**Seniors Enrolled in AP English,**

 **The course** engages students in a careful reading and critical analysis of imaginative literature. Students will undertake rigorous writing, which will assess a work’s structure, style, and themes, as well as such smaller-scale elements as the use of figurative language, imagery, symbolism, and tone. The curriculum is designed to prepare students for the AP Literature and Composition test, which awards students college credit based on scores.

**Why do we assign summer reading?**

 Knowing why is always important. We want you to retain whatever critical thinking growth you have achieved this past school year, and research shows that students lose a significant portion of those reading gains if they do not keep their brains active in the summer. Students who read in the summer have been shown to have significantly higher achievement gains than students who do not participate in summer reading. With that in mind, we have given you some choices in hopes that you can enjoy the assignments rather than feel we have followed you home from school to make you work!

**Books we will read this year:** If you’d like to secure your own copies, here is a list of the works we will read the first semester (they will be available for checkout, as well)-

*Beowulf* (the Seamus Heaney version)

*Grendel* by John Gardner

*The Canterbury Tales* by Geoffrey Chaucer (you must get a version written in the original language)

*Hamlet* by William Shakespeare (the Norton edition)

 Please secure your own copy of *How to Read Literature Like a Professor* by Thomas C. Foster (either edition) by the first day of school if you would rather read a physical copy; otherwise, I have a digital version available for you. You do not have to have the book read by the first day of school (unless you just want to get ahead), but we will begin reading some chapters very quickly once the year starts. (It is actually much more entertaining than the name sounds!). We will be reading bits of it throughout the year.

The second semester will include quite a bit of poetry, and the novels you will read are the independent works you choose for your novel project (to be read second semester). See me (or email me) before you leave for the summer to get this list of choices. I will have it after May 15th.

**My contact info:** jmccain@lcisd.org

**Summer Reading Assignment-3 books**

The **three** books you are required to read before the first day of the school year are as follows:

|  |  |  |
| --- | --- | --- |
| **All Students Read** | **Choose one (British Fiction)** | **Choose one (World Literature)** |
| *Frankenstein* by Mary Shelley | *Demain* by Hermann Hesse | *Cry, the Beloved Country* by Alan Paton (South African work)  |
|  | *Wuthering Heights* by Emily Bronte | *Crime and Punishment* by Fyodor Dostoevsky (Russian work)  |
|  | *Brave New World* by Aldous Huxley | *The Kite Runner* by Khaled Hosseini (Afghani work) |
|  |  | *One Hundred Years of Solitude* by Gabriel Garcia Marquez (Columbian work) |

**1. All students must read** *Frankenstein* by Mary Shelley.

 **Mary Shelley** began writing *Frankenstein* when she was only eighteen. At once a Gothic thriller, a passionate romance, and a cautionary tale about the dangers of science, *Frankenstein* tells the story of committed science student Victor Frankenstein. Obsessed with discovering "the cause of generation and life" and "bestowing animation upon lifeless matter," Frankenstein assembles a human being from stolen body parts but; upon bringing it to life, he recoils in horror at the creature's hideousness. Tormented by isolation and loneliness, the once-innocent creature turns to evil and unleashes a campaign of murderous revenge against his creator, Frankenstein.

**2. Choose one of the three below:**

*Demain* by Hermann Hesse

 In *Demian*, one of the greatest writers of the twentieth century tells the dramatic story of a young man's awakening to selfhood. Writing in the existential tradition of Nietzsche and Dostoevsky, and employing the discoveries of Freud, Hermann Hesse portrays the turmoil of Emil Sinclair, a docile young man who is drawn by his schoolmates - and especially by the precocious Max Demian - into a secret and dangerous world of petty crime and revolt against convention.

