

Summer Reading Assignment 2022-2023
AP Literature and Composition
Ms. Charbula

Course Description

The AP course in English Literature and Composition is designed to engage students in the careful reading and critical analysis of imaginative literature, both classic and contemporary. The course will include several novels, with a heavy dose of poetry. Through the close reading and analysis of selected texts, students deepen their understanding of the ways writers use language to provide both meaning and pleasure for their readers.

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 display consistent critical thought and integrity regarding all assignments and readings, as well as every aspect of the summer assignment.

Summer Reading Texts

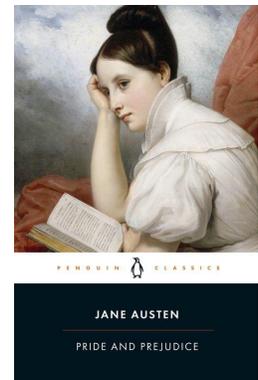
How to Read Literature by Thomas C. Foster
Pride and Prejudice by Jane Austen

Assignment Overview

You will begin by reading the notes over *How to Read Literature* by Thomas C. Foster, providing you with a focus on how to read fictional texts with a critical eye. While you are welcome to purchase the text, *it is not required that you have this text* – all I ask is that you carefully read the notes that outline the text:

<https://whitcraftlearningsolutions.com/wp-content/uploads/2018/03/Lit-Like-a-Prof-Notes.pdf>

However, you will need to purchase a copy of Jane Austen's *Pride and Prejudice*. It is preferred that you purchase the *Pride and Prejudice* Penguin Classics version ISBN: 9780141439518. We will be using the text in class lectures and discussions and it will be easier to find passages and quotes if we all have the same version of the text. **No Ebooks or Kindles will be allowed for this assignment.**



Part I: You are to read and *fully annotate* the text. You may come up with your own system of annotating, but you should include at a minimum: highlighting, written notes, and sticky notes for summarizing or making longer comments that will not fit in the margins. This video is an example of one way that you could annotate your text: <https://youtu.be/muZcJXlfCWs>.

How to Annotate a Work:

Aim for interpretation and analysis and *not* summary or restatement.

1. Interact with the work – talk back to it.
 - a. Write **THOUGHTFUL** questions or comments in the margins (or on sticky notes) in response to the text. Is it shocking? Horrific? Sad? Joyful? Interesting? Confusing? LOL, WOW, OMG, etc. are not acceptable annotations.
2. Connections.
 - a. Begin to trust your gut when reading. Does the passage remind you of a song? A poem? Another character, setting, conflict or event from a literary work? A story you read? Consider also the Bible, history, art, etc. Your associations may carry more weight than you may realize at first. Write the association and purpose down in the margin.
 - b. Ex. Flood may reference the Bible to show break of a promise/covenant.
3. Mark words unfamiliar to you. Look them up and write the definition in the margin or keep a separate notes sheet for vocabulary.
4. Be aware of the author's style.
 - a. Indicate words that reveal the attitude of the author, or their tone.
 - b. Indicate usage of literary devices (metaphor, simile, etc.)
 - c. Mark the development of symbols or motifs.
 - i. Symbols occur in literary works in order for the author to employ representation of an idea BEYOND the literal object. (The green light in *The Great Gatsby* can represent the physical distance between Gatsby and Daisy, her social unattainability, or the beacon of the American Dream.)
 - ii. Motifs appear lacking any multi-layered reference but contribute to plot development and tone. (The vivid colors that appear throughout *The Great Gatsby* such as gold, pink and green contribute to the dreamlike, hazy, yet vibrant, quality of the decadent decay of the Jazz Age.) Often motifs appear as a repetition of a word or image.
5. Literary elements.
 - a. Mark and label passages that develop setting.
 - b. Mark and label passages that may suggest theme.
 - c. Mark and label passages that develop conflict.
 - d. Mark and label development of characterization, direct and indirect.
 - i. What do a character's actions, appearance, words or responses reveal about them?
 - ii. What do the author or narrator's comments regarding the character reveal?
6. Quotes.
 - a. Mark and make notes in the margin to document any quote you feel may be of significance. Indicate why you believe it is important. **What is the author's purpose?**
7. Concepts in *How to Read Literature Like a Professor*.
 - a. Mark text that exemplifies interpretive strategy found in Foster. (i.e., vampirism, communion, flight, disease, Christ figures, etc.)

