

# AP LITERATURE & COMPOSITION

## 2018-2019 SUMMER READING ASSIGNMENTS – Williamsburg High School

Welcome to AP Literature & Composition! I'm excited that you've chosen to expand your writing knowledge through various forms of fiction texts. In order to introduce you to the kind of reading we will be doing in class, you are required to complete a few summer assignments that you may find challenging but hopefully enjoyable as well. You must purchase these texts because having your own text will allow you to practice the close and active reading strategies. Please make sure you purchase the correct version of the texts. I have included ISBN numbers for you. Feel free to email me with any questions at [ogle\\_s@burgschools.org](mailto:ogle_s@burgschools.org).

Your summer reading contains components outlined in A-D.

### A. DIALECTIC JOURNAL. – handout

Read the handout "Dialectic Journal" (attached) and use it as a guide when you are asked to note take.

### B.. *Barron's AP Literature and Composition, 7<sup>th</sup> Edition* – workbook (must purchase)

ISBN-13: 978-1438010649

Understanding the AP English Literature and Composition test is an important part of this course. Read and complete all activities in Chapter 1: *Getting Acquainted with the Test*. We will use this workbook throughout first semester. Please bring it with you to class every day.

### C. *EMMA* by Jane Austen – novel (must purchase)

Norton Critical Edition ISBN-13: 978-0393972849

Read *Emma* by Jane Austen closely and create a handwritten dialectic journal as you read. You need to do this as you go not after you have finished. The dialectic journal is a conversation between you and the text. There are two key components: a passage and your commentary. The primary purpose is to identify significant pieces of text and explain the significance. It is another form of note taking and should be used to think about, digest, question, clarify, critique, and remember what is read using the actual text, so that when you are asked to write an essay about or utilize the information from a text, you will not have to re-read the entire text. Instead, you can search your notes for direct quotes to use as supporting evidence for your opinions. It is important that you have something to say about the work. Your comments should be developed and demonstrate higher level thinking skills that go well beyond summary.

"I lay it down as a general rule, Harriet, that if a woman doubts as to whether she should accept a man or not, she certainly ought to refuse him. If she can hesitate as to "Yes," she ought to say "No" directly."—Jane Austen, *Emma*

I am looking for evidence of you thinking. A dialectic journal is also an effective way to assess your comprehension. The dialectic journal will show me your original thoughts about the text, show me your informal writing abilities, and help you review for your in-class essay and class discussions. You should have a minimum of 25 entries in your dialectic journal. This is about one entry for every ten pages or so of the book.

**D. HOW TO READ LITERATURE LIKE A PROFESSOR** by Thomas Foster. – Free online

*How to Read Literature Like a Professor* is a well-respected publication that can be found online in pdf format. Read and annotate all chapters. Respond to each chapter by writing a well-developed paragraph that explains the main points Foster is making and show how they apply to Emma (each chapter - 150 word **minimum**). Include at specific textual examples (direct quotes when possible) that show how Jane Austen is using the technique or idea discussed in Foster's chapter.

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### AP SUMMER READING CHECKLIST

- ❑ Read handout *Dialectic Journal*
- ❑ Read Chapter 1 of *Barron's AP Lang & Comp* workbook
- ❑ Complete all activities in Chapter 1 of *Barron's AP Lang & Comp* workbook
- ❑ Read and Annotate *Emma*
- ❑ Complete a Dialectic Journal on *Emma* (25 minimum entries)
- ❑ Read and annotate *How to Read Literature Like a Professor*
- ❑ Write a well-developed paragraph for each chapter of *How to Read Like a Professor* relating Foster's book to *Emma*

## DIALECTICAL JOURNALS

The term “Dialectic” means “the art or practice of arriving at the truth by using conversation involving question and answer.” Think of your dialectical journal as a series of conversations with the texts we read during this course. The process is meant to help you develop a better understanding of the texts we read. Use your journal to incorporate your personal responses to the texts, your ideas about the themes we cover and our class discussions. You will find that it is a useful way to process what you’re reading, prepare yourself for group discussion, and gather textual evidence for your Literary Analysis assignments.

