

## AP English Literature & Composition—2020-2021 School Year

Dear Rising Junior:

In preparation for the upcoming school year in this class, you will have required summer reading. The two books you will need to have completed by the first day of school are entitled:

***The Alchemist by Paulo Coelho (ISBN-10: 9780061122415, ISBN-13: 978-0061122415)***

***How to Read Literature Like a Professor, Revised Edition by Thomas C. Foster (ISBN-13: 9780062301673)***

\*Please acquire copies of these two books.\* You will need them during our study the first several weeks of school and, on occasion, throughout the school year. Amazon, Barnes & Noble, or 2<sup>nd</sup> and Charles on Washington Road are good places to purchase them. **PURCHASE THEM EARLY**—shipping times are running longer than normal. **HINT: nothing goes away in AP Lit. We will be referring back to everything we do at some point in the year, including these books and strategies.**

In addition to an in-depth literary study and annotation of these books, you have a literary argument paper and a vocabulary study that will need to be completed in full before the first day of school. For a variety of reasons, I do not recommend waiting until the end of the summer. The directions and details for these assignments are attached—they are detailed, so READ THEM. Additionally, be prepared for a test over the books and a vocabulary quiz in the first week of school. Everything you will need is in this packet and under the Summer Work tab on my teacher page.

Handouts and guides for all of the summer work, strategies that will extend into the school year and other assignments, are located on my teacher page. You should know how to annotate, read for meaning (analysis), select vocabulary thoughtfully and intelligently, and effectively construct a literary argument paper when you come into my class on the first day of school.

**These assignments are due on the first day of school (August 3<sup>rd</sup>) and make up several major grades for the first nine weeks. I will evaluate these assignments carefully and critically—they are NOT completion grades, and therefore, must be done thoughtfully and exceptionally. Late points will be deducted for each day late, and no work will be accepted after Tuesday, August 11<sup>th</sup>. NO EXCEPTIONS—LATE WORK IS NOT AN OPTION IN A COLLEGE LEVEL CLASS.**

If you need any assistance during the summer, or have questions about the books or associated work, please don't hesitate to reach out. My email address is [hamilka@boe.richmond.k12.ga.us](mailto:hamilka@boe.richmond.k12.ga.us).

I am looking forward to working with you this year in AP Literature!!

Ms. Hamilton

## AP Literature Critical Literary Argument Paper Guidelines

The major assignment for your summer reading is a 3-5 page critical literary argument paper in which you critically analyze and write about the two assigned works based on the assigned prompt. Critical analysis in literature is NOT a book report or summary. There should be NO summary—instead, you should use text evidence to prove your claims about the texts in connection to the assigned prompt and argue how that literary interpretation is evident in the texts.

This paper should be your ORIGINAL work—at no point should you be using outside sources (other than those I provide) to write this paper. The ONLY sources used are the two books: *The Alchemist* and *How to Read Literature Like a Professor*. Text evidence from the books should be cited in MLA format (see the Summer Work tab on my teacher page for guides and examples). Any student who commits plagiarism will automatically be taken off the list for the AP exam and will receive a zero for the summer work. *I use College Board software to scan for plagiarism, so PLEASE make sure you are diligent in avoiding plagiarism—unintentional or otherwise.* Changing a word or two is still plagiarism. ANY intent to copy, cheat, or take information from an outside source is plagiarism. **Plagiarism is, “the practice of taking someone else's work or IDEAS and passing them off as one's own.”** Effort and academic honesty go a LONG way in this class—the beautiful thing about literature is that if you can use the text to prove your claims and explain it in a thorough, analytical manner, you are on the right track. Your best bet is to do right the first time. If you have concerns about whether or not you've cited something correctly, email me or send me a message in Remind.

For this assignment, you will be writing a paper in which you analyze the two pieces of literature and argue your interpretation in a thorough, in-depth analysis.