**Or**

*Wuthering Heights* by Emily Bronte

 Lockwood, the new tenant of Thrushcross Grange, situated on the bleak Yorkshire moors, is forced to seek shelter one night at Wuthering Heights, the home of his landlord. There he discovers the history of the tempestuous events that took place years before. What unfolds is the tale of the intense love between the gypsy foundling Heathcliff and Catherine Earnshaw. Catherine, forced to choose between passionate, tortured Heathcliff and gentle, well-bred Edgar Linton, surrendered to the expectations of her class. As Heathcliff's bitterness and vengeance at his betrayal is visited upon the next generation, their innocent heirs must struggle to escape the legacy of the past.

**Or**

*Brave New World* by Aldous Huxley

 Aldous Huxley's profoundly important classic of world literature, Brave New World is a searching vision of an unequal, technologically-advanced future where humans are genetically bred, socially indoctrinated, and pharmaceutically anesthetized to passively uphold an authoritarian ruling order--all at the cost of our freedom, full humanity, and perhaps also our souls. Brave New World, his masterpiece, has enthralled and terrified millions of readers, and retains its urgent relevance to this day as both a warning to be heeded as we head into tomorrow and as thought-provoking, satisfying work of literature. Written in the shadow of the rise of fascism during the 1930s, Brave New World likewise speaks to a 21st-century world dominated by mass-entertainment, technology, medicine and pharmaceuticals, the arts of persuasion, and the hidden influence of elites.

**3. Choose of one the four below**

*Cry, the Beloved Country* by Alan Paton (South African work)

 *Cry, the Beloved Country*, the most famous and important novel in South Africa’s history, was an immediate worldwide bestseller in 1948. Alan Paton’s impassioned novel about a black man’s country under white man’s law is a work of searing beauty. *Cry, the Beloved Country* is the deeply moving story of the Zulu pastor Stephen Kumalo and his son, Absalom, set against the background of a land and a people riven by racial injustice. Remarkable for its lyricism, unforgettable for character and incident, *Cry, the Beloved Country* is a classic work of love and hope, courage and endurance, born of the dignity of man.

**Or**

*Crime and Punishment* by Fyodor Dostoevsky (Russian work)

 Few authors have been as personally familiar with desperation as **Fyodor Dostoevsky**, and none have been so adept at describing it. *Crime and Punishment*—the novel that heralded the author’s period of masterworks—tells the story of the poor and talented student Raskolnikov, a character of unparalleled psychological depth and complexity. Raskolnikov reasons that men like himself, by virtue of their intellectual superiority, can and must transcend societal law. To test his theory, he devises the perfect crime—the murder of a spiteful pawnbroker living in St. Petersburg.

 In one of the most gripping crime stories of all time, Raskolnikov soon realizes the folly of his abstractions. Haunted by vivid hallucinations and the torments of his conscience, he seeks relief from his terror and moral isolation—first from Sonia, the pious streetwalker who urges him to confess, then in a tense game of cat and mouse with Porfiry, the brilliant magistrate assigned to the murder investigation. A *tour de force* of suspense, *Crime and Punishment* delineates the theories and motivations that underlie a bankrupt morality.

**Or**

*The Kite Runner* by Khaled Hosseini (Afghani work)

 The unforgettable, heartbreaking story of the unlikely friendship between a wealthy boy and the son of his father’s servant, caught in the tragic sweep of history, *The Kite Runner* transports readers to Afghanistan at a tense and crucial moment of change and destruction. A powerful story of friendship, it is also about the power of reading, the price of betrayal, and the possibility of redemption; and an exploration of the power of fathers over sons—their love, their sacrifices, their lies.

**Or**

*One Hundred Years of Solitude* by Gabriel Garcia Marquez (Columbian work)

 The novel tells the story of the rise and fall of the mythical town of Macondo through the history of the Buendía family. It is a rich and brilliant chronicle of life and death, and the tragicomedy of humankind. In the noble, ridiculous, beautiful, and tawdry story of the Buendía family, one sees all of humanity, just as in the history, myths, growth, and decay of Macondo, one sees all of Latin America.

