens: *Great Expectations, A Tale of Two Cities, Oliver Twist*
Isak Dinesen: *Out of Africa*
Fyodor Dostoyevsky: *Crime and Punishment*
Theodore Dreiser: *An American Tragedy, Sister Carrie*
George Eliot: *Silas Marner, Middlemarch*
Ralph Ellison: *Invisible Man*
Henry Fielding: *Tom Jones*
F. Scott Fitzgerald: *The Great Gatsby*
E.M. Forster: *A Passage to India*
Nathaniel Hawthorne: *The Scarlet Letter*
Ernest Hemingway: *The Sun Also Rises*
Khaled Hosseini: *The Kite Runner*
Zora Neale Hurston: *Their Eyes Were Watching God*
Aldous Huxley: *Brave New World*
D. H. Lawrence: *Sons and Lovers*
Gabriel Garcia Marquez: *One Hundred Years of Solitude*
Herman Melville: *Moby Dick, Billy Budd*
Arthur Miller: *Death of a Salesman, The Crucible*
Toni Morrison: *Song of Solomon, The Bluest Eye*
Alan Paton: *Cry, the Beloved Country*
William Shakespeare: *King Lear, Macbeth, Othello, Twelfth Night*
George Bernard Shaw: *Pygmalion*
Mary Shelley: *Frankenstein*
John Steinbeck: *The Grapes of Wrath, Of Mice and Men, Cannery Row*
Tom Stoppard: *Rosencrantz and Guildenstern are Dead*
Amy Tan: *The Kitchen God's Wife, The Joy Luck Club*
Mark Twain: *The Adventures of Huckleberry Finn*
Kurt Vonnegut: *Slaughterhouse Five*
Alice Walker: *The Color Purple*
Edith Wharton: *Ethan Frome, The House of Mirth*
Oscar Wilde: *The Importance of Being Earnest*
Thornton Wilder: *Our Town*
Tennessee Williams: *A Streetcar Named Desire*
Virginia Wolfe: *To The Lighthouse*
Richard Wright: *Native Son*

Rubric for Annotation

10	The text is extensively highlighted or underlined with many margin notes in addition to shorthand notations. The annotations demonstrate that the student has carefully read and considered the text's meaning. The margin notes serve as an abbreviated outline of what the text says and what the reader thinks about it.
9	The text is extensively highlighted or underlined with fewer margin notes compared to the most carefully considered readings. Short-hand notations are present. The annotations which are there demonstrate that the student has carefully read and considered
8	The text is less extensively highlighted or underlined with some margin notes and short-hand markings. The annotations demonstrate a less thorough reading of the work than the top two rat.
7	The text is highlighted or underlined and the student uses short-hand markings. There are virtually no margin notes; consequently, it is impossible to determine how thorough the reading of the text has been.
6	Only shorthand margin notations are used or part of the text is unmarked or there are so few notations overall that the text may not have been read completely.
0	The text is unmarked

Rubric for Dialectical Journal

Directions:

Simply put, a dialectical journal is merely a double entry journal. The purpose of such a journal is to identify significant pieces of text and explain their significance. It should be used to think about, digest, summarize, question, clarify, critique, and remember what is read. It is a way to take notes on what is read using the actual text. In effect, you will be holding a discussion with yourself on key points, asking questions, and reacting to particular phrases that drew your attention.

The types of entries may include genuine questions regarding, or reactions to, plot, characterization, relationships, or setting. You may also include personal reflections on the text or connections that you have been able to make between what is happening in the work and your own experiences. Further, you may want to comment on the literary qualities of the work, including those of descriptive language, metaphors, diction, plot development, characterization or predictability. Finally, you may wish to interpret what the author is trying to say in a particular passage.

