

The AP Literature and Composition

Summer Reading Assignment Packet



Mrs. Phinney

Cambridge Christian School

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A Rationale: Summer Reading—Why? Why? Why?

Dear Student,

Believe us, we know that reading for English class and the tedious writing involved with SUMMER READING is not your number one priority this summer. Rather, it's likely you are looking forward to long, languid days at the beach and a myriad of Netflix sessions on the couch. (Wait? *What's languid and myriad*, you might say.) The very fact you might be wondering about words like *languid* and *myriad* leads us, dear student, to the first point of summer reading:



- 1) It's good for your brain. Why? Because it develops your vocabulary—thus, it broadens your understanding of complex text and deepens your critical thinking skills. And might we add, these are skills you need for life—be it for SAT, filling out your tax return, applying for a grant, or carrying out the day-to-day demands of a high-powered career. In short, reading—quite literally builds—brain matter. Please see more on this very important topic here: (https://www.cmu.edu/news/archive/2009/December/dec9_brainrewiringevidence.shtml).

But, if that doesn't convince you on the merits of summer reading, maybe this tidbit of knowledge will: Have you heard of the "summer slide"? No, this isn't a water slide at a theme park you might attend with your friends in July. It's actually a researched phenomenon that says some students lose up to half of their previous school year's reading and learning gains in English class due to the prolonged summer break when they are not reading rigorous text or studying for that next AP exam. Read about it here: (<https://natlib.govt.nz/schools/reading-engagement/summer-reading/summer-slide-and-summer-reading-research>; <https://www.cde.state.co.us/cdelib/summerslide>). So, that leads us to point number two:

- 2) We are a college preparatory school, and we want you to work hard and maintain your academic gains over the summer so that we are good stewards of your time and investment during the school year. If we spend a quarter or more each year playing "catch up," we are not delivering on our commitment to excellence as a college preparatory school. In the Bible it says we are called to do to *all* work as if we are doing it for God; consider *that* the next time you sit down to do your summer work (Colossians 3:23-24).

If facts and figures or "educational speak" don't win you over, allow us to leave you with this: BOOKS CHANGE THE WORLD, AND THEY CHANGE PEOPLE, TOO. And this leads us to point number three for why we want you to read this summer:

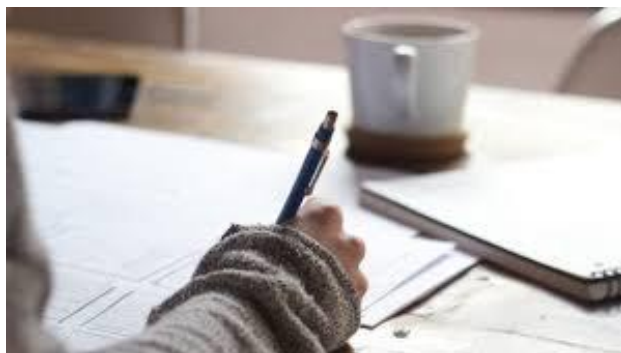
- 3) Books make us more knowledgeable, empathetic, aware people. They allow us—to quote Atticus Finch in *To Kill a Mockingbird*—to walk around in another person's shoes. Books are good for you whether you believe it or not. Learn more about this here: (<https://bigthink.com/21st-century-spirituality/reading-rewires-your-brain-for-more-intelligence-and-empathy>).

And to be honest, being a good person is more important than being a smart person. God wants us to be wise-minded, but he also wants us to be tenderhearted. 1 Peter 3:8 says, "Finally, all of you, have unity of mind, sympathy, brotherly love, a tender heart, and a humble mind." Good books help us meditate on the human experience; they help us consider life from other people's point of view, and quite frankly, that's what's it all about, dear student.

So, happy reading!

Sincerely,
Your Nerdy English Teachers
in the US English Department

A Letter from Your AP English Teacher



Dear AP Student,

Boy, do I have plans for you! What's that saying, again? "What doesn't kill you only makes you stronger"? (Cue the awkward laughter.) Worried yet?

