

# Summer Reading Assignment 2017-18

## AP Literature and Composition

Instructor: Mrs. Kathryn Kaufman, Room 207

Email: [kkaufman@yonkerspublicschools.org](mailto:kkaufman@yonkerspublicschools.org)

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 first day of school. They need to be submitted in a two-pocket folder with your name on the outside. 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. 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, as well as the need for continuous brain exercise during the summer months. NO ONE can afford the cost of having their brain in "stand-by" mode for the three months of summer.

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.

### **Reading:**

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 Mary Shelly's *Frankenstein*. 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 both *Frankenstein* 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 *Frankenstein* 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 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 *Frankenstein*. **This essay will be due August 12<sup>th</sup>, the first day of school.** **Essays that are submitted after the due date will not be eligible for full credit.** I have attached a rubric that shows how your essays will be graded.

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.***

In addition to marking up the chapters as you read, you will write a detailed and comprehensive summary of each chapter of *Frankenstein*, also ***due the first day of class.***

***Remember that unless otherwise noted, everything needs to be submitted in a two-pocket folder on the first day of class. Work not submitted properly may be counted late.***

## ***AP Essay Scoring Rubric***

**GENERAL EXPLANATION:** 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 wish 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?
  - 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**. You will also choose one **creative book project** to complete for submission on the first day of class.

A Farewell to Arms – Ernest Hemingway	Murder in the Cathedral – T.S. Eliot
A Midsummer Night's Dream – William Shakespeare	Native Son – Richard Wright
A Passage to India – E.M. Forster	Notes from the Underground – Fyodor Dostoyevsky
A Portrait of the Artist as a Young Man – James Joyce	Othello – William Shakespeare
A Raisin in the Sun – Lorraine Hansberry	Our Town – Thornton Wilder
A Streetcar Named Desire – Tennessee Williams	Pride and Prejudice – Jane Austen
Absalom, Absalom! – William Faulkner	Ragtime – E.L. Doctorow
Alias Grace – Margaret Atwood	Rosencrantz and Guildenstern are Dead – Tom Shoppard
An American Tragedy – Theodore Dreiser	Sister Carrie – Theodore Dreiser
Anna Karenina – Leo Tolstoy	Slaughterhouse Five – Kurt Vonnegut
Another Country – James Baldwin	Song of Solomon – Toni Morrison
Antony and Cleopatra – William Shakespeare	Sula – Toni Morrison
As I Lay Dying – William Faulkner	Wide Sargasso Sea – Jean Rhys
Benito Cereno – Hermann Melville	Wuthering Heights – Emily Bronte
Bleak House – Charles Dickens	Wise Blood – Flannery O'Connor
Brave New World – Aldous Huxley	The Age of Innocence – Edith Wharton
Cat's Cradle – Kurt Vonnegut	The Awakening – Kate Chopin
Crime and Punishment – Fyodor Dostoyevsky	The Bluest Eye – Toni Morrison
Cry, the Beloved Country – Alan Paton	The Color Purple – Alice Walker
Daisy Miller – Henry James	The Count of Monte Cristo – Alexandre Dumas
East of Eden – John Steinbeck	The Diviners – Margaret Laurence
Emma – Jane Austen	The Handmaid's Tale – Margaret Atwood
Ethan Frome – Edith Wharton	The House of Seven Gables – Nathaniel Hawthorne
Go Tell It On the Mountain – James Baldwin	The Joy Luck Club – Amy Tan
Gulliver's Travels – Jonathan Swift	The Loved One – Evelyn Waugh
Hedda Gabler – Henrik Ibsen	The Merchant of Venice – William Shakespeare
House Made of Dawn – N. Scott Momaday	The Optimist's Daughter – Eudora Welty
Invisible Man – Ralph Ellison	The Piano Lesson – August Wilson
Jane Eyre – Charlotte Bronte	The Portrait of a Lady – Henry James
King Lear – William Shakespeare	The Stone Angel – Margaret Laurence
Light in August – William Faulkner	The Sun Also Rises – Ernest Hemingway
Madame Butterfly – David Henry Hwang	The Trial – Franz Kafka
Mansfield Park – Jane Austen	The Winter's Tale – William Shakespeare
Medea – Euripides	Twelfth Night – William Shakespeare
Middlemarch – George Eliot	The Turn of the Screw – Henry James
Miss Lonelyhearts – Nathanael West	The Woman Warrior – Maxine Hong Kingston
Moll Flanders – Daniel Defoe	Who's Afraid of Virginia Woolf? – Edward Albee
Much Ado About Nothing – William Shakespeare	Winter in the Blood – James Welch

## Dialectical Journal

**For each chapter you are to do the following:**

On the top line of your notebook paper, 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 PERSONAL 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.

Chapter 1 p. 7-40

Reuven describes how he and Danny first meet at a baseball game.

CONTENT	PERSONAL RESPONSE
"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).	This gives us the point of view for the novel, first person, through the eyes Of Reuven Malter.
"...like specters, with their black hats, long black coats, black beards, and earlocks" (25).	These are descriptive details of the Hasidic sect of Judaism. (There is also a simile). {imagery}
"We had arrived at Buchenwald" (98).	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 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)?	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.)

**Show box Diorama:** An oldie, but a goodie. Create a diorama of an important scene from the book.

**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.

## ***Frankenstein*: Literary Vocabulary Journal**

Directions: As you read *Frankenstein*, you will note examples of important literary devices used by Shelley 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 As To How Example Creates 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>Setting:</b>			
<b>Stream-of-Consciousness:</b>			
<b>Style:</b>			
<b>Symbol:</b>			
<b>Syntax:</b>			
<b>Theme:</b>			
<b>Tone:</b>			