### Your prompt (writing task):

Symbols, ideas, characters, settings, and literary devices are just a few aspects of literature that authors use to fully develop the deeper meaning of that poem, novel, or play. An allegory is a piece of literature that possesses a hidden meaning, usually one that is moral or political. For example, *The Crucible* is an allegory because on the surface it is a play about the Salem Witch Trials, but the hidden meaning is the political and social commentary on The Red Scare and McCarthyism in 1950s America as a “modern day witch-hunt”.

Using text evidence from *The Alchemist* and *How to Read Literature Like a Professor*, explain in your own words, how significant aspects of literature, as noted in *How to Read Literature Like a Professor*, are used throughout *The Alchemist* to develop an allegorical meaning. You must state AT LEAST two chapters from *How to Read Literature Like a Professor* (*HtRLLaP*) as they appear in *The Alchemist*, explain in depth WHY they are significant, state the allegorical meaning in the paper, explain it, and analyze the WAY those aspects work together to develop the allegorical meaning. The majority of this paper should be YOUR interpretation of the works—meaning that there are various levels of a “right” answer. You must explain HOW and WHY the aspects are significant and how they contribute to the overall meaning of the texts. Do

not summarize. All direct and paraphrased references to the books must be cited in MLA format, or it's plagiarism.

Student samples of analysis papers are located under the Summer Work tab for guidance. Your paper must be structured in MLA format with a heading, header, centered title, double-spaced, Times New Roman font, and 12-point font size. Refer to the MLA guide under the Summer Work tab for further reference.

### **Grading guidelines:**

Your paper must contain:

1. An AP Literature style thesis statement (thesis guide attached)—**10 points**
2. Detailed, in-depth AP style analysis and literary argument of *The Alchemist* and *How to Read Literature Like a Professor*. AT LEAST two chapters of *HtRLLaP* must be used, but more can certainly be referenced within your argument and analysis—**60 points**
3. Proper MLA formatting (in-text citations, works cited page, double-spaced, 12-point font, heading, header, centered title, etc.) and no grammatical or mechanical errors—**30 points**

**This paper will count as a test grade and a writing grade (2 major grades), which constitutes 40% of your class average.**

### **Points to remember:**

- ❖ The paper should be 3 to 5 pages long, NOT including the works cited page.
- ❖ Proofread your paper several times—it's easy to overlook spelling and grammar errors. Consider reading it aloud because that helps catch such oversights.
- ❖ I highly recommend using Microsoft Word, not Google Docs. Google often messes up MLA formatting when printing, and whatever is printed, is what I grade.
- ❖ It's a good idea to begin using the vocabulary in your paper because you will need to do that when we begin in-class AP essays, and this will help you learn the words better.
- ❖ You should not attempt to begin a paper before you have thoroughly read and annotated each book. It becomes evident very quickly when I start grading whether it's last minute work, or an in-depth critical argument and analysis of literature.
- ❖ Summer work serves as a HUGE determining factor in whether or not I recommend someone for the AP exam. This is not like any literature class you have taken—it's a college-level course, and I teach it as such. Keep that in mind as you work.

## **AP Literature Summer Work Suggested Checklist:**

### May-June

- Read AND annotate *The Alchemist*
- Read AND annotate *How to Read Literature Like a Professor (I would read this FIRST)*
- Create flashcards for vocabulary and begin studying. \*\*Use a dictionary or a dictionary website for definitions.\*\*
- Take notes of important quotes or ideas to include in your paper.
- Take notes of literary devices, themes, tone, allegorical meanings, etc. in preparation for tests in the first week of school. Be sure you know what happens as well as the deeper meanings.

### June-July

- Write a 3-5 page critical literary argument paper using text evidence from both texts with thorough, in-depth, and interpretative analysis.
- Proofread for spelling, grammar, and mechanical errors.
- Follow MLA guidelines using the MLA guide on my teacher page.
- Use the thesis guide when creating an appropriate AP Literature style thesis.
- Continue studying vocabulary. I recommend studying 10-15 minutes every day.

### August

- Complete finishing touches of paper and print out for the first day of school on August 3<sup>rd</sup>.
- Be prepared for a vocabulary quiz the first week.
- Be prepared for a short answer test over the books (focus on content, devices, and deeper meanings).