But seriously—all jokes aside—I am so happy and blessed you are here. You have been hand-selected because you have proven yourself ready for the great task at hand. Some of you have survived AP Language and now set your eyes on your senior year. For you, AP Literature and the magic of your final year of high school wait for you like that elusive green light Gatsby longed for. And for others, you are about the set foot on an "undiscovered country," as Hamlet once opined: your first AP English course. You are full of excitement, anticipation, and even nerves.

Yet, no matter where you are in this journey, we are all just getting started.

And speaking of starts, it's imperative you start strong in your AP English course. That means summer reading is a very big deal. It is imperative that your work is absolutely outstanding, scholarly, and original. That means, dear friends, that your work is done with just "your brain and your book," as some of you have so often heard me preach. You may not seek outside sources, such as the Internet or another student or adult to help you do your work. Remember, there are no shortcuts to brilliance. It is a hard, tedious burn. Read closely. Think carefully. Then write with the power of your ideas.

Be absolutely certain you study this packet in its entirety and follow every direction. You are not the exception to the rules, dear friend. So, if the hand-write your work. If the spread—that's right—annotate or uncertain, please email me! I questions at the right time your needs and builds a symbiotic you don't say something, it's *our* problem. This course requires authenticity, and transparency. the fact that I will give it back to I am training you for the college love the slightly-awkward-slightly-strange enigma that is "teenager." But don't tell anyone, okay? Anyway, **WE ARE ON THE SAME TEAM**, and a win for you is a win for me.

*"Read closely.
Think carefully.
Then write with the
power of your ideas."*

directions say hand-write, please directions say annotate every spread. If you are confused am here to help. Asking the right empowers you to advocate for relationship with your teacher. If problem. If you say something, it's your maturity, respect, And you can absolutely bank on you in abundance. Why? Because classroom. And, I actually really

I'll leave you with this last thought: DO NOT PROCRASTINATE. DO NOT PROCRASTINATE. DO NOT PROCRASTINATE. It's a terrible habit that will rob you of sleep and happiness. And your procrastination shows up in your work. You may have been able to get by with this habit in your previous courses, but you cannot continue it in your AP English courses and earn an A. Are we on the same page? Am I coming through loud and clear? Good!

So, let's being...

Sincerely,
Mrs. Kimberly Phinney, M.Ed.
US English Department Head
kphinney@ccslancers.com

A Note on Grading, Checklists, and Rubrics

Due to the complexity and rigor of college-level work and writing, it is often that an overly-wrought rubric cannot accurately capture a student's submitted work. Even the AP Rubric from the College Board accounts for these complexities in the fluid language of their exam rubrics. Thus, all AP English students will abide by assignment checklists and the AP Rubric from the College Board for all applicable essays and writing assignments. Within these general tools, students can expect to see specific line-by-line edits and constructive feedback where appropriate. In some cases, a more detailed rubric will be issued for projects and presentations due to the grading differentiation of such summative assessments.



Below, please study the checklists as you complete your summer assignments. Meeting these *minimum* checklist items allows you the opportunity to access “A-level” work; however, the specific mastery points, such as intellect, insights, command of language, etc. will grade merits an “A.” “A+ work” is work. If your work is not superior “A” will not be assigned to your enormous shift happens when course: simply completing an “A.” Now, the business of our our assignments on time *AND* with Also, please make note that your on ALL assignments. It is no longer cornered off to grammar being said, make certain your reading logs and essays are edited very carefully for superior command of language.

“Now, the business of our work—together—is to complete our assignments on time AND with college-level depth and insight.”

ultimately determine if your reserved for *superior* academic on *all* accounts, the grade of an efforts. Please note that an entering an AP-level English assignment no longer merits an work—together—is to complete college-level depth and insight. command of language is assessed a mutually exclusive trait—exercises or major papers. That

