

To: All Students Enrolled in AP Literature and Composition
From: Dr. Gibbons
Subject: Required Summer Reading and Related Assignments

Course Overview and Instructor Contact Information

First, I want to congratulate you on your decision to take AP Literature and Composition. This class will challenge you to take your reading and writing abilities to the next level and develop fluency that will serve you well throughout your college career and your life. Additionally, the AP Exam provides you with an opportunity to earn college credit before you leave high school.

The following pages provide you with the information you need to complete the summer reading assignments, a required part of the additional outside class responsibilities that AP-level courses require (from the *TCSS Student-Parent Information Guide*).

You cannot succeed in this class or on the AP exam if you do not read widely and continually. AP Literature and Composition is a college-level English class; thus, it includes a heavy workload, especially required reading. Please be advised that using Cliff's Notes, Spark Notes, or any other similar type of study aid is strictly prohibited. ***Because AP Literature and Composition is a reading and writing intensive course, students who have difficulty completing and comprehending the required outside reading or are reluctant to do so are strongly advised to take an advanced or a regular English 12 class.***

When you return to school in August, you will be signing a hard copy of the following pledge affirming the originality of your work:

I, _____, read the required works in their entirety and completed all assignments independently and to the best of my ability without the assistance of any type of study guide or online assistance.

The curriculum in AP Literature and Composition focuses on a wide array of British, American, and world literature from the sixteenth century to the present time. To make the most of the time we have in class, all students are required to complete summer assignments and related MOODLE postings.

If you have questions, please speak with me before the school year ends, and I will be glad to provide further assistance. During the summer months, you can contact me via e-mail at **Lgibbons@tcss.net**, but please understand that I will be checking e-mail on a weekly—not daily—basis.

Grading Standards

AP Literature and Composition is a college-level class. Therefore, all students taking AP Literature and Composition are expected to have mastered conventions of grammar, usage, mechanics, and MLA formatting. Points will be deducted for any errors, so remember to use the spell and grammar check as well as to proofread with your own eyes. Titles of poems, short stories, and chapter titles are enclosed in "quotation marks." Titles of novels and plays are *italicized* when typing and underlined when you write them by hand.

Accessing MOODLE and Meeting Deadlines

Students who already have an active MOODLE account can simply login and add AP Literature and Composition. Enter the case-sensitive enrollment key **APLitGibbons2019** with no spaces and click

“Enroll Me in This Course.” Moodle accounts that have been inactive for an extended period of time will have been deleted; however, so creating a new account may be necessary. Instructions for creating a new account are at the end of this handout.

You may post your assignments as soon as you are prepared to do so. *Dropboxes and discussion boards lock at 11:00 PM on the deadline date. Late submissions are not accepted, so do not wait until the last minute to submit your work.* Also, remember to save your work early, often, and in more than one place. Computer problems or internet accessibility difficulties will not be accepted as excuses for missing deadlines.

Assignment	Date Date
1. MOODLE Discussion Post	Tuesday, May 14, 2019, 11:00 PM
2. MOODLE Reading- <i>How to Read Literature Like a Professor</i>	Nothing to submit
3. MOODLE Assignment Upload-MWDS on <i>The American</i>	Tuesday, June 25, 2019, 11:00 PM
4. MOODLE Assignment Upload-MWDS on <i>Great Expectations</i>	Tuesday, July 23, 2019, 11:00 PM
5. Poetry Packet (hard copy; turn in on first day of our face-to-face class)	Wednesday, August 7, 2019, beginning of class

Assignment #1-MOODLE Discussion Post –Write one well-developed paragraph in response to the following prompt and post your paragraph to the introductory discussion forum: Numerous forms of entertainment vie for our attention in today’s world, and the ways we have to access information and multimedia are virtually limitless. Given all of the other choices we have, why do we still read literature?

Assignment #2-MOODLE Required Reading -*How to Read Literature Like a Professor* by Thomas C. Foster. This text offers an easy-to-read introduction to the themes and associations all literary texts share and provides you with the information you will need to complete the upcoming assignments. The full-text of the book is available in the MOODLE course shell and online.