Category	A	B	C	D/F
Left: Selection of detail	Selected passages are detailed, complex, and meaningful; reflect a variety of plot and quote selections	Selected passages are meaningful; include both plot and quote selections	Selected passages include few meaningful details	Selected passages have little or no apparent significance or meaning
Left and Right: Literary Elements	Includes in-depth discussion of literary elements; addresses how elements such as tone, diction, organization and context contribute to purpose and meaning	Includes discussion literary elements; does not completely address how they contribute to meaning	Includes some identification of literary elements; has virtually no discussion of contribution to meaning	Includes few literary elements; has virtually no discussion of contribution to meaning
Right: Interpretation and commentary	Commentary provides thoughtful insight and connection to themes (avoids clichés)	Commentary intelligently addresses thematic connections	Commentary is vague and/or unsupported with little connection to theme	Commentary involves paraphrase or plot summary
Right: Personal connections and questions	Insightful personal connections and thought-provoking questions	Appropriate personal connections and pertinent questions	Limited personal connections and few or obvious questions	Limited personal connection and no good questions
Overall Effect: Appearance	Organized and professional	Neat and easily legible	Not easily legible	Sloppy and organized
Overall Effect: Coverage of text and assignment	Thoroughly and completely addresses all parts of the assignment; directions are followed	Adequately addresses all parts of the assignment; directions are followed	Not thorough (addresses most of the assignment); not all directions were followed.	Too short; directions not followed

“Foster Assignment”

These are the prompts you will use for your writing assignment on the Foster book. When asked for an example, you may use anything that is considered Literature (novels, short stories, poems, plays, films). The responses to these should be paragraphs, but not pages. Please keep your examples terse, but deep. For each group of questions/chapters, complete one prompt. These prompts are adapted from Donna Anglin.

Group 1:

Introduction: How do memory, symbol, and pattern affect the reading of literature? How does the recognition of patterns make it easier to read complicated literature? Discuss a time when your appreciation of a literary work was enhanced by understanding of symbol or pattern?

Group 2:

Chapter 1: Every Trip Is a Quest (Except When It's Not): List the five aspects of the QUEST and then apply them to something you have read (or viewed) in the form used on pages 3-5.

Chapter 2 -- Nice to Eat with You: Acts of Communion: Choose a meal from a literary work and apply the ideas of Chapter 2 to this literary depiction.

Chapter 3: --Nice to Eat You: Acts of Vampires: What are the essentials of the Vampire story? Apply this to a literary work you have read or viewed.

Chapter 4: If It's Square, It's a Sonnet: Select three sonnets and show which form they are. Discuss how their content reflects the form. (Submit copies of the sonnets, marked to show your analysis).

Chapter 5: Now, Where Have I Seen Her Before?: Define intertextuality. Discuss three examples that have helped you in reading specific works.

Group 3:

Chapter 6: When in Doubt, It's from Shakespeare...: Discuss a work that you are familiar with that alludes to or reflects Shakespeare. Show how the author uses this connection thematically. Read pages 44-46 carefully. In these pages, Foster shows how Fugard reflects Shakespeare through both plot and theme. In your discussion, focus on theme.

Chapter 7: ...Or the Bible: Read "Araby" (available online). Discuss Biblical allusions that Foster does not mention. Look at the example of the "two great jars." Be creative and imaginative in these connections.

Chapter 8: Hansel and Gretel: Think of a work of literature that reflects a fairy tale. Discuss the parallels. Does it create irony or deepen appreciation?

Chapter 9: It's Greek to Me: Write a free verse poem derived or inspired by characters or situations from Greek mythology. Be prepared to share your poem with the class.

Group 4:

Chapter 10: It's More Than Just Rain or Snow: Discuss the importance of weather in a specific literary work, not in terms of plot.

Interlude: Does He Mean That

Chapter 11: ...More Than It's Gonna Hurt You: Concerning Violence: Present examples of the two kinds of violence found in literature. Show how the effects are different.

Chapter 12: Is That a Symbol?: Use the process described on page 106 and investigate the symbolism of the fence in "Araby." (Mangan's sister stands behind it.)