GENERAL CHECKLIST FOR NOVEL ANNOTATIONS

- ✓ Novel is new *without* previous work or markings from another owner or sibling.
- ✓ The work is fully complete with the correct amount of annotations and handwriting is fully legible.
- ✓ All work is original from the student's *own* understanding of the complex text.
- ✓ Novel annotations follow all four specific steps outlined on the directions sheet and tutorial. NOTE: *All CCS student who are enrolled in AP Lang or AP Lit have already been taught this process by their previous teacher in class, so there is a high expectation that this rigor and format is followed and thorough analysis is achieved.*
- ✓ Annotations are varied and the use of the terms/concepts in the vocabulary word bank are *correctly* identified and analyzed.
- ✓ Fiction work is primarily focused on literary devices, whereas nonfiction work is primarily focused on rhetorical devices.
- ✓ Top students are able to effectively connect the selected devices and concepts with the work's major themes and central purpose, thus achieving analysis.
- ✓ Taken as a whole, the work of annotations *clearly establishes* the student's ability to read and accurately analyze complex text.

English Generic Essay Rubric

The score reflects the quality of the essay as a whole—its content, its style, its mechanics, and adherence to MLA format when required. **UPDATE:** In addition, the *NEW AP English 6-point Analytical Rubrics* will be taught throughout the duration of the school year.

“A” RANGE

These essays offer a **well-focused and persuasive analysis**. Using **apt and specific textual support or synthesis**, these essays fully explore the intent of the prompt and demonstrate what it contributes to the meaning of the task or the work as a whole. Although not without some minor flaws, these essays make a strong case for their analysis and discuss the work with **significant insight and understanding**. Generally, essays reveal more **sophisticated analysis and more effective control of language** than do other essays.

“B” RANGE

These essays offer a **reasonable analysis**. The essays explore the prompt and demonstrate what it contributes to the meaning of the task or the work as a whole. These works have insight and understanding, but the analysis is **less thorough, less perceptive, and/or less specific in supporting detail than that of the “A” essays**. Generally, essays **present better-developed analysis and more consistent command of the elements of effective composition than those scored a “C.”**

“C” RANGE (*meets minimum objective requirements*)

These essays respond to the assigned task with a plausible reading, but they **tend to be superficial or underdeveloped in analysis**. They often rely upon summary that contains some analysis, implicit or explicit. Although the students **attempt to discuss the prompt** and how it contributes to the meaning of the task or the work as a whole, they may demonstrate a rather **simplistic understanding**. Typically, these essays reveal **unsophisticated thinking and/or immature writing**. The students demonstrate **adequate control of language, but their essays may lack effective organization** and may be marred by surface errors.

“D” RANGE

These essays offer a **less than thorough understanding of the task** or a less than adequate treatment of it. They reflect an **incomplete or oversimplified understanding of the work, or they may fail to establish the nature of the prompt’s intent**. They may not address or develop a response to how the response contributes to the task or the work as a whole, or they **may rely on plot summary** alone. Their **assertions may be unsupported or even irrelevant**. Often wordy, elliptical, or repetitious, these essays may **lack control over the elements of college-level composition**. Essays **may contain significant misreadings and demonstrate inept writing**.

“F” RANGE

Although these essays **make some attempt to respond to the prompt**, they compound in weaknesses or incomplete work. Often, they are **unacceptably brief or are incoherent** in presenting their ideas. They may be **poorly written** on several counts and contain distracting errors in grammar and mechanics. The remarks are presented with **little clarity, organization, or supporting evidence**. These essays may be **particularly inept, vacuous, or incoherent**. *Note: Essays that are plagiarized in part or in whole earn a score of zero.*



AP LITERATURE AND COMPOSITION LETTER

Dear Students and Families,

First, I'd like to express how excited and blessed I am to be working with this group of students for another year. In fifteen years of teaching, these students certainly stand out as a special group. As a whole, they are some of the most gifted and delightful students I have had the privilege to teach. They are bright, interesting, and a joy to spend my days with.