Assignment #3 and 4-MOODLE Assignment Uploads. Major Works Data Sheets (MWDS). Because *what* you read matters just as much as *how much* you read, you will read the works listed below and complete a MWDS for each text. Include your first and last name on your document and in the file name as well. When the school year begins, we will have some activities related to the outside reading, so having a copy of each book will be helpful.

Assignment #3-Major Works Data Sheet on *The American* by Henry James.

Assignment #4-Major Works Data sheet on *Great Expectations* by Charles Dickens

Guidelines for Major Works Data Sheets (MWDS)

You will upload your MWDS into the appropriate place by the deadline. Remember as well to save an e-copy of all MWDSs in a secure place because you will use them as study materials for the AP exam.

You must include the following information on each of your MWDSs in the order that it appears below:

- (1) Title, author, and date of original publication
- (2) A one-paragraph summary of relevant biographical information about the author and historical information about the time period during which the novel was written. (Note: *relevant* refers to

information that you can see reflected in the novel.) Remember to include MLA in-text citations and a Works Cited page at the end of each MWDS. The OWL at Purdue provides reliable information about MLA format. <https://owl.english.purdue.edu/owl/resource/747/01/>

- (3) A minimum of **five** significant quotes, accompanied by related reflections and analysis, each of which must include this information:
- The chapter from the novel from which the quote comes.
 - One significant quote that reflects one or more literary elements and an explanation of *how* the chosen quote exemplifies the literary element. Use underling and boldface type for writing the names of literary devices included in your discussion of how they build meaning in the work as a whole. Asking yourself these questions will guide you in writing your reflection: Why is the quote important? What does the quote reveal? Why does the author say things this way? What is the tone/mood of the passage?

A sample of a well-developed literary and stylistic analysis using a quote from Lorraine Hansberry's play *A Raisin in the Sun* follows.

Act III, A Raisin in the Sun –Quote

“There is always something left to love. And if you ain't learned that, you ain't learned nothing. Have you cried for that boy today? I don't mean for yourself and for the family 'cause we lost the money. I mean for him: what he been through and what it done to him. Child, when do you think is the time to love somebody the most? When they done good and made things easy for everybody? Well then, you ain't through learning—because that ain't the time at all. It's when he's at his lowest and can't believe in hisself 'cause the world done whipped him so! When you starts measuring somebody, measure him right, child, measure him right. Make sure you done taken into account what hills and valleys he come through before he got to wherever he is.”

Literary and Stylistic Analysis

Dialect and **figurative language**, including **imagery** and **metaphor**, **characterize** Mama as the underlying strength of the Younger household and relate to the **theme** of perseverance in the face of adversity that is reflected throughout the play. Even though double negatives and the non-standard “ain't” sprinkle Mama's speech, her words reflect her heartfelt conviction that unconditional love never wavers, despite a person's actions. Her use of the “hills and valleys” **metaphor** reflects both Walter Lee's struggles and the struggles of the African-American race, relating to the play's significance as an artifact of American history and the Civil Rights Movement. Stylistically, Hansberry's punctuation brings the printed words to life on the page, showing how an actor would deliver Mama's speech: pausing for emphasis at the **commas**; calling attention to words that follow **dashes** and **colons**, raising her voice to deliver sentences that end with an **exclamation mark**. In these ways, Hansberry's use of literary and stylistic techniques reflects the play's theme that African-Americans, represented by the members of the fictional “Younger” family—the surname itself a metaphor for younger generations being the hope for the future—continue their struggle to overcome the staggering obstacles standing between them and the promise of the American Dream.

- (4) A one-page essay in which you explain how the novel you read can be interpreted through one or more of the various “lenses” that Thomas Foster articulates in *How to Read Literature Like a Professor*. The organizational structure is up to you, but you are required to cite supporting

evidence from both the novel you read and from Foster's *How to Read Literature Like a Professor*.