### PROCEDURE:

- As you read, choose passages that stand out to you and record them in the left-hand column of a T-chart (*ALWAYS include page numbers*).
- In the right column, write your response to the text (ideas/insights, questions, reflections, analysis, and comments on each passage)
- Label your responses. The following is a list of **sample** codes:
  - (CH) Characterization – Analyze details or dialog the author gives you to build his/her characters.
  - (C) Connect – Make a connection to your life, the world, or another text
  - (P) Predict – Anticipate what will occur based on what's in the passage
  - (L) Literary Device – analyze the author's craft using literary terminology
  - (R) 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 the way things work?
  - (T) Theme - Determine the author's overall message about some aspect of life through a close reading of a passage.
  - (M) Mood – Determine the mood or tone of a scene and explain how that might be important.
  - (Rh) Rhetorical device – Determine how the author writes

#### Sample Dialectical Journal entry: *Blues Ain't No Mockinbird* by Toni Cade Bambara

Passages from the text	Pg#	Commentary
<p>“The puddle had frozen over, and me and Cathy went stompin in it. The twins from next door, Tyrone and Terry, were swingin so high out of sight we forgot we were waitin our turn on the tire. Cathy jumped up and came down hard on her heels and started tapdancin. And the frozen patch splinterin every which way underneath kinda spooky. ‘Looks like a plastic spider web,’ she said. ‘A sort of weird spider, I guess, with many mental problems.’”</p>	1	<p>(CH) In this first paragraph of the story Bambara <b>indirectly characterizes the narrator</b> using rural Southern <b>dialect</b> to let us know our <b>setting</b> is the South and our <b>narrator</b> may be smart, but may not be “educated.” We also learn that the characters are children from the activities described. (L) Nice <b>thermal imagery</b> about the puddle freezing over to let us know how cold it is in the scene. (C) The <b>visual imagery</b> of the twins swinging high on the tire swing reminds me of my own childhood when I had to wait in line forever to use the swing. And how exciting it was once it was my turn. (L) There is more great visual imagery about the splintering puddle, and the <b>kinetic imagery</b> of the “tapdancin.” I especially liked the <b>simile</b> about the spider web and the humor of spider with mental problems. (M) The <b>mood</b> of the story seems to be playful and humorous. (P) I wonder if the entire story will be this way, too? Overall, I am drawn into the story and am already laughing.</p>

## CHOOSING PASSAGES FROM THE TEXT:

Look for quotes that seem significant, powerful, thought provoking or puzzling. For example, you might record:

- Effective &/or creative use of stylistic or literary devices
- Passages that remind you of your own life or something you've seen before
- Structural shifts or turns in the plot
- A passage that makes you realize something you hadn't seen before
- Examples of patterns: recurring images, ideas, colors, symbols or motifs.
- Passages with confusing language or unfamiliar vocabulary
- Events you find surprising or confusing
- Passages that illustrate a particular character or setting
- If you find an extremely long passage that moves you, don't hesitate to use it, just employ ellipses (...) to shorten your writing load. You'll have the page number so that if you decide to share your entry, the class can easily find and read along.

## RESPONDING TO THE TEXT:

You can *respond* to the text in a variety of ways. The most important thing to remember is that your observations should be **specific and detailed**. You can write as much as you want for each entry. You can use loose-leaf paper for your journals or download the template from the my website: Dialectical Journal Word Template, and type your responses on the computer.

### To Get Started: Beginner Responses

- Raise questions about the beliefs and values implied in the text
- Give your personal reactions to the passage
- Discuss the words, ideas, or actions of the author or character(s)
- Tell what it reminds you of from your own experiences
- Write about what it makes you think or feel
- Agree or disagree with a character or the author

### Sample Sentence Starters for Beginners:

- I really don't understand this **because**...
- I really dislike/like this idea **because**...
- I think the author is trying to say that...
- This passage reminds me of a time in my life when...
- If I were (name of character) at this point I would...
- This character reminds me of (name of person) because...

### The Target: Higher Level Responses

- **Analyze the text for use of literary devices (tone, structure, style, imagery) and how they contribute to the Theme**
- **Make connections between different characters or events in the text**
- **Make connections to a different text (or film, song, etc.)**
- **Discuss the words, ideas, or actions of the author or character(s)**
- **Consider an event or description from the perspective of a different character**
- **Analyze a passage and its relationship to the story as a whole**