## AP Literature Thesis Statement Guidelines

For ALL essays in this class, you should be including a thesis statement based on the following guidelines from the AP rubric.

**BEWARE:** Just because you have a thesis, it DOES NOT mean you earn the thesis point on the AP rubric if you do not follow these guidelines.

1. **ALL thesis statements must follow these guidelines:**

- a. Provide a *defensible interpretation* in response to the prompt.
- b. Follow the thesis formula (NOT exactly, you should also be developing your own writing style).
- c. CANNOT be a restatement of the prompt.
- d. CANNOT make a generalized comment about the passage/poem/argument that doesn't respond to the prompt.
- e. CANNOT describe the passage/poem/text or its features (aka summary) rather than making a claim that requires a defense.
- f. CANNOT be a summary of the work with no apparent or coherent claim.

2. Use THIS formula for your thesis statements (YOU SHOULD GET TO THE POINT WHERE THIS IS SECOND NATURE WHEN WRITING AN ESSAY). This is a GUIDE, which means you should make it YOUR OWN, while still including these elements.

*In (1) title, (2) author employs or examines (3) character(s) AND/OR relationship(s) AND/OR scene(s) AND/OR devices/elements to (4) strong and specific verb (5) central topic, ultimately revealing that (6) line of reasoning.*

3. **Examples:**

- a. While many people view aging as a progression toward the pain and loss of death, the speaker in Emerson's poem "Terminus" views aging as "well worth the cruise" as death approaches and the ship of life comes home to port. (**POETRY**)
- b. The poem describes aging as a lengthy, and a rather damning process. However, aging and death should not be feared, the speaker views it as returning home showing that death can be approached gracefully rather than fearfully. (**POETRY**)

- c. Throughout his poem “Terminus” Emerson coveys his perspective that aging is a time to settle down through an extended metaphor, similes, diction, imagery and personification. Emerson explores the idea that aging is a calm time at the end of a chaotic life. (**POETRY**)
- d. In 1990, Jamaica Kincaid’s novel Lucy depicts a life change and the narrator’s feelings about this change. Kincaid uses repetition of phrases, diction that elicits pathos, and a mood of uncertainty and questioning to show how the narrator feels unsure and worried about moving from her hometown and how, despite a chance to restart her life, she still wants to go back. (**PROSE**)
- e. In Kiran Desai’s novel, The Inheritance of Loss, she utilizes metaphors, imagery, and specific details of the setting from the perspective of Sai to develop the motifs of loneliness and fulfillment, ultimately revealing that love and contentment are not synonymous, and loss is inescapable no matter how fulfilled one may think they are in life. (**PROSE**)
- f. Whether the home represents an absence or a fulfillment, it affects how a character reacts to certain situations. In One Day in the Life Ivan Denisovich, both extremes are exhibited. While Shukov feels alienated by his “home,” Tsezar relies on his as a source of physical and intellectual strength. (**LITERARY ARGUMENT**)
- g. In Jean-Paul Sartre’s The Flies, the main protagonist, Orestes, experiences disillusionment with the idea of home when he makes his return to the city of Argos. Orestes’ anger and frustration with the state of Argos upon his return informs every decision he makes for the duration of the play, and it highlights Sartre’s greater point: allowing one’s decisions to be influenced by external establishments without independent determination is the ultimate disservice to oneself. (**LITERARY ARGUMENT**)
- h. Ultimately, Nick Carraway from Fitzgerald’s The Great Gatsby is disillusioned when he returns home to find that things aren’t the same as they once were the year prior because he has changed internally from the events of the summer. Nick’s disappointment aids Fitzgerald in conveying his message: Focus on the present and look forward, never back. (**LITERARY ARGUMENT**)

## **How to Annotate Text in AP Literature**

Most of your college professors will recommend that you annotate your texts. Some students are naturally gifted at annotating and analyzing a text. Others are confused by this process. Every year I teach I still have students who are puzzled when I ask them to annotate their readings. **You should know that highlighting and underlining alone is not annotation!**

**Knowing that a passage is important is not the same as knowing WHY it is important.** In the following pages are some recommendations on strategies for annotating that should help clear up any confusion. For those students who are skilled in annotating already, new ideas can always help you refine your skills, so don't assume these strategies can't help you. The following will help you in the completion of your summer work as well as throughout the entire school year.

