

AP Literature & Composition

Summer Assignment 2019

A. Wicks

ALL PARTS OF THE SUMMER ASSIGNMENT ARE DUE ON THE FIRST DAY OF SCHOOL.

The written portions of this assignment are worth a total of 150 GOLD POINTS. :)

PART I: Write a Reader Profile. Before you begin the reading assignment for this summer, craft a well written profile of yourself as a reader and writer. What are your strengths and weaknesses in reading and writing? What purposes do reading and writing serve for you? What are your passions and peeves? Be as honest and forthcoming as you possibly can. This portion of the assignment should be 200 - 300 words, typed, printed, and **submitted on the first day of school. (50 gold pts.)**

PART II: Read BOTH of the following: *The Memory Keeper's Daughter*, a 2006 novel by Kim Edwards AND *A Raisin in the Sun*, a play by Lorraine Hansberry first produced in 1959. These titles have appeared on the AP Literature Exam as suggested choices for Free Response Question #3 multiple times (13 for *Raisin* and 3 for *MKD*), meaning that they are both works of **literary merit**.

What characterizes "a work of literary merit"? ... A work of literary merit has a distinctive voice and style, raises social concerns, moves from the particular to the universal, has layered complexity and ambiguity, and deals with basic universal truths.

PART III: READ ACTIVELY!--You should keep a **dialectical journal** as you read both *The Memory Keeper's Daughter* and *A Raisin in the Sun*. This packet has all the info needed to guide you through the successful completion of the AP Lit Summer Reading Assignment, which will count as a 100 point GOLD GRADE. Email Mrs. Wicks if you have questions (awicks@shelbyed.org).

~ PACKET CONTENTS ~

- Pages 1 & 2:** Intro, assignment general info, and explanation of the *dialectical journal*. (A student example of one dialectical journal entry appears on the bottom of page 2.)
- Page 3:** **Elements of Literary Style** -- literary analysis terminology and questions to consider as you write your journal entries. You are not required to answer all of the questions on page 3 . . . it's simply a reference page, good for guiding your literary analysis.
- Page 4:** **RUBRIC** that will be used to grade your dialectical journals, which will count as a 100 point gold grade.
- Page 5:** **Template/format** you should use for your dialectical journals. You may either type or handwrite this assignment.

~ DIALECTICAL JOURNAL ~

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 text. The purpose of a dialectical journal is to identify significant pieces of text and explain the significance. It is another form of highlighting/annotating text and should be used to think about, **digest, summarize, question, clarify, critique, and remember** what is read. It is a way to take notes on what is read using the actual text, so that when you are asked to write an essay about or utilize the information from the text you do not have to re-read the entire piece. Instead, you can search your notes for direct quotes to use as supporting evidence for your opinions. A dialectical journal is also an effective way to assess your comprehension. It can be used with any form of writing: textbook, short story, novel, essay, poem, newspaper article, scientific journal, or any piece of writing students choose.

PROCEDURE for dialectical journal:

1. You need a minimum of ten entries per work (*The Memory Keeper's Daughter* and *A Raisin in the Sun*), which means you will turn in a total of **at least 20 entries** for your summer reading assignment. Each entry should be one to two full paragraphs in length.
2. Please use the formatted chart that you'll find on page 5 of this packet. You may copy and paste the chart into Google Docs and type your responses, or you may print as many pages as necessary if you prefer to hand write your work. **ALWAYS include page numbers, using MLA format.**
3. **NOTE-TAKING/ Choosing Passages from the Text (Left side of the page):**
Look for quotes that seem significant, powerful, thought provoking or puzzling. For example, you might record:
 - Effective and/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

4. NOTE-MAKING/ Responding To the Text (right side of the page):

You can *respond* to the text in a variety of ways. The most important element to remember is that your observations should be *specific and detailed*. You can write as much as you want for each entry, but you must write at least one full paragraph.

Basic 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

Higher Level Responses

- Analyze the text for use of literary devices (tone, structure, style, imagery)
- 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

5. Sample Dialectical Journal Entry: (Yours should look similar to this.)

NOTE-TAKING	NOTE-MAKING
<p>“They carried like freight trains; they carried it on their backs and shoulders-and for all the ambiguities of Vietnam, all the mysteries and unknowns, there was at least the single abiding certainty that they would never be at a loss for things to carry” (2).</p>	<p>O’Brien chooses to end the first section of the novel with this sentence. He provides excellent visual details of what each soldier in Vietnam would carry for day-to-day fighting. He makes you feel the physical weight of what soldiers have to carry for simple survival. When you combine the emotional weight of loved ones at home, the fear of death, and the responsibility for the men you fight with, with this physical weight, you start to understand what soldiers in Vietnam dealt with every day. This quote sums up the confusion that the men felt about the reasons they were fighting the war, and how they clung to the only certainty - things they had to carry - in a confusing world where normal rules were suspended.</p>

NOTICE the following from the student example above:

*The title and author of the work are at the top of the page.