 Love and lust, war and revolution, riches and poverty, youth and senility -- the variety of life, the endlessness of death, the search for peace and truth -- these universal themes dominate the novel. Whether he is describing an affair of passion or the voracity of capitalism and the corruption of government, Gabriel García Márquez always writes with the simplicity, ease, and purity that are the mark of a master.

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Though I am not collecting the annotations (I expect you to all know by now the necessity of completing them!), properly executing the annotations will lead you to success. You will have an in-class theme and a choice between creating a mind map for each novel, completing a project or taking a test the third day of school, so be prepared! I will go over how to write an in-class theme before the written assessment that will follow.

* If you choose to take a test, it will be straightforward comprehension based and will cover all three books you have chosen.
* If you would prefer to do a project rather than take the test, your choices are as follows:
1. Make a playlist of songs for each book. You should have at least one song per chapter. Write a statement how each song reflects its chapter, and have at least one quotation from the song and one from the chapter in your explanation.
2. Create 3 films that are a minimum of five minutes each (one film for each work you read) incorporating all characters, settings, and both major and significant minor conflicts that occur.
3. Create a mind map for each of the works you read. All characters and settings should be depicted, and both major and minor conflicts need to be shown. The mind maps should include both words AND pictures and should have purposeful colors used. This can be completed by hand or digitally.
4. Write Cornell Notes for each book. Templates attached. Each box is worth 11 points.

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Please let me know by June 1st if you would like to check out books from the school.

Suggested places to buy books:

Amazon.com

Barnes and Noble (online or in the store)

Katy Budget Books (used books)

Half Price Books

eBooks if you have an eReader (See me if you need help how to annotate with an eBook.)

iBooks (can often get classic literature for free)

The following link provides an example of what good annotations look like:

<http://www.cod.edu/people/faculty/fitchf/readlit/wcw1.htm>

**Annotation Suggestions**

1. Main Idea

Write one sentence at the conclusion of each chapter that summarizes the main idea.

2. Setting

Annotate all passages that pertain to setting. Pay special attention to the first time each setting is introduced. Keep in mind that setting applies to time, physical place, and lifestyle/social environment. Think in terms of what you would physically see if the action were brought to life (in film or on stage) from the pages of the book. Pay special attention to the first time each setting is introduced. In each chapter, questions, descriptions, and comments about setting should be in the margins. Noteworthy things to mark for setting:

 -Where is the piece of literature set? (geographically)

 -City or country? Look at descriptions of the natural, residential, and commercial areas to

 glean this information.

 -Are the characters indoors or outside?

 -Any words that establish mood-for example, what is the weather?

 -Particular season? Do descriptions about foliage give an indication if the author doesn’t directly

 state it? See if any of the events going on give clues to a season.

 -Time of day? Look for descriptions of light and dark, what meals people are eating, and what

 actions they are taking.

 -Year? Does anything tip off the year if it is not directly stated?

 -Month? If the specific month is not provided, is a holiday celebrated that gives you an idea?

 -Era? Does it give an indication of a period of time by the style of dress, the language being used, or

 of the events taking place?

3. Characters

As you read, annotate passages directly and indirectly characterizing the main characters. In the margin directly beside the passage, write the name of the character about whom you are annotating. Noteworthy passages relating to character include the following information:

 -The first time a character is introduced

 -Character description (a particular dominant trait or several characteristics)

 -The character’s values, motives, goals, and beliefs

 - How the character interacts with other characters

 - How the character compares to other characters

 - The character’s thoughts and actions

 - Contradictions in the character’s thoughts, words, or actions

 (These are the prompts you should answer in the margins)

After completing the book, inside the front cover of the book, write a character list of the main characters along with a short character description. Include at least two page references to key scenes or moments of character development.

4. Vocabulary

As you read, locate unfamiliar words. Circle these unfamiliar words in the text. In the back cover of your book, start a vocabulary list. List all circled unfamiliar words, the page # on which each was found, and the dictionary definition (denotation) of the word.