For example, the following sample paragraph uses *The Great Gatsby* in order to discuss the many "quests" (from Chapter 1 of *Professor*) found in literature:

Thomas C. Foster discusses quests in literature and asserts that "the real reason for a quest is always self-knowledge" (3). This statement is true of Jay Gatsby and his quest for Daisy in *The Great Gatsby*. Gatsby has spent the last five years of his life redefining himself as the man he believes Daisy wants. Selling grain alcohol illegally and manufacturing counterfeit bonds have allowed him to earn the money he needs to throw extravagant parties at his over-the-top mansion, hoping that Daisy would "wander [in], some night" (Fitzgerald 79). Unfortunately for Gatsby, this quest was futile; "he had committed himself to the following of a grail," and he realizes this too late (149). In fact, it is assumed that Gatsby realized, just prior to his death, that he has lost Daisy forever, and that "he must have felt that he had lost the old warm world, paid a high price for living too long with a single dream" (161). Interestingly, as Foster points out, "more often than not, the quester fails at the stated task," and the outcome is unexpected (3). This is certainly true for Gatsby as he learns that the purity of his dream cannot exist in the world he lives in. So, while his "quest" may have been for Daisy on the surface, near the end of his life, he realizes that this dream was never attainable, thus "[failing] at the stated task" (Foster 3).

(5) An MLA-formatted Works Cited page. You can access an MLA formatting and style guide at <https://owl.english.purdue.edu/owl/resource/747/01/>

Assignment #5-Poetry Packet. (Although this assignment is due last, I suggest that you work on it throughout the summer.) This is not a MOODLE post. You will turn in a hard copy of this assignment on the first day of class. Choose ten poems from the list that follows to print out or photocopy and annotate. All of these poems are widely available online and in anthologies.

Annotation does not mean blindly writing down random comments in the margins or listing poetic devices with no meaning attached to them. Annotation means having a *dialogue* with the text and *reading actively*. Fill the margins around the poems with your thoughts.

Annotation should include the following:

- Knowing the vocabulary of a poem. Look up words you don't know. Define them.
 - Write out questions regarding the language or content of the poem.
 - What does the title mean? How does it relate to the poem?
 - Catalogue your insights as you read- what struck you as you read? What associations does the poem bring up? Why? What led you there?
 - Who is the speaker? What is the speaker like? What is the situation? Who is the audience? How do you know?
 - What poetic devices seem important to the poem's big ideas? What effect do these devices have?
 - What are the most important or interesting words? Why?
 - Is there a rhythm? Is it even important? Look for patterns.
- What about sound devices (alliteration, onomatopoeia, assonance, consonance)? Punctuation? Figures of speech: simile, metaphor, personification, apostrophe, allusion, symbol?
- What is the tone? How and where does it change? Where are the major shifts in the poem? Shifts from what to what?
 - What is the poet trying to say through this poem? What are some of the big ideas?
 - What remains ambiguous? Unsaid? Unanswered?

Once you have written down all of these thoughts, there will be very little room left on the page. Do not spend time writing about how you could not understand the poem no matter how you tried. Do not complain about the poem. Do not spend your whole annotation asking questions about it without providing any interpretation on your part. If you dislike or do not understand a poem, then choose a different poem to annotate. A sample annotation for the poem “Mr. Bleaney” by Philip Larkin follows the list.

Choose any ten of the following poems to annotate:

