AP Literature & Composition
Summer Assignments 2019-2020

1. Read *Brave New World & Brave New World Revisited* and *How to Read Literature Like a Professor*
2. HTRLLP Outline
3. *BNW* Dialectical Journal
4. Essay
5. Annotated Poem with TPCASTT Poetry Explication
6. AP Contract

**Reading**

*How to Read Literature like a Professor* by Thomas C. Foster (3rd edition)
*Brave New World & Brave New World Revisited* by Aldous Huxley

Students are expected to have read both of these works well in advance of the start of the school year. Both are required reading for the completion of the assignments below.

**Note:** School copies of these texts are provided for you, and must be signed out before Tuesday, June 11th. Many AP students find it valuable and convenient, however, to purchase their own copies of the texts we use in order to write and annotate directly into the text, which cannot be done with school property. Many of our texts are also available for free as ebooks and pdfs online.

**HTRLLP Outline**

Take notes on *How to Read Literature Like a Professor*. Outline each chapter including the main idea and at least 3 supporting details.

**Dialectical Journal**

This must be completed as you read the text. Stop at least after every chapter to annotate in your journal. There is a graphic organizer created in Google Classroom under the assignment “*Brave New World* Dialectical Journal.” Use the formatting example presented, and create a new organizer for each chapter of the text. Each chapter needs to be labeled with number and page numbers, along with a brief summary of the chapter.

There are two columns labeled Content and Personal Response. For each chapter, you are looking for significant passages that exemplify major events in the text or literary elements. Consider plot development, shifts in tone or point of view, character development, theme, sentence structure, diction, imagery, figurative language, etc. Please see attached for an example.
Essay
After reading *Brave New World* & *Brave New World Revisited* and *How to Read Literature like a Professor*, apply the novel to a chapter of your choice in Foster. Your response should be approximately 5 paragraphs, 800-1000 words in length. This should be in proper MLA format (Times New Roman, 12 point font, double spacing, proper header, and page numbering). This essay will be due on the first day of school. Essays submitted after the due date will not be eligible for full credit. Please see the attached AP Essay Scoring Rubric for grading expectations.

Annotated Poem & TPCASTT Poetry Explication
Peruse the attached list of poets. Decide on a poet from the list, and select a poem of your choosing written by that poet to work with for this assignment. (**Important Note:** No poem may be selected by more than 1 student. Once you’ve chosen your poem, you must post to Google Classroom with the author and title of the poem you’ve selected.) Closely read and annotate the poem on a piece of paper. The annotated poem must be handwritten and turned in by the first full day of Academics. Please see attached for an example of an appropriately annotated poem. In addition, you must then use your selected poem to complete a TPCASTT poetry explication. Be thorough and prepared to present your analysis during your first academic cycle.

AP Contract
Please see attached for the AP coursework agreement. You and your parent must sign and date this before the first day of school.

A Note about Academic Honesty:
**If any part of this assignment** is found to be plagiarized from another classmate, online source, etc., you will receive a grade of 0 for the entire assignment and be referred to the Academic Coordinator for discipline per the Student Handbook guidelines.

All work must be submitted through Google Classroom unless explicitly stated otherwise. Use of Google Classroom is a requirement for this course.
Dialectical Journal Example

*The Tragedy of Romeo & Juliet*
Act V, Scene i, pgs 1130-1133

**Summary:** Balthasar tells Romeo that Juliet is dead. Romeo finds a poor apothecary to purchase poison from so that he may die with Juliet. He leaves with Balthasar to go to the Capulet’s tomb in Verona.