On the back cover, write five words that indicate the author’s tone. Also, circle this list and then put one word that describes the tone below it.

5. POV

Identify the author’s point of view, and determine the significance of it. Also, categorize the narrative voice; what is accomplished by the choice of narrator?

6. Style

Mark diction, and identify the type:

Possible words to describe diction:

 Monosyllabic, polysyllabic, connotative, denotative, formal, informal/standard, colloquial, euphonious, cacophonous, clichéd, slang, pedestrian, pedantic, vulgar, hyperbolic, understated, concrete, abstract, active, passive, concrete, abstract, literal, figurative, objective, or subjective

Mark tone, and identify the type.

Make note of the author’s organization of the content. Mark shifts.

Mark special syntax. This includes word order, sentence length, punctuation, and sentence parts (mainly subjects, verbs, clauses, and phrases.

* To study an author’s style, always be aware of the language the 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. 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 any use of elevated vocabulary and look up words you don’t know. Make note of how the language affects you as a reader.

7. Literary elements

The trick here is not just to identify them but to establish what they mean and how they function.

8. Questions/Comments Mark passages that intrigue, please, displease, or confuse you.

Ask questions in the margins, make comments—talk back to the text. Since you are reading the novel over the summer, these questions will be of special value during class discussion. These questions and comments need not be limited to the text. Successful readers make text-to-world connections, text-to-text connections, and text-to-self connections as they read. If a character reminds you of your Uncle Fred, it is perfectly acceptable to write in the margin, “Uncle Fred.” If you are reminded of another book, movie, or television show, write the connection in the margin. If you think of something going on in the news or the world or have a question about how a passage may relate to the world, put that in the margin, as well.

I will be available at school on June 27th and August 8th from 1:00-4:00 p.m. in B130 if you need assistance with the assignment.

The summer reading assignment will truly give you the foundation to help you achieve great success in the course. I hope you all enjoy the summer, and I look forward to seeing you soon. Please contact me with any questions you may have-jmccain@lcisd.org.

Enjoy!

 Sincerely,

 Julie McCain

 AP English Teacher



Mind Map Example created by Austin Kleon

(The online example on the school’s homepage shows color.)

Cornell Notes Summer Reading Template

Fill out a chart for EACH book read. Leave the descriptors in the left hand column, and fill out the right-hand column with the answers. Each chart will count as 33 points toward the major grade; you should have 3 charts.

|  |  |
| --- | --- |
| Title of Work | Speculate about the meaning of the title: why might the writer have chosen that particular title? Look for references to the title elsewhere in the work. (1 point each work) |
| Publication Date | What world events are associated with the time of publication? Is there a correlation between the time of publication and the work itself? (1 point each work) |
| Author Information | Note what you know about the author including biographical information, familiar themes in her/his work, specific intent for the work you are reading. (2 points each work) |
| Setting | Speculate about the significance of the time and/or place(s) in which the work is set. (2 points each work) |
| Characterization | List or summarize such things as the qualities, mannerisms, personalities and appearances that define each significant character; speculate on motivations of characters; note whether characterization appears to be direct or indirect (include passages as examples); keep track of changes in characters; speculate on the author’s intent for characterizing as he/she does. (2 points each work) |
| Point of View | Note who is telling the story; speculate about the reason for and/or effect of a particular point of view. (2 points each work) |
| Conflict(s) | Identify the conflict(s) that are central to the work. (2 points each work) |
| Theme | Work toward developing general ideas about the author’s intended meaning and/or specific statements of the author’s central ideas. (2 points each work) |
| Symbolism | Keep track of symbols that seem to represent larger ideas. Person, place, or thing that represents something beyond itself, most often something concrete or tangible that represents an abstract idea. (2 points each work) |
| Imagery | Note images that appear significant or carefully crafted, or that stand out to you. (2 points each work) |
| Structure | Look for flashbacks and foreshadowing. Is the story presented chronologically? (2 points each work) |
| Allusions | Be alert for references to other literary works, cultural ideas, biblical or mythological figures. (2 points each work) |
| Figurative Language | Make note of any figurative language (i.e. metaphors, hyperboles, irony, personification. |
| Diction | Note specific words which seem significant or that are unfamiliar and need to be defined. Pay attention to **CONNOTATION:**double- and triple-level suggestive power of words; gold can connote wealth, but also beauty and excellence or greed; a dove, peace as well as innocence. (2 points each work) |
| Irony | A technique that involves surprising, interesting, or amusing contradictions or contrasts. Verbal irony occurs when words are used to suggest the opposite of their usual meaning. An irony of situation is when an event occurs that directly contradicts expectations. (2 points each work) |
| Tone | Words that show the author’s attitude towards the subject (2 points each work) |
| Quotes/Passages | Include portions of the text, which seem important, interesting and/or confusing. This side will include your notes (2 points each work) |

