

## ENTERING 11<sup>TH</sup> ENGLISH LANGUAGE AND COMPOSITION (AP)

Each student should read the **required book** listed below and compose one literary analysis essay; then choose and read **one other novel** from the Recommended List and complete a Dialectic Journal.

### AP Summer Reading/ Essay Assignment

**Required: *Narrative of the Life of Frederick Douglass, an American Slave***, by Frederick Douglass  
Essay: In a well-written essay (double spaced/MLA style) respond to the following topic:

The power of education is a critical theme in *Narrative of the Life of Frederick Douglass*, but the message about education is not always consistent. Although Frederick Douglass understands that the only path to freedom, both for himself and for his fellow slaves, is through learning how to read and write, he is also disgusted with education because it causes him to fully understand the horrors of slavery in the South. At one point, he states, “[education] opened my eyes to the horrible pit, but offered no ladder upon which to get out” (Douglass 36). With this important quote as your starting point, write a 5 paragraph essay in which you examine the shifting meaning and importance of education in *Narrative of the Life of Frederick Douglass* and consider if Douglass ultimately views it as an important necessity or as something that is riddled with danger and disappointment.

#### Requirements:

- Typed, double spaced, MLA format with in text citations (no less than one per body paragraph) and a works cited page.
- Make sure you have a clear and specific thesis as the last sentence in the introductory paragraph.
- Three body paragraphs
- Provide textural support (details, quotes, or summaries)
- Essays less than 2 pages in length will not be accepted
- You will turn in a “hard copy” Monday, August 12, 2019, as well as a turnitin.com copy the first week of class.

### AP Summer Reading Dialectical Journal Assignment

**Parents:** Below you will find a list of engaging and well-written stories that represent a variety of genres. While we endeavor to choose books that are representative of appropriate content, age level, and maturity, we recommend each family research the suggested selections on the Recommended Reading List. You may find sites such as [www.squeakycleanreviews.com](http://www.squeakycleanreviews.com), [www.commonssensemedia.org](http://www.commonssensemedia.org), or [www.thrivingfamily.com](http://www.thrivingfamily.com) helpful as you discern the best publication for your student.

### **Selected Recommended Reading List for AP English Language and Composition**

#### **Colonial to Mid-19<sup>th</sup> Century**

Cooper, James Fenimore—novel--*The Last of the Mohicans*

Franklin, Benjamin—autobiography--*Autobiography of Benjamin Franklin*

Hawthorne, Nathaniel—novels--*The Scarlet Letter* OR *The House of Seven Gables*

Melville, Herman—novels—*Moby Dick* OR *Billy Budd*

Riley, James—memoir--*Sufferings in Africa*

Thoreau, Henry David—memoir--*Walden's Pond*

Vidal, Gore—biography—*Burr*

#### **Civil War and Late 19<sup>th</sup> Century**

Alcott, Louisa May—novel—*Little Women* OR *Little Men* OR *Jo's Boys*

Ambrose, Stephen—nonfiction—*Undaunted Courage*

Brown, Dee—novel—*Bury My Heart at Wounded Knee*

Cather, Willa—novel—*My Antonia* OR *Pioneers!*

Crane Stephen—novel—*The Red Badge of Courage*

Mitchell, Margaret—historical novel—*Gone with the Wind*

Poe, Edgar Allan—short stories and poems—*The Complete Works of Edgar Allan Poe*  
Shaara, Michael—historical novel—*The Killer Angels*  
Stowe, Harriet Beecher—novel—*Uncle Tom's Cabin*  
Twain, Mark—novel—*A Connecticut Yankee in King Arthur's Court* OR *Huckleberry Finn*  
Watkins, Sam R.—memoir—*Company Aytch: A Side Show of the Big Show*  
Vidal, Gore—biography--*Lincoln*