### **I. Summarize/Paraphrase:**

This seems basic, but can actually be really helpful when you are going back through a text to remember and locate where something happened (hint, hint: like when you are writing an essay in class, for example). Jot down in the margins, key words or phrases that simply summarize/paraphrase what just happened.

Another trick is to keep a list of important events in a chapter (or act/scene, if reading a play) in the blank space at the beginning of the first page of the chapter. Usually the first page of a chapter begins about a third to halfway down the page, leaving you with valuable margin space. This technique is especially helpful, again while writing an essay and trying to remember what happened in what part of the reading. Another useful strategy in terms of summary is to give a chapter that has only been assigned a number a title of your own composition that in some way summarizes the main action of the chapter. For those of you who are mathematically inclined, this type of annotation should make up only about 20% of your total annotating of a text. Summarizing and paraphrasing should not dominate your notes; rather, they should function to help you orient yourself as to the basic action of the plot.

### **II. Literary Elements:**

Ok, so this is a long, but most definitely not exhaustive, list. Don't be intimidated. Start off slowly and keep practicing; I promise you will eventually get better and faster, but you do have to practice! This list is basic, and is not the extent of what you will need to know or be able to do. But this is a solid start and should serve you well.

**Plot Structure/Devices:** You remember the plot diagram from middle school? It's still important. Remember that the beginning of a novel or short story is the exposition and that it establishes all the basics you need to know. A helpful strategy here is to draw some diagrams that establish character connections. A family tree or bubble diagram can be particularly helpful if you are trying to remember who is who and how they are related. Try to identify the crucial moment or climax of the plot. Identify the resolution or denouement. Identify and make note of any important transitions or shifts (twists and turns) in the plot.

**Characters & Development:** Jot down indications of how characters are developing and what affects change or growth in said characters. Note physical description of characters and be aware that writers use a character's physical appearance to indicate character qualities and flaws. Note particular features or disfigurements. Be aware of detailed descriptions of a character's inner thoughts, feelings, impressions, suspicions, etc. Also, consider what motivates your characters and how they act on those motivations. Make note of dialogue as indication of character development, as well.

**Conflict:** Consider the different types of conflict. (Again, remember back to middle school: man vs. man, man vs. nature, man vs. himself, and so on...) The point is to be aware of when conflict rears its ugly head and how that conflict is driving the plot. Though this may seem pretty basic, it's important to keep in mind that without the conflict, we have no story!

**Setting (physical place, conditions, time):** Know where the author has placed his/her story. Note important locations, physical conditions, weather, time of day, month, season, etc. As cliché as it may seem, storms or intense heat often function as foreshadowing (these are things you will fully understand when you read *How to Read Literature Like a Professor*). Setting is also important as it establishes a historical context for what is happening in the novel. Establishing an understanding of what was taking place historically during the action of the novel, and/or during the writing of a novel, can provide a deeper understanding of the characters and plot. Be aware of any shifts in setting or time.

**Narration (point of view, technique, flashback, authorial intent):** Know who is telling your story and consider why. Identify the point of view right away and consider why the author chose this and why it is effective. Consider how the point of view affects you as the reader. Some literature has many different characters narrating a story. Be aware of these shifts/transitions. Be aware of possible flashbacks, or think about any shifts or departures from a strictly chronological telling of the story. Consider your narrator's credibility and reliability. Do you trust him/her? Are you meant to? Establish a relationship with the narrator. Consider the narrator's tone or attitude. Also, consider dramatic asides and narration or stage directions when reading a play.

**Diction, Language & Sentence Structure:** Always be aware of the language an author is using. Is it descriptive, flowery, and romantic, or is it concise, terse, or economic? Are the sentences complex in structure, brief and simple, or to the point? Is the language poetic? Consider poetic devices like simile, metaphor, alliteration, etc. Notice any imagery. Think about and make note of particular diction and where the author's word choice is especially effective. Make note of any use of dialect or regional accents. Note use of elevated vocabulary and look up and words you don't know. Don't be lazy when you come across new words! Write a brief definition in the margins (this is the best way to increase your vocabulary, hands down!) Make note of how the language affects you as the reader.