In AP English Literature, we will be reading a collection of texts that are not only a part of the canon but are frequent texts that appear on the AP English Literature exam: *Frankenstein*, *Hamlet*, and *Their Eyes Were Watching God*. For instruction and exam preparation, we will be using the standard *How to Read Literature Like a Professor* and *5 Steps to a 5: AP English Literature*, and we will also have an array of outside reading novels students may pick from for their outside projects (see syllabus first week of school for details). AP English Literature is a course that analyzes and confronts the many layers of the human experience as it appears in literature, which means there will be times we will cover mature themes. Please rest assured that these themes will be handled through a biblical and scholarly perspective. Mature themes that are not in line with the Bible or God's best for our lives will be handled in a way that does not glorify or excuse such matters and will be used as opportunities to reflect on the nature of sin and the need for God's goodness in our lives.

It is my hope that this course grows your child as a writer, reader, and thinker. But more importantly, I pray that it prepares your child to be successful in college and beyond, as a strong young adult who can stand firm in their beliefs and faith no matter what they may be confronted with.

Please feel free to contact me if you have any questions. I'd be glad to help.

Sincerely,
Mrs. Kimberly Phinney, M.Ed.
US English Department Head
kphinney@ccslancers.com

AP LITERATURE AND COMPOSITION SUMMER READING ASSIGNMENT

All assignments will be due the first day of school. Please plan on assessments and assignments that require your close analysis of the texts the first weeks of school. Be ready to discuss both texts in class. Summer reading assignments will be graded as assessments.

ASSIGNMENT #1: How to Read Literature like a Professor by Thomas C. Foster (non-fiction NEW/CLEAN COPY in PRINT only- ISBN-13: 978-0062301673)

Part 1: In-depth Annotations- READ THIS BOOK **FIRST**. You will read and annotate the Preface, Introduction, all numbered chapters, the Postlude, and Envoi. You will complete the “Test Case.” You will do at least one annotation per **EVERY FOUR PAGES**. You may write directly in your book or use post-it notes by placing them directly on top of your highlighted text. **These sorts of annotations are done to mark the major concepts and devices Foster teaches you about.** It is a work of non-fiction, so your annotations will be based on information gleaned from your reading. **You will not use the word bank below for this reading.**

Part 2: Glossary of Terms- Create a hand-written glossary of **twenty** literary terms and concepts from the book by following the format below. **This work must be original.** Focus on literary terms and concepts that are new to you or that you are the least familiar with. This is meant to stretch your knowledge of literary concepts, analysis, and theory.

Literary Term or Concept	Definition or Explanation of Literary Term or Concept	Literary Text Example from Reading
Place term or concept here. (pg. # it appears on)	Define term or explain concept here in your own words based on your reading of <u>HTRLLAP</u> . Do not use an outside source.	Include at least one example of the term or concept as it is presented in the reading through a literary example , such as the specific novels and poems Foster uses to elucidate his points. Provide page number(s).
Term: Faustian bargain (pg. #)	Definition: According to Foster, the Faustian bargain is the classical archetypal foil between man and an evildoer. Often referred to as a “deal with the devil,” it happens when an otherwise well-meaning protagonist submits to some fatal flaw of their own, such as pride or envy, and surrenders their own goodness or autonomy for something the “devil” promises.	Literary Example: In <u>HTRLLAP</u> , the Faustian bargain gets its name from the German tragic play, <i>Faust</i> , written by Johann Wolfgang von Goethe. In the play, Faust is a successful academic who is dissatisfied with his life. This spiritual malaise leads him to make a “deal with the devil” when he tragically exchanges his soul for unlimited knowledge and worldly pleasures (pg. #).

ASSIGNMENT #2: Frankenstein by Mary Shelley (fiction NEW/CLEAN COPY in PRINT only- ISBN-13: 978-0486282114)

Part 1: In-depth Annotations- READ **AFTER YOU READ HTRALLAP**. You will do **one annotation per spread**, which is two pages side-by-side. You may write directly in your book or use post-it notes by placing them directly on top of your highlighted text. Annotate for the concepts below in the word bank **AND** specific literary terms and concepts you learned while reading *How to Read Literature Like a Professor*. **You must successfully apply NEW terms and concepts from HTRLLAP to earn an “A.”**