### **Early 20<sup>th</sup> Century (1900-WWII)**

Baldwin, James—semi-autobiographical novel—*Go Tell it on the Mountain*  
Burns, Olive Anne—historical novel—*Cold Sassy Tree*  
Chopin, Kate—novel—*The Awakening*  
Faulkner, William—novels—*The Sound and the Fury* OR *Absalom, Absalom* OR *As I Lay Dying*  
Fitzgerald, Scott—novel—*The Great Gatsby*  
Haley, Alex—nonfiction—*Roots*  
Hemingway, Earnest—novels—*The Sun Also Rises* OR *For Whom the Bell Tolls* OR *A Farewell to Arms*  
Hurst, Zora Neale—novel—*Their Eyes Were Watching God*  
Smith, Betty—novel—*A Tree Grows in Brooklyn*  
Steinbeck, John—novels—*The Grapes of Wrath* OR *Of Mice and Men*  
Wharton, Edith—novel—*Ethan Frome* OR *Innocence*

### **Later 20<sup>th</sup> Century (WWII-present)**

Capote, Truman—nonfiction—*In Cold Blood*  
Dilliard, Annie—autobiography—*An American Childhood*  
Knowles, John—novel—*A Separate Peace*  
MacLeish, Archibald—drama—*J.B.* (a modern re-telling of the book of Job)  
Miller, Arthur—drama—*The Crucible* OR *Death of a Salesman*  
O'Connor, Flannery—short stories and essays—*The Collected Works of Flannery O'Connor*  
Skloot, Rebecca—nonfiction—*The Immortal Life of Henrietta Lacks*  
Welty, Eudora—autobiography—*One Writer's Beginnings*  
Wilder, Thornton—drama—*Our Town*  
Williams, Tennessee—drama—*The Glass Menagerie* OR *A Streetcar Named Desire*

#### Dialectical Journal Assignment

The term “Dialectic” means “using the process of question and answer to investigate the truth of a theory or opinion.” The “dialectic” was the method Socrates used to teach his students how to be actively engaged in the struggle to obtain meaning from an unfamiliar and challenging work. A dialectical journal is a written conversation with yourself about a piece of literature that encourages the habit of reflective questioning. You will use a double-entry format to examine details of a passage and synthesize your understanding of the text.

This assignment will be due on August 12, 2019.

**In this process, there is to be NO collaboration with other students. Any assistance from the Internet, movies, or secondary sources such as Sparknotes, Cliff Notes, or Wikipedia will be viewed as cheating. If you have questions about format, email me at [esadler@princeave.org](mailto:esadler@princeave.org).**

#### Instructions:

1. Purchase a spiral bound notebook or composition book.
2. Draw a vertical line down the middle of the page.
3. Label the left column TEXT and the right column RESPONSE.
4. In the TEXT column, copy passages word for word from the novel, including quotations marks and page numbers:
  - a. Choose 1 passage from every chapter that you read.
  - b. How do you choose what passages to write down? Passages become important if:
    - i. Details in the passage seem important to you.

- ii. You have an epiphany!
- iii. You learn something significant about a character.
- iv. You recognize a pattern (recurring images, ideas, colors, symbols, descriptions, details, etc.).
- v. You agree or disagree with something a character says or does.
- vi. You find an interesting or potentially significant quotation.
- vii. You notice something important or relevant about the author's writing style.
- viii. You notice effective use of literary devices.
- ix. You think that the passage contributes to or reveals a theme in the novel.

5. In the RESPONSE column, reflect upon the passages:
- a. Raise questions about the beliefs and values implied in the text.
  - b. Give your personal reactions to the passage, the characters, the situation.
  - c. Discuss the words, ideas, or actions of the author or character.
  - d. Compare the text to other characters or novels.
  - e. Write about what it makes you think or feel.
  - f. Write about questions you have or details that confuse you and why.
  - g. Argue with or speak to the characters or author.
  - h. Make connections to any themes that are revealed to you.
  - i. Make connections among passages or sections of the work.
  - j. Make prediction about the characters' futures.
  - k. DO NOT MERELY SUMMARIZE THE PLOT OR RESTATE THE PASSAGE IN YOUR OWN WORDS.