**Symbols, Motifs, & Archetypes:** The trick here is not only to identify them, but to establish *what they mean* and *how they function*. Know the difference between symbols, motifs, and

archetypes. If you don't know the difference, stop right now, go get a dictionary and annotate this document by writing the definitions in the margins! During your reading, if you think something *might be* a symbol, motif, or archetype, make note of it and place a question mark next to your thought. You will feel so gratified when you discover that you were right!

**Themes:** There is an important difference between themes and motifs. These two terms are often used interchangeably and erroneously. Know this difference. (Again, here is a great opportunity for you to practice annotating in this document). Be aware of how your teacher defines and uses these terms. Also, understand that identifying theme may not take place until you are nearly finished, or even finished, reading a text. And while we're on the subject, just because you finish reading doesn't mean you are finished annotating. Always try to go back and add more!

**Irony (verbal, situational, dramatic):** Know the difference between the different types of irony. Yes, look it up right now if you don't know. I will tell you this: a reader who is aware of irony is a sophisticated reader. Make it your goal to always be looking for irony. It is almost always present and it is usually subtle. Identify it, but also know *why* it's important and *how* it functions.

**Foreshadowing:** Again, identify it and consider how it functions. If you think something might be foreshadowing, make note of it. If it is, then you have an "I knew it!" moment; if it isn't, who cares? At least you're trying and at least you're awake!

**Critical Theories/Approaches:** This can be complicated and there's a long list. Here's a list of the main critical approaches: feminist/gender, historical, archetypal, Social Power/Marxist, etc. We will go over these at the start of the year. Your task is to be aware of how it is developed and where there are specific examples of this development. In general, if the work you are reading addresses women's roles within a given society, you should consider a feminist approach. If the text addresses man's role in society or certain groups of people in a society, you should consider it from a Marxist perspective. This is an oversimplification, of course, but this is meant to get you started.

Again, to those of you who are mathematically inclined, I argue that your annotations on literary elements and devices should comprise the bulk of your annotations, and I estimate this to be at about 80% of your work.

### **III. Personal Reactions and Questions:**

Though not necessarily academic, I don't underestimate the importance of this type of engagement with a text. If something you read strikes you as funny, intense, confusing, enlightening, etc. feel free to honor those reactions and record them in the margins. Not only is this perfectly acceptable (we English teachers do it, too), but it indicates that you are paying attention, engaging with the text, and internalizing what you read.

If you have a specific question about what you are reading, write that question down. Research it on your own or ask your teacher in class the next day.

If what you read reminds you of something else, whether that be another text you've read, a movie you saw, something you heard once, a person you know, a personal situation, a memory, etc. honor that connection and record your reaction. This is just further evidence of your internalization of the text. Furthermore, connecting, comparing, contrasting texts is an important skill, and one that will be invaluable to you in college, where your professors expect you to be able to do this and draw from your previous experience and knowledge without them having to tell you. They expect you to already know how to do this.

Though this type of annotation is important, it should *not* dominate. In fact, this should comprise 10% or less of your total annotations.

### **Applications for Reading Poetry:**

No plot or characters to examine here, but do take time to paraphrase and summarize what is happening in the poem. This can be accomplished by stanza or other structural breaks. Look for language devices, rhyme scheme, and meter. Once you've identified these elements, consider how their presence contributes to overall meaning. Be aware of imagery. Consider the speaker's voice, tone, and persona, not just the poet's. Look for repeated patterns and motifs. Consider an overall message or theme that the poet is presenting through the work. In many cases, your teacher will have you read poetry that is in some way thematically connected to a novel, play, etc. Think about and annotate for these potential connections.