Part 2: Literary Analysis- You will write a 3-4 page MLA literary analysis essay on *Frankenstein* by answering the following prompt, which is fashioned after the Free Response essay on the AP Literature exam: In literature, a literal or figurative transformation is a significant factor in the development of character and meaning of a work. In a well-organized essay, with **at least six direct quotes** and engaging commentary, discuss the literal and figurative transformation of Frankenstein and his wretch and how their transformations create theme. Be certain you clearly communicate *what the theme is specifically*. **NOTE: This is original work**; you may not use any outside sources or study guides. **Also, this is not a rhetorical analysis.** You will focus on the characters and their evolution, rather than the author’s craft. See the Purdue OWL online for help with MLA format and creating your Work Cited page for the novel. Please contact me for help or if you have questions. ****NEW: You will submit a hardcopy of your Frankenstein essay the first day of school and post it to Turn It In upon my forthcoming directions.****

How to Create In-depth Annotations in Frankenstein:

- 1) Find meaningful text and highlight it.
- 2) Reread the text closely for meaning, purpose, and rhetorical or literary devices.
- 3) Label the highlighted text for a particular term or idea you’d like to offer commentary on.
- 4) Write 2-3 sentences of commentary about your annotation. Commentary addresses the “so what” factor or provides analysis. Use the acronym RIPE to help you create commentary on the devices or element you’d like to analyze: Relationships, Importance, Purpose, and Effect.

Literary Word Bank: Use the word bank below to create your annotations in *Frankenstein* with a variety of terms. If you are unfamiliar with a term, please add it to your glossary from Assignment #1. You will need to know ALL of these terms for class.

Literary Devices: imagery, simile, metaphor, extended metaphor, metonymy, synecdoche, catharsis, personification, hyperbole, purpose, theme, symbols, motif, tone, verbal irony, dramatic irony, situational irony, juxtaposition, internal conflict, external conflict, exposition, rising action, climax, falling action, resolution, archetypes (look up all the various ones), protagonist, antagonist, direct characterization, indirect characterization, setting, dynamic character, static character, allegory, allusion, foreshadowing, hubris, social commentary, ethos, pathos, logos, diction, syntax, style, and paradox

Annotations and Point-Data-Commentary Tutorial

STUDY AGAIN—Review from Last Year:

Remember, annotations analyze. The definition of analysis is as follows: *a systematic examination and evaluation of data or information, by breaking it into its component parts to uncover their interrelationships*. Thus, annotations and PDCs do not merely summarize your reading or provide commentary about your personal feelings. ***Annotations are the beginning of analytical thought and your “proof of purchase” that you did—indeed—closely read and analyze your text.*** Please pay close attention to step number four below. This is where many of us need to improve. Be certain all of your annotations follow all four steps for an “A” in the grade book. Be sure all annotations have a VARIETY of terms from the word bank on your summer reading handout.

How to Create In-depth Annotations:

- 1) Find meaningful text and highlight it.
- 2) Reread the text closely for meaning, purpose, and rhetorical or literary devices.
- 3) Label the highlighted text for a particular term or idea you’d like to offer commentary on.
- 4) ***Write 2-3 sentences of commentary about your annotation. Commentary addresses the “so what” factor or provides analysis. Use the acronym RIPE to help you create commentary on the devices or element you’d like to analyze: Relationships, Importance, Purpose, and Effect.***

Here is an example from the novel *My Antonia*

(text highlighted in gray/annotation appears below with labeling and commentary)

The feelings of that night were so near that I could reach out and touch them with my hand. I had the sense of coming home to myself, and of having found out what a little circle man's experience is. For Antonia and for me, this had been the **road** of Destiny; had taken us to those early accidents of fortune which predetermined for us all that we can ever be. Now I understood that the same **road** was to bring us together again. Whatever we had missed, we possessed together the precious, the incommunicable past.

SYMBOL to create theme:

The **purpose** of the road is to **symbolize** Jim’s connection to the past and to Antonia. The **effect** is highly sentimental (pathos) as the novel ends, showing Jim’s strong nostalgia for the past and his friendship with Antonia. This is important because it brings the theme—the complexities of life and coming of age—to a conclusion.