Include the following in your responses:

- l. Record questions you have or details that confuse you.
  - m. (R) Reaction – Describe what the passage makes you think or how it makes you feel and why.
  - n. (C) Characterization – Analyze details or dialogue uses to show you aspects of the identities of the characters.
  - o. (CO) Connection – Make connections to other places in the novel or to your life, or to the world, or another story that you have read.
  - p. (P) Prediction – Anticipate what will occur based on what is in the passage.
  - q. (LD) Literary Device – analyze the author's writing using literary terms (SEE LIST BELOW).
  - r. (RE) Reflect – Think deeply about what the passage means in a broad sense – not just to the characters in the story. What conclusions can you draw about the world, about human nature, or just about the way things are?
  - s. (T) Theme – Determine the passage contributes to the author's overall message or messages about some aspect or aspects of life.
  - t. (M) Mood – Determine the way the passage establishes the mood or tone of a scene and explain how that might be important.
  - u. (Q) Ask questions about what is happening, what a detail might mean, or things you are curious about.
  - v. DO NOT JUST SUMMARIZE THE PLOT OR RESTATE THE QUOTE IN YOUR OWN WORDS.
    - i. IMPORTANT: it is important to always explain why you think something or like something or don't understand something.
6. Each TEXT entry **must be at least 30 words**. Each RESPONSE **must be at least 50 words** (include word count at the end of each response).
7. Write down your thoughts, questions, insights, and ideas **while you read** or **immediately after reading a section of the book** so the information is fresh.
8. As you take notes, you should regularly re-read your previous pages of notes and comments.
9. First person writing (using the pronoun "I") is acceptable in the RESPONSE column.
10. Remember the quotations in the TEXT column do not have to be dialogue

**Sample Journal Entry:**

TEXT	RESPONSE
"'He might have hurt me a little,' Atticus conceded, 'but son, you'll understand folks a little better when you're older. A mob's always made up of people, no	(LD). The tone here is matter-of-fact. Atticus admits that Mr. Cunningham could have harmed him, but he explains that Mr. Cunningham's actions were not entirely his own;

matter what. Mr. Cunningham was part of a mob last night, but he was still a man...So, it took an eight-year-old child to bring 'em to their senses didn't it?" (159-160).

NOTE the quotation marks, punctuation, and MLA format

he was influenced by the crowd as is common for many people. It takes Scout recognizing him and talking to him to make Mr. Cunningham realize that what he is doing is wrong. (61 words)

NOTE word count; NOTE labeling of response type

### Grading:

**A** = Meaningful passages, plot, and quotation selections. Thoughtful interpretation and commentary about the text; avoids clichés. Includes comments about literary devices such as theme, narrative voice, point of view, imagery, conflict, symbols, etc., and how each contributes to the meaning of the text. Makes insightful personal connections and asks thought-provoking questions. Coverage of text is complete and thorough. Journal is neat, organized, and professional looking; student has followed all directions in creation of journal.

**B** = Less detailed, but significant, meaningful plot and quote selections. Some intelligent commentary; addresses some thematic connections. Includes some literary devices, but less on how they contribute to the meaning. Some personal connections; asks pertinent questions. Adequately addresses all parts of reading assignment. Journal is neat and readable; student has followed the directions in the organization of journal.

**C** = Few significant details from the text. Most of the commentary is vague, unsupported, or plot summary/paraphrase. Some listing of literary elements; virtually no discussion of meaning. Limited personal connections; asks few, or obvious questions. Addresses most of the reading assignment, but is not very long or thorough. Journal is relatively neat, but may be difficult to read. Student s not followed all directions for organization; loose-leaf; no columns; no page numbers, etc.

**D** = Hardly any significant details from the text. All notes are plot summary or paraphrases. Few literary elements, virtually no discussion of meaning. Limited personal connections; no good questions. Limited coverage of the text. Much too short. Did not follow directions in organizing journal; difficult to follow or read. No page numbers.

**F** = Did not complete or plagiarized.

(1) Points will be deducted on the TEXT side for failure to document accurately and completely according to the model provided.

(2) Points will be deducted on the RESPONSE side for superficial and/or incomplete responses.

### Literary Devices (use for "LD" responses)

**allegory** - An extended metaphor.

Ex : "This is a valley of ashes--a fantastic farm where ashes grow like wheat into ridges and hills and grotesque gardens, where ashes take forms of houses and..of men..." ---Fitzgerald, GREAT GATSBY

**allusion** - A reference in a written or spoken text to another text or to some particular body of knowledge.

Ex: "I doubt if Phaethon feared more -- that time/ he dropped the sun-reins of his father's chariot/ and burned the streak of sky we see today" (Dante's Inferno).