**Rubric for Mind Map**

|  |  |
| --- | --- |
| **CRITERIA** | **PERFORMANCE INDICATORS** |
|  | **1-5 points** | **6-10 points** | **11-16 points** | **16-20 points** |
| **Depth of Coverage****(Knowledge)** | * Bare minimum of content covered
* No extension of ideas evident
 | * Shows a basic level of coverage of key ideas only
* Attempts extension of a few ideas
 | * Shows a solid grasp of most of the content
* Shows extensions of most key ideas
 | * Shows a solid grasp of all the content
* Extensions of the key ideas show a deep understanding of the content
 |
| **Design Clarity****(Craftsmanship and Communication)** | * Difficult to determine connections either because of design or readability
 | * Some, but not all, details clearly related to key idea
* Some ideas may not be easy to read or follow
 | * Clear use of picture or image that relates to key idea, easy to read
 | * Laid out effectively and meaningfully and grasps the key idea through symbols, metaphor or tone
 |
| **Key Images/Words/ Ideas****(Communication)** | * Little to no key images. Has only a few key words
 | * Images and key words are evident, but either too few or some are imprecise
 | * Images and key words clearly show an understanding of the content
 | * Images and key words clearly and dynamically show an understanding of the content (pictures from magazines, clipart, illustrations)
 |
| **Interrelating Ideas (Analysis and Synthesis)** | * Little use of color, codes or links to illustrate connections between ideas
 | * Obvious attempt is made to use color, codes or links to establish clarity and memory. Still some inconsistency of application
 | * Clearly uses color, codes, or links to enhance connections and to assist with memory for most aspects of the text
 | * Effectively uses color, codes, or links to meaningfully clarify connections for all aspects of the text
 |
| **Design Effectiveness (complex and important ideas are connected and emphasized)** | * Ideas generally lack clear connections
* Most and least complex or important is unclear
 | * Some ideas radiate clearly and are developed and connected
* Some in determining most and least complex or important ideas
 | * Ideas clearly connect to central image and ideas
* Is generally effective in determining most and least complex or important ideas
 | * Ideas significantly connect to central image and ideas with well-developed insight
* Consistently and accurately establishes complexity and importance of ideas
 |