Matthew Arnold, “Dover Beach”
Elizabeth Bishop “One Art”
William Blake, “Nurse’s Song”
Anne Bradstreet, “To My Dear and Loving Husband”
Sterling Brown, “Bitter Fruit of the Tree”
Elizabeth Barrett Browning, “Grief”
Julie Carr, “Equivocal”
Lucille Clifton, “good times”
Lucille Clifton, “Homage to My Hips”
Billy Collins, “Litany”
Billy Collins, “The Parade”
Billy Collins, “Passengers”
Stephen Crane, “War is Kind”
Countee Cullen, “From the Dark Tower”
Countee Cullen, “Yet Do I Marvel”
e. e. cummings, “Buffalo Bill’s defunct”
e. e. cummings, “in just-”
e. e. cummings, “next to god of course america i”
e. e. cummings, “since feeling is first”
H. D. (Hilda Doolittle) “Mid-day”
H. D. (Hilda Doolittle) “Helen”
Emily Dickinson, “Because I could not stop for Death”
Emily Dickinson, “I died for beauty”
Emily Dickinson, “I heard a Fly buzz- when I died”
Emily Dickinson, “I’m ceded- I’ve stopped being Theirs”
Emily Dickinson, “The Last Night that She lived”
Emily Dickinson, “The Soul selects her own Society”
John Donne, “The Canonization”
John Donne, “Death, be not proud”
John Donne, “Song”
Mark Doty, “Tiara”
Graham Foust, “Interstate Eighty”
Philip Freneau, “The Wild Honey Suckle”
Philip Freneau, “The Indian Burying Ground”
Robert Frost, “Acquainted with the Night”
Robert Frost, “Mending Wall”
Robert Frost, “Neither Out Far nor In Deep”
Allen Ginsberg, “A Supermarket in America”
Nikki Giovanni, “Mothers”
Louise Gluck, “The Drowned Children”

Louise Gluck, "Appearances"
Jorie Graham, "The Geese"
Joy Harjo, "Call It Fear"
Joy Harjo, "Summer Night"
Frances Ellen Watkins Harper, "Eliza Harris"
Seamus Heaney, "The Forge"
George Herbert, "The Altar"
George Herbert, "Easter Wings"
George Herbert, "Virtue"
Robert Herrick, "His Return to London"
Langston Hughes, "Dream Variations"
Langston Hughes, "Negro"
Langston Hughes, "Theme for English B"
Randall Jarrell, "The Death of the Ball Turret Gunner"
Ben Jonson, "Inviting a Friend to Supper"
Ben Jonson, "On My First Daughter"
Ben Jonson, "On My First Son"
Noelle Kocot, "Passing Over Water"
Li-Young Lee, "Eating Alone"
Henry Wadsworth Longfellow, "The Day Is Done"
Henry Wadsworth Longfellow, "The Cross of Snow"
Amy Lowell, "The Captured Goddess"
Amy Lowell, "September, 1918"
Claude McKay, "America"
Marianne Moore, "The Mind Is an Enchanting Thing"
Marianne Moore, "The Paper Nautilus"
Pablo Neruda, "Ode to My Socks"
Frank O'Hara, "Having a Coke with you"
Frank O'Hara, "Why I am Not a Painter"
Sharon Olds, "Little Things"
Mary Oliver, "Hummingbird Pauses at the Trumpet Vine"
Simon J. Ortiz, "Travelling"
Linda Pastan, "The Happiest Day"
Robert Pinsky, "Shirt"
Sylvia Plath, "Daddy"
Edgar Allan Poe, "Alone"
Ezra Pound, "The River-Merchant's Wife: A Letter"
Edwin Arlington Robinson, "Luke Havergal"
Charles Simic, "Prodigy"
Stevie Smith, "Not Waving but Drowning"
Annis Boudinot Stockton, "To My Burrissa--"
Edwin Torres, "Of Natural Disasters and Love"
G. C. Waldrep, "Goldbeater's Skin"
Walt Whitman, "Facing West from California's Shores"
Walt Whitman, "Calvary Crossing a Ford"
William Carlos Williams, "The Red Wheelbarrow"
William Carlos Williams, "The Widow's Lament in Springtime"
William Wordsworth, "Mutability"

LARKIN USES SPEAKER'S COMPARISON OF HIS LIFE WITH BLEANEY'S TO CREATE CHARACTER

Although the poem is about Mr Bleaney - it is far more about the speaker

Mr Bleaney

BLEANEY'S ROOM

implies he died in the room?