Group 5:

Chapter 13: It's All Political: Assume that Foster is right and "it is all political." Use his criteria to show that one of the major works assigned to you as a freshman is political.

Chapter 14: Yes, She's a Christ Figure, Too: Apply the criteria on page 119 to a major character in a significant literary work. Try to choose a character that will have many matches. This is a particularly apt tool for analyzing film -- for example, *Star Wars*, *Cool Hand Luke*, *Excalibur*, *Malcolm X*, *Braveheart*, *Spartacus*, *Gladiator* and *Ben-Hur*.

Chapter 15: Flights of Fancy: Select a literary work in which flight signifies escape or freedom. Explain in detail.

Chapter 16: It's All About Sex...

Chapter 17: ...Except the Sex: OK ..the sex chapters. The key idea from this chapter is that "scenes in which sex is coded rather than explicit can work at multiple levels and sometimes be more intense than literal depictions"

(141). In other words, sex is often *suggested* with much more art and effort than it is *described*, and, if the author is doing his job, it reflects and creates theme or character. Choose a novel or movie in which sex is *suggested*, but not described, and discuss how the relationship is suggested and how this implication affects the theme or develops characterization.

Group 6:

Chapter 18 -- If She Comes Up, It's Baptism: Think of a "baptism scene" from a significant literary work. How was the character different after the experience? Discuss.

Chapter 19 -- Geography Matters...: Discuss at least four different aspects of a specific literary work that Foster would classify under "geography."

Chapter 20: ...So Does Season: Find a poem that mentions a specific season. Then discuss how the poet uses the season in a meaningful, traditional, or unusual way. (Submit a copy of the poem with your analysis.)

Group 7:

Interlude -- One Story: Write your own definition for archetype. Then identify an archetypal story and apply it to a literary work with which you are familiar.

Group 8:

Chapter 21 -- Marked for Greatness: Figure out Harry Potter's scar. If you aren't familiar with Harry Potter, select another character with a physical imperfection and analyze its implications for characterization.

Chapter 22 -- He's Blind for a Reason, You Know

Chapter 23 -- It's Never Just Heart Disease...

Chapter 24 -- ...And Rarely Just Illness: Recall two characters who died of a disease in a literary work. Consider how these deaths reflect the "principles governing the use of disease in literature" (215-217). Discuss the effectiveness of the death as related to plot, theme, or symbolism.

Chapter 25 -- Don't Read with *Your* Eyes: After reading Chapter 25, choose a scene or episode from a novel, play or epic written before the twentieth century. Contrast how a reader from the twenty-first century could view it with how it might be viewed by a contemporary reader. Focus on specific assumptions that the author makes, assumptions that would not make it in this century.

Chapter 26 -- Is He Serious? And Other Ironies: Select an ironic literary work and explain the multivocal nature of the irony in the work.

Group 9:

Chapter 27 -- A Test Case: Read "The Garden Party" by Katherine Mansfield, the short story starting on page 245. Complete the exercise on pages 265-266, following the directions exactly. Then compare your writing with the three examples. How did you do? What does the essay that follows comparing Laura with Persephone add to your appreciation of Mansfield's story?

Group 10:

Envoi: Choose a motif not discussed in this book (as the horse reference on page 280) and note its appearance in three or four different works. What does this idea seem to signify?

List of Literary Terms

Allegory
Diction
Syntax
Mood
Setting
Allusion
Tone
Metaphor
Antagonist
Characterization
Flashback
Frame Narrative
Foreshadowing
Protagonist
Personification
Antagonist
Denotation
Narrator
Irony
Connotation
Symbol
Imagery
Analogy
Stereotype
Hyperbole
Archetype
Motif
Enjambment
Litotes
Consonance
Conceit
Caesura
Metonymy
Synecdoche
Apostrophe
Scansion
Villanelle
Motif