***Your annotations will be due on the first day of school for a major grade.**

Annotations will be graded using this rubric:

Grade	Quality of Annotations
Level 5 = 100	The text is extensively annotated with copious margin notations. The annotations demonstrate a comprehensive and thoughtful reading. The margin notes show that the reader has proficiently analyzed the text, made insightful connections and drawn valid conclusions. Notations are balanced and show deep reading and thinking. All of the text is addressed.
Level 4 = 90	The text is adequately annotated with margin notations. The annotations demonstrate that the reader understands the text beyond the literal level. The margin notes show that the reader has analyzed the text, made some connections and drawn some conclusions. Notations are balanced and show some deep reading and thinking. Most, to all, of the text is addressed.
Level 3 = 80	The text is mostly annotated with some margin notations. The annotations are basic and consist mainly of plot driven questions or literal ideas. Annotations indicate a basic understanding of the text. The reader has been able to make one or two connections but has been unable to use the text to draw valid conclusions. Notations are unbalanced and some of the text is not addressed.
Level 2 = 70	The text is underlined in appropriate places, but there are very few margin notes making it difficult to evaluate how well the reader understood the selection. Notes are illogical and not balanced. Some of the text is not addressed. Comments are insufficient in length and depth. Very little evidence of thematic understanding.
Level 1 = 50	Significant parts of the text are completely unmarked. There are no margin notes, only a few marked lines. This is usually the student who waits until the night before the first day of school, then hurriedly marks random parts hoping the teacher won't actually grade this assignment.
○	The text is completely unmarked or not turned in.

***Your annotations will be due on the first day of school for a major grade.**

Part 2: As you are reading your summer reading novel, you are to document and provide commentary on a minimum of 5 quotations, passages, and/or excerpts from the novel in the form of a dialectical journal. Your text evidence needs to be cited correctly in **MLA format** ("Quote" (Author's Last name pg. #)). This journal will be turned in on the first day of school and will be used during discussions and writing assignments throughout the first weeks of class.

As you read, look for several quotations, passages, and/or excerpts from the beginning, middle, and end of the novel that you believe contribute to one or more of the themes present in the novel. Remember, you will be expected to explain and comment on the quote's contributions to the theme; *do not simply summarize what you read.*

Theme Ideas:

Love

Reputation

Miscommunication

Relationships

Class

Family

Integrity

Gender Roles

Marriage

Pride

Prejudice

Social Status

Dialectical Journal Example:

You can use a separate journal or notebook to track your entries, but you will be typing up your final product in a Google Doc to be submitted to Google Classroom on the first day of school in class.

Theme	Text Evidence	Commentary
Isolation	“The earth...still seemed an island to him, [and] the strangeness of standing alone, alive, unknown, at half-past eleven in Trafalgar Square overcame him” (Woolf 56-57).	In <i>Mrs. Dalloway</i> , Woolf seamlessly shifts between narrators. This writing style allows the reader to not only see what the characters say to each other, but, more importantly, allows the reader to see what the characters <i>do not</i> say to each other. Early in the novel, Clarissa Dalloway receives a visit from an old friend, Peter Walsh. The two greet each other, catching up after all the years apart and reminiscing on the past. While their conversation seems mundane, it is the words that they do not say aloud that carry the most weight. As Clarissa asks Peter if he remembers the lake at Bourton, he plays with his knife and softly answers ‘yes,’ while his thoughts run rampant. To Peter, Clarissa is nothing more than a worldly woman who only cares for her parties and sewing her green dress. However, he fails to properly communicate with her and, instead, makes assumptions that guide his opinions of her. Instead of attempting to build a meaningful connection with Clarissa, Peter remains isolated in his thoughts, just like the rest of England. Peter’s contemplative thoughts reinforce the theme of isolation, of feeling alone in a crowded room, that Woolf presents in <i>Mrs. Dalloway</i> .

**Your dialectical journal entries should be written in your own words. You do not need to use any outside sources.*

ALL OF THIS IS DUE ON FRIDAY, AUGUST 5.

Be prepared to turn in the physical copy of your text with any/all notes you have completed. I will have a Google Classroom set up for you to submit the final, typed dialectical journal on the same day in class.

I cannot wait to read your responses and discuss Jane Austen's work with you all! See you August 5th!

– Ms. Charbula