alliteration gives impression of distaste, dislike

(messy) a striking adjective

repetition of "no" emphasises absence of a life

Begins to identify himself with Bleaney

TV/Radio "jabbering" = constant talking

His own life has no reward

sense of obligation

This was Mr Bleaney's room. He stayed his employer? The whole time he was at the Bodies till They moved him. Flowered curtains, thin and frayed, Fall to within five inches of the sill,

Whose window shows a strip of building land? unpleasant view Tussocky, littered. 'Mr Bleaney took My bit of garden properly in hand' ironic - obviously Mr Bleaney has left the garden a mess. Bed, upright chair, sixty-watt bulb, no hook

Behind the door, no room for books or bags - Details are austere, bare, minimal

'I'll take it. So it happens that I lie Where Mr Bleaney lay, and Stub my fags On the same saucer souvenir, and try

is Speaker here by chance? lazy, careless habits - sibilance draws attention to unpleasantness

Stuffing my ears with cotton-wool, to drown The jabbering set he egged her on to buy. I know his habits - what time he came down, His preference for sauce to gravy, why

colloquial language

He kept on plugging at the four aways - Bleaney HOPELESSLY gambles Likewise their yearly frame: the Frinton folk Who put him up for summer holidays, And Christmas at his sister's house in Stoke.

f" alliteration again conveys dislike, distaste sibilance again suggests something unpleasant

SPEAKER'S COMPARISON WITH BLEANEY

Speaker wonders if Bleaney felt same sense of desperation, dread and hopelessness.

But if he stood and watched the frigid wind Tossling the clouds, lay on the fusty bed Telling himself that this was home, and grinned, And shivered, without shaking off the dread

PATHETIC FALLACY = anxiety, dread can he only laugh nervously at his situation?

That how we live measures our own nature, And at his age having no more to show Than one hired box should make him pretty sure He warranted no better, I don't know.

THIS IS WHAT THE SPEAKER BELIEVES

who we really are deep down

sense of uncertainty: does the speaker hope he is different from Bleaney because he is aware of his situation?

All they have to show for their lives is a horrible rented room + also implies coffin (DEATH)

CONTEXT

- 1950s
- mentions TV/radio set
- plays football Pool
- holidays are domestic

MOODLE Account Information

Because competency in twenty-first century technology skills is essential to success in college and the workplace as well as in the larger society, students will be learning in an on-line component of AP Literature and Composition as well as in the traditional site-based classroom environment.

Returning Students Who Have a MOODLE Account:

Students who already have an active Moodle account can simply login and add AP Literature and Composition. Enter the **case-sensitive** enrollment key **APLitGibbons2019** and click “**Enroll Me in This Course.**” However, Moodle accounts that have been inactive for an extended period of time will have been deleted, so creating a new account may be necessary.

New Students Who Do Not Have a MOODLE Account:

The first step is to register as a student for the on-line component of AP Literature and Composition. Follow these steps:

- (1) Go to <http://moodle.accessdl.state.al.us/login/index.php> and click “**Create New Account.**”
- (2) Follow the prompts to create an account in MOODLE.
- (3) After you receive your confirmation e-mail and confirm your registration, you will see a “**Courses**” button. Clicking this button takes you to a “**Course Categories**” page. Scroll toward the bottom until you see “**Tuscaloosa County.**” Double click “**Brookwood High School,**” and you will be taken to a page that lists all of Dr. Gibbons’s classes.

Double click the appropriate class. Enter the **case-sensitive** enrollment key **APLitGibbons2019** and click “**Enroll Me in This Course.**”

After you have confirmed your enrollment, you will be able to access the on-line components of the AP Literature and Composition course related to your required outside reading. After enrolling in the course, you will receive a welcome message inviting you to edit your profile page within the course. Here on your profile page, you will upload a school-appropriate photo of yourself.