**Film or Podcast Rubric**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| CRITERIA | Exemplary 16-20 points | Proficient 11-15 points  | Partially Proficient 6-10 points | Incomplete or Incorrect 0-5 points |
| Conceptually Analytical  | The content includes a clear purpose or theme and is creative, compelling and clearly written. A rich variety of supporting information in the video contributes to the understanding of the project’s main idea.  | Information is presented as a connected theme with accurate, current supporting information that contributes to understanding the project’s main idea. Details are logical and persuasive information is effectively used. The content includes a clear point of view with a progression of ideas and supporting information.  | The content does not fully present a clearly stated theme, is vague, and some of the supporting information does not seem to fit the main idea or appears as a disconnected series of scenes with no unifying main idea.  | Content lacks a central theme, clear point of view and logical sequence of information. Much of the supporting information is irrelevant to the overall message. The viewer is unsure what the message is because there is little persuasive information and only one or two facts about the topic are articulated. Information is incorrect or incomplete.  |
| Plot or Issues Explored (Questions raised and resolved in text, development) | The audio or video development and structure complements the text well and enhances the viewer’s understanding of it. Minor conflicts are incorporated in addition to the major conflicts are necessary for understanding nuanced meanings. | The audio or video scenes depict the text accurately and each segment of the presentation covers the main conflicts presented in the text. | The scenes are not in logical sequence and do not provide complete depictions of the text. | There is little to no evidence of a planned script. |
| Characterization for VideoPOV and Author Bio for Podcast | Demonstrates strong, thorough understanding of major character(s) and significance of important minor charactersIdentifies well-chosen examples of direct and/or indirect characterization that reveal an original, unique insight about the character. In-depth analysis includes logical and insightful inferences about character development and emphasizes key aspects of the character. | Demonstrates understanding of major character(s)Identifies relevant examples of direct and/or indirect characterization that reveal an insight about the character.Analysis includes logical inferences about character development and emphasizes important aspects of the character. | Demonstrates basic understanding of major character(s)Identifies obvious examples of direct and/or indirect characterization that reveal basic information about the character. Analysis includes obvious and general inferences of character development and does not include important aspects of the character. | Demonstrates little understanding of major character(s) and/or recites plot eventsIdentifies incorrect or unimportant examples of direct and/or indirect characterization that reveals little about the character. Little to no analysis or inferences of character development. |
| Setting for Video\*\*\*\*\*\*Introduction for Podcast | Orients the audience to time and place in a way that captivates and enhances understanding of the work | Has clear details to show understanding  | Has a mix of clear and unclear or undeveloped details | Details are incorrect or absent |
| Quality of Production | Movie was completed and had all required elements. The product was well edited and moves smoothly from scene to scene with proper use of transitions. Enhancements were well used. | Product was completed and contained all required items. Audio and other enhancements were utilized, but not for maximum effect. | Product was made, but had very little if any editing. Fragmented and choppy with little to no video or audio reinforcement. | Product was unedited with no transitions or audio support of any kind. |

**Playlist Rubric**

Soundtrack/Playlist Rubric

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | Poor  | Fair  | Good  | Excellent  |
|  | 0-5 points | 6-12 points | 13-19 points | 20-25 points |
| Song Selection (Theme) | Student has failed to select songs that relate thematically to their selected novel. Their selections may only be superficially related or share a generic topic with the novel.  | Student has selected songs from some chapters that relate inconsistently or inadequately to the major theme(s) of their selected novel.  | Student has selected songs all chapters that relate adequately to the major theme(s) of their selected novel.  | Student has selected songs from all chapters from that relate convincingly to the major theme(s) of their selected novel.  |
| Song Selection (Author’s craft: characterization, tone, setting, diction, imagery, syntax, etc.) | Student does not demonstrate understanding of the authors’ crafts. | Student demonstrates some understanding of how the authors write. | Student demonstrates adequate understanding of how the author creates meaning. | Strategies the authors used are reflected with thorough understanding of how craft and meaning are interconnected. |
| Quotation Connection | Neither quotation is adequate to show understanding of the text | The quotation from either the chapter or song are adequate, but one is less significant than the other | The quotations from both the chapter and the song offer accurate understanding | The quotations from both the chapter and the song offer insightful understanding. |
| Rationales  | Student offers rationales that demonstrate less success in establishing thematic relationships between songs and the novel. Student may have only summarized plot or offered little depth in evaluating thematic connections.  | Student offers rationales, though the clarity of the relationships between the songs and the novel’s major themes is limited or inconsistent.  | Student offers cogent, clear rationales that demonstrate an adequate grasp of the novel’s major theme(s).  | Student offers clear, sophisticated rationales that demonstrate a convincing grasp of the novel’s major theme(s).  |