<table>
<thead>
<tr>
<th>Content</th>
<th>Personal Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Romeo: I dreamt my lady came and found me dead (Strange dream that gives a dead man leave to think!) And breathed such life with kisses in my lips That I was revived and was an emperor.” (lines 6-9)</td>
<td>In this soliloquy, Romeo presages his death later in the act, and that Juliet would kiss his lips. In reality, Juliet kisses him not to breathe life, but instead to find death in the form of poison left on his lips.</td>
</tr>
<tr>
<td>“Romeo: The I defy you, stars!” (line 24)</td>
<td>This refers to the theme of fate being a driving force of this play. Romeo challenges that he will not live sadly without Juliet, as he presumes fate intends.</td>
</tr>
<tr>
<td>“Romeo: I do remember an apothecary And hereabouts he dwells, which late I noted In tattered weeds, with overwhelming brows, Culling of simples. Meagre were his looks, Sharp Misery had worn him to the bones; And in his needy shop a tortoise hung…” (lines 37-42)</td>
<td>The apothecary and the apothecary’s home is described here as very poor. Extreme poverty can make people take desperate actions for money.</td>
</tr>
<tr>
<td>“Romeo: There is gold - worse poison to men’s souls, Doing more murder in this loathsome world, Than these poor compounds that thou mayst not sell. I sell thee poison; thou hast sold me none.” (lines 80-83)</td>
<td>Romeo compares gold to poison and tells the apothecary that the gold is the worst of the two. Romeo is correct here, as gold has made the apothecary willing to sell the poison, which he admits is against both the law and his own moral judgment.</td>
</tr>
</tbody>
</table>
AP Essay Scoring Rubric

General Explanation: Your score reflects my judgment of your essay’s quality as a whole. I reward you for what you do well and ignore what doesn’t work. There may be flaws in analysis, prose style, and/or mechanics. However, an essay with too many distracting errors in grammar and mechanics will not be scored higher than a 3. All essays will be thought of as above or below a 5, which is an essay that doesn’t say very much but says it rather well. An essay receiving a 5 or above MUST address the work’s meaning as a whole and not simply identify an author’s techniques. Essays below a 5 make significant errors in interpretation, inadequately address the prompt, and/or do not address the meaning or the work as a whole.

9 (98): These essays meet all the criteria for 8 papers but not particularly persuasive, well-reasoned, and insightful – rich in content, unique in voice, and stylistically elegant.

8 (94): An 8 essay is a carefully reasoned critique of the strategies the author has used in the work. The writer offers a plethora of appropriate textual support and commentary, demonstrates a stylistic command of language, and is mechanically sound. The sentence structure is fluid and varied; the diction mature and sophisticated. These essays are in-depth (at least 2 pages and often more), show a significant understanding of literary techniques and terminology, and relate all observations to the meaning of the work.

7 (88): Essays earning a 7 fit the descriptions of 6 essays, but they are distinguished by fuller analysis and stronger prose style. They are significantly more than competent.

6 (84): Six essays reasonably evaluate the argument, work, or task asked for by the prompt. Their views are accurate, the commentary on important elements generally sound. They do not have the depth, elaboration, or detailed related to the meaning of the work that essays which earn higher scores do, yet they are logically ordered, well-developed, and unified around a clear organizing principle. A few lapses in diction or syntax may be present, but for the most part, the prose of 6 essays conveys the writer’s ideas clearly.

5 (78): Essays earning a 5 plausibly evaluate the work, argument, or tasks, but the reasoning is limited or unevenly developed. A few lapses in diction or syntax may be present, but for the most part, the prose of a 5 essay conveys the writer’s ideas clearly. A 5 essay doesn’t say much, though it makes no significant errors of interpretation and says what it does rather well. These essays are typically competent by superficial.

4 (74): Four essays respond inadequately to the question’s tasks or argument. These essays may misinterpret or misrepresent a significant part of the work, inadequately develop ideas, remain unclear or unconvincing, or never address the meaning of the work as a whole. The prose usually conveys the writer’s ideas adequately, but have inconsistent control over such elements of writing as organization, diction, and syntax.

3 (68): Essays earning a 3 fit the description of a 4 essay, but are particularly unsuccessful in the attempt to evaluate the work, tasks, or argument stated in the prompt, OR are particularly inconsistent in their control of the elements of writing.

2 (64): Essays earning a 2 demonstrate little or no success in evaluating the question. Some may substitute another related task. The prose of 2 papers may reveal consistent weaknesses in grammar or other basics of composition. These essays are characteristically brief.