AP Literature and Composition-Gibbons

These literary and stylistic terms are ones you have used in various English classes, so *you are expected to have a working knowledge of all of these terms on the first day of AP English class.*

allegory-a literary work in which characters, objects, or actions have multiple levels of meaning and significance

alliteration-the repetition of initial sounds (usually consonants) in successive or neighboring words

allusion-a reference to something literary, mythological, or historical that the author assumes the reader will recognize

analogy-a comparison of two different things that are similar in some way

antagonist-the person or thing opposed to the protagonist

aphorism-a concise statement that expresses succinctly a general truth or idea, often using rhyme or balance

archetype-recurrent designs, patterns of action, character types, themes, or images that are identifiable in a wide range of literature

assonance-the repetition of identical or similar vowel sounds

characterization-the process of creating imaginary characters so that they seem lifelike to the reader

archetypal character-one who epitomizes a well-known and easily recognizable character type, such as the hero, the outcast, or the scapegoat

dynamic character-one who changes as a result of the story's events

flat character-one who is constructed around one or two ideas or qualities; usually his or her persona can be summed up in a single sentence

round character-one who is fully developed and seems like a real person

static character-one who does not change significantly as a result of what happens in the story

stock character-a conventional character type (ex: the wicked stepmother or a doddering old man)

cliché-an expression that has been overused to the extent that its freshness has worn off

colloquialism-informal words or expressions inappropriate for formal writing

connotation-the implied or associative meaning of a word

consonance-the repetition of a sequence of two or more consonants, but with a change in intervening vowels (ex: *pitter-patter*)

denotation-the literal or dictionary meaning of a word

dialect-a variety of speech characterized by its own particular grammar or pronunciation, often associated with a particular geographical region

dialogue-conversation between two or more people

diction-the word choice an author uses to persuade or convey tone, purpose, or effect

formal diction-language that is lofty, dignified and impersonal

informal diction-similar to everyday speech; language that is not as lofty or impersonal as formal diction

flashback-the insertion of an earlier event into the normal chronological order of a narrative

foreshadowing-the presentation of material in such a way that the reader is prepared for what is to come later in the work

genre-a category or type of literature

hyperbole-intentional exaggeration to create an effect

imagery-the use of figures of speech to create vivid images that appeal to one of the senses

irony-the use of words to convey the opposite of their literal meaning; or, a discrepancy between what is expected and what actually occurs

dramatic irony-exists when playgoers (or movie viewers) have information unknown to characters onstage

situational irony-exists when an occurrence is the opposite of someone's expectations

verbal irony-occurs when the meaning of a statement is the reverse of what is meant

metaphor-a direct comparison of two different things that says one thing is the other

mood-the emotional atmosphere of a work

motif-a standard theme, element, or dramatic situation that recurs in various works; also, a recurrent image, object, phrase, or action that unifies a work of literature

narrator-the one who tells the story; may be first- or third-person limited or omniscient point of view

onomatopoeia-a word that imitates the sound it names (ex: buzz)

oxymoron-an expression in which words that contradict each other are joined

parallelism/parallel structure-the use of words, phrases, or sentences that have similar grammatical structure; parallelism emphasizes the relationship between ideas

parody-a humorous imitation of a serious work

personification-giving human qualities or characteristics to non-human objects or creatures

plot-the action of a narrative or drama

point of view-the vantage point from which a story is told

first person-the narrator is a character in the story and uses the words *I* and *me*

third person-the narrator is someone who stands outside the story and describes the characters and action

third person limited-the narrator describes events through the perception of only one character

third person omniscient-an "all-knowing" point of view in which the narrator knows everything about the characters and events and may reveal details that the characters themselves could not reveal

protagonist-the main character, who may or may not be a hero or good person

satire-the use of humor to emphasize human weaknesses or imperfections in social institutions

setting-the time, place, and environment in which action takes place

simile-a comparison of two things using "than," "like," or "as."

style-the choices a writer makes; the combination of distinctive features of a literary work

symbol-an object that has meaning in itself but conveys a deeper meaning as well

syntax-the manner in which words and phrases are arranged in sentences

theme- the central idea of a work

tone-the attitude of a writer, usually implied, toward the subject or audience

vernacular-the everyday speech of a particular country or region, often involving nonstandard usage