### **Applications for Reading Drama:**

Think about drama as performance literature. The playwright uses the tools available to him or her through stage direction, actors, dialogue, sets and props to bring a story to life. Consider all these as you annotate. As with a short story or novel, you need to address plot structure, characters, and other literary devices. Think about why the story is told in this genre: why is a play more effective than a novel, short story, or poem? How would an audience react to what is performed and how does the playwright want to affect the audience? As with fiction literature, annotate for characters, conflict, foreshadowing, plot structure, and the rest.

### **A Few Final Thoughts:**

Annotating and analyzing a text is a learning process. It takes practice and is a process, just like everything will be in this class. Experiment and find the methods that work best for you. Some students use color marking techniques, or fancy post-its. Others prefer simple highlighter and pen. How you do it matters less than how effective it is for you and how well you internalize the literature. The main objective in annotating a text is that you have a deeper and more individual understanding of what you read.

Annotating takes a long time. This will make you a slower reader, but a more conscientious one, and ultimately, a more sophisticated one, which in turn, all leads to BETTER WRITING.

Ideally, you should evolve to the point that it is actually a little awkward for you to read *without* annotating!

A question I'm often asked by students is, "How much annotating is enough?" This, to an English teacher, is like asking how long an essay needs to be. My answer is going to be the same, and sadly, just as vague and irritating: as much/as long as it needs to be. Admittedly, I'm most impressed by copious, thoughtful annotations in a text. But I am also interested in the quality, thought, and sophistication behind your annotations.

Also, you should know that I actually read your annotations, and your penmanship is quite important. If I can't read what you write in your annotations or your essays (and I'm pretty forgiving when it comes to handwriting) it begets a myriad of problems.

Invest in a dictionary of literary terms. There are several different ones out there for you. I have purchased many over the years, and I have to admit that the Oxford edition that I used in high school is still my favorite. Acquire one or more and keep on hand to refer to and read from time to time. Not only will this help you now, it will continue to help you in college.

## **AP English Literature “Novel” Vocabulary for Summer Study:**

Instructions: Define each of the words below BEFORE beginning your summer reading. Make sure to note part-of-speech (verb, noun, adjective), AND if any word can be used in more than one way (verb AND noun, noun AND adjective, etc.), please indicate BOTH definitions. ALSO, be able to PRONOUNCE these words. While not all of these words will be found in your summer-reading novels, they will recur frequently in the literature we read. I HIGHLY suggest getting an index card ring and begin making flashcards to study—this is the tried and true method for studying vocab.

QUIZ: During the first week of school, you will be quizzed over these words. I will shuffle vocabulary cards and randomly draw 10 words. I will call out each word. YOUR TASK will be to SPELL and DEFINE each word, earning 1 point for correct spelling/part of speech and 1 point for correct definition. This will be my vocabulary procedure for the entire year. NONE of your vocabulary words will “go away.” By the end of the year, I will be shuffling 300 words and calling out 15 or 20.

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|--------------------------|-------------------|
| 1. plaintive             | 30. engender      |
| 2. portentous/portend    | 31. capricious    |
| 3. semblance             | 32. countenance   |
| 4. penury                | 33. conjecture    |
| 5. desolate              | 34. inexorable    |
| 6. ascetic               | 35. sardonic      |
| 7. sullen                | 36. impetuous     |
| 8. peremptory            | 37. equivocal     |
| 9. soporific             | 38. transitory    |
| 10. ludicrous            | 39. ephemeral     |
| 11. façade               | 40. obscure       |
| 12. approbation          | 41. sanguine      |
| 13. interminable         | 42. prodigal      |
| 14. calumny              | 43. discern       |
| 15. acquiesce            | 44. profligate    |
| 16. propitious           | 45. languid       |
| 17. venerate             | 46. sententious   |
| 18. phlegmatic           | 47. disposition   |
| 19. enigma               | 48. apoplexy      |
| 20. deprecate            | 49. insuperable   |
| 21. noxious              | 50. indefatigable |
| 22. assiduous            |                   |
| 23. solicitous           |                   |
| 24. fastidious           |                   |
| 25. insipid              |                   |
| 26. inveterate           |                   |
| 27. enervate             |                   |
| 28. trepidation/intrepid |                   |
| 29. evince               |                   |