**On the “NOTE-TAKING” side, the passage is copied exactly as it appears in the text, and THE PAGE NUMBER IS INCLUDED IN MLA STYLE.

***On the “NOTE-MAKING” side, the student offers *original*, insightful commentary about the given passage. The length is appropriate. The student used appropriate grammar, usage, and spelling for an academic writing assignment.

Are the sentences long or short? Why do they change? Do they contain many subordinate clauses, or are they often fragments? Are there any digressions or interruptions? Is the word-order straightforward or unconventionally crafted?

2. Pace

Is the writing heavily descriptive, with emphasis on setting and atmosphere, or does it focus on action and plot movement?

3. Expansive/Economical Diction

Is the writing tight and efficient, or elaborate and long-winded? When does the author use one or the other mode, and why?

4. Vocabulary

Are the words simple or fancy? Are they technical, flowery, colloquial, cerebral, punning, obscure (and so on...)?

5. Figures of speech

Are there any metaphors, similes, or symbols? Are there any other uses of figurative language (personification, metonymy, and

so on)?

6. Use of Dialogue

How often does dialogue tell the story? Do we see whole conversations or just fragments? Does the conversation use slang or is it formal? Does it appear natural or contrived? Does the dialogue give a sense of pacing, of pauses, of the unsaid? How much does it substitute for narration?

7. Point of View

Possibilities: first, second, third, omniscient, limited omniscient, multiple, inanimate, free indirect discourse.

8. Character development

How does the author introduce characters, and how do we see their evolution in the story? What is their function and motivation? What kinds of characters are they? Full/round? Stock characters? Stereotypes? Caricatures?

9. Tone

What is the author's attitude? What is the mood of the story? Does the author seem sarcastic? Aggressive? Wistful?

Pessimistic? In love? Philosophically detached? Hopeful? Ironic? Bitter? (And so on...) Whatever the tone, where is it visible in the narrative?

10. Word Color, Word Sound

How much does the language call attention to or depend on the quality of its sound, e.g. through alliteration, assonance, consonance, dissonance, rhythm, unusual word choice, and so on?

11. Paragraph / Chapter Structure

Are paragraphs very short, or are they enormous blocks running across many pages? Are the chapters short or long? How many are there, how are they organized, and why is this important?

12. Time Sequencing / Chronology

How has the author organized the chronology of events? To what effect? What is the work's structural "rhythm"?

13. Allusions

How and how often does the author refer to other texts, myths, symbols, famous figures, historical events, quotations, and so on?

14. Experimentation in Language

Are there any unusual techniques, such as stream-of-consciousness, mixing styles and genres, unusual layout on the page, breaking rules of grammar and form, odd or unstable narrative perspectives, onomatopoeia, and so on?

15. Metafictional techniques

Does the author call attention to his or her own process of narration? Are the narrator's position, role, and thoughts as a storyteller mentioned explicitly in the text? What function does this serve?

Rubric for Dialectical Journal

THE ASSIGNMENT IS DUE ON THE FIRST DAY OF SCHOOL.

- Extra effort is evident.
- You include more than the minimal number of entries.
- Your quotes are relevant, important, thought provoking, and representative of the themes of the novel.
- You can “read between the lines” of the text (inference).
- You consider meaning of the text in a universal sense.
- You create new meaning through connections with your own experiences or other texts.
- You carry on a dialogue with the writer. You question, agree, disagree, appreciate, and object.
- Sentences are grammatically correct with correct spelling and punctuation.

Connected Reader (detailed responses)—80-89:

- A solid effort is evident.
- You include an adequate number of legible entries.
- Your quotes are relevant and connect to the themes of the novel.
- Entries exhibit insight and thoughtful analysis.
- You construct a thoughtful interpretation of the text.
- You show some ability to make meaning of what you read.
- You create some new meaning through connections with your own experiences and the text.
- You explain the general significance.
- You raise interesting questions.
- You explain why you agree or disagree with the text.

Thoughtful Reader (somewhat detailed responses)—75-79:

- You include an insufficient number of entries.
- Sentences are mostly correct with a few careless spelling and grammatical errors.
- You selected quotes that may be interesting to you, but that don't necessarily connect to the themes of the novel.
- Entries exhibit insight and thoughtful analysis at times.
- You make connections, but explain with little detail.
- You rarely make new meaning from the reading.
- You ask simple questions of the text.
- You may agree or disagree, but don't support your views.

Literal Reader (simple, factual responses)—70-74:

- You include few entries.
- Entries exhibit limited insight or none at all.
- You accept the text literally.
- You are reluctant to create meaning from the text.
- You make few connections which lack detail.
- You are sometimes confused by unclear or difficult sections of the text.

Limited Reader (perfunctory responses)—below 70:

- You include very few entries.
- Very little effort is evident.
- You find the text confusing, but make no attempt to figure it out.
- You create little or no meaning from the text.
- You make an occasional connection to the text, and the ideas lack development.
- Sentences contain numerous grammatical and spelling errors.

Note Taking (exact sentences or phrases from the text, page number)	Note Making (my original ideas about the significance of the chosen passage from the text.)