**antagonist** - a character in a story or poem who deceives, frustrates, or works against the main character, or protagonist, in some way.

Ex: The Joker is antagonist to Batman.

**direct characterization** - the writer makes direct statements about a character's personality and tells what the character is like.

**dynamic character** – a character who, as a result of the action in a story, undergoes some change.

Ex: Opie, in "The Andy Griffith Show," is a dynamic character.

**flashback** - an interruption of the chronological sequence (as of a film or literary work) of an event of earlier occurrence"

Ex: In the movie *Forrest Gump*, the story of Forrest's life is told in flashbacks.

**flat character** - a figure readily identifiable by memorable traits but not fully developed.

Ex: Gomer, in "The Andy Griffith Show," is a flat character.

**hyperbole** - An exaggeration for effect.

Ex 1: "I told you a billion times not to exaggerate."

Ex 2: "...we scattered light through half Astoria..." (Fitzgerald 72).

**imagery** - A passage of text that evokes sensation or emotional intensity.

Ex: "Waves crashing on the ocean look like knives."

**indirect characterization** - the writer reveals information about a character and his personality through that character's thoughts, words, and actions, along with how other characters respond to that character, including what they think and say about him.

**inference** - A conclusion that a reader or listener reaches by means of his or her own thinking rather than by being told directly by a text.

Ex: I infer that America became isolationist during the 1920s because of the horrors of World War I.

**irony** - a literary term referring to how a person, situation, statement, or circumstance is not as it would actually seem. There are three types: verbal, situational, and dramatic.

**loose sentence** - A sentence that adds modifying elements after the subject, verb, and complement.

Ex: "Bells rang, filling the air with their clangor, startling pigeons into flight from every belfry, bringing people into the streets to hear the news."

**metaphor** - An implied comparison that does not use the word like or as.

Ex: "No man is an island" (Donne).

**oxymoron** - Juxtaposed words with seemingly contradictory meanings.

Ex: "O miserable abundance! O beggarly riches!" (Donne).

**personification** - a figure of speech where animals, ideas or inorganic objects are given human characteristics.

Ex: The sun smiled down on the playing children.

**point of view** - The perspective or source of a piece of writing. A first-person point of view has a narrator or speaker who refers to himself or herself as "I." A third-person point of view lacks "I" in perspective.

Ex: The Great Gatsby is written in first-person point of view.

**protagonist** - The major character in a piece of literature; the figure in the narrative whose interests the reader is most concerned about and sympathetic toward.

Ex: Tom Joad is the protagonist in The Grapes of Wrath.

**round character** - a complex character, one who is like a real person, in a story

Ex: Aunt Bea, in "The Andy Griffith Show," is a round character.

**setting** - The context--including time and place--of a narrative.

Ex: The area surrounding New York City, Long Island, in the 1920s is the setting of The Great Gatsby, by F. Scott Fitzgerald.

**simile** - A type of comparison that uses the word like or as.

Ex: "There was something gorgeous about him, some heightened sensitivity to the promises of life, as if he were related to one of those intricate machines that register earthquakes ten thousand miles away" (Fitzgerald 2).

**static character** - a character who does not change throughout a story.

Ex: Otis Campbell, the town drunk in "The Andy Griffith Show," is a static character.

**syntax** - The order of words in a sentence.

Ex: "The dog ran" not "The ran dog."

**theme** - The message conveyed by a literary work.

Ex: The decline of the American dream is the major theme in The Great Gatsby by F. Scott Fitzgerald.

**tone** - The writer's or speaker's attitude toward the subject matter.

Ex: The tone is light-hearted in The Amazing Adventures of Kavalier and Clay by Michael Chabon.

**understatement** - Deliberate playing down of a situation in order to make a point.

Ex: "I think there's a problem between Shias and Sunnis in Islam."

**unity** - The sense that a text is, appropriately, about only one subject and achieves one major purpose or effect.

Ex: In Pride, by Dagoberto Gilb, the author's one goal is to define pride and what it means to him.