1 (58): Essays earning a 1 are particularly simplistic in their response, inadequately short in length, and may reveal consistent weaknesses in grammar or other elements of composition.
Annotated Poem: Poet Options

Please choose a poet from the list below. Select a single poem from the poet’s collected works, and check Google Classroom to ensure no one else has selected this poem. Annotate a printed copy of the poem by hand, to be submitted in class. Finally, complete a TPCASTT poetry explication analysis of your selected poem.

<table>
<thead>
<tr>
<th>Poet Options</th>
<th>Poet Options</th>
</tr>
</thead>
<tbody>
<tr>
<td>Auden, W.H.</td>
<td>Herrick, Robert</td>
</tr>
<tr>
<td>Ashbery, John</td>
<td>Hongo, Garrett</td>
</tr>
<tr>
<td>Bishop, Elizabeth</td>
<td>Hopkins, Gerard Manley</td>
</tr>
<tr>
<td>Blake, William</td>
<td>Hughes, Langston</td>
</tr>
<tr>
<td>Bradstreet, Anne</td>
<td>Hughes, Ted</td>
</tr>
<tr>
<td>Brathwaite, Edward Kamau</td>
<td>Jonson, Ben</td>
</tr>
<tr>
<td>Brooks, Gwendolyn</td>
<td>Keats, John</td>
</tr>
<tr>
<td>Browning, Elizabeth Barrett</td>
<td>Kinnell, Galway</td>
</tr>
<tr>
<td>Browning, Robert</td>
<td>Komunyaka, Yusef</td>
</tr>
<tr>
<td>Burns, Robert</td>
<td>Kumin, Maxine</td>
</tr>
<tr>
<td>Cervantes, Lorna Dee</td>
<td>Larkin, Philip</td>
</tr>
<tr>
<td>Chaucer, Geoffrey</td>
<td>Lowell, Robert</td>
</tr>
<tr>
<td>Clifton, Lucille</td>
<td>Lee, Li-Young</td>
</tr>
<tr>
<td>Coleridge, Samuel Taylor</td>
<td>Marvell, Andrew</td>
</tr>
<tr>
<td>Collins, Billy</td>
<td>Milton, John</td>
</tr>
<tr>
<td>Cummings, E.E.</td>
<td>Moore, Marianne</td>
</tr>
<tr>
<td>deNiord, Chard</td>
<td>Plath, Sylvia</td>
</tr>
<tr>
<td>Doolittle, Hilda (H.D.)</td>
<td>Pope, Alexander</td>
</tr>
<tr>
<td>Dickinson, Emily</td>
<td>Pound, Ezra</td>
</tr>
<tr>
<td>Donne, John</td>
<td>Rich, Adrienne</td>
</tr>
<tr>
<td>Dove, Rita</td>
<td>Sexton, Anne</td>
</tr>
<tr>
<td>Dunbar, Paul Laurence</td>
<td>Shelley, Percy Bysshe</td>
</tr>
<tr>
<td>Dylan, Bob</td>
<td>Silko, Leslie Marmon</td>
</tr>
<tr>
<td>Eliot, T. S.</td>
<td>Simic, Charles</td>
</tr>
<tr>
<td>Erdrich, Louise</td>
<td>Song, Cathy</td>
</tr>
<tr>
<td>Frost, Robert (excluding “The Road Not Taken”)</td>
<td>Stevens, Wallace</td>
</tr>
<tr>
<td>Gordon, George (Lord Byron)</td>
<td>Tennyson, Lord Alfred</td>
</tr>
<tr>
<td>Hardy, Thomas</td>
<td>Walcott, Derek</td>
</tr>
<tr>
<td>Harjo, Joy</td>
<td>Whitman, Walt</td>
</tr>
<tr>
<td>Heaney, Seamus</td>
<td>Wilbur, Richard</td>
</tr>
<tr>
<td>Herbert, George</td>
<td>Williams, William Carlos</td>
</tr>
<tr>
<td></td>
<td>Wordsworth, William</td>
</tr>
<tr>
<td></td>
<td>Yeats, William Butler</td>
</tr>
</tbody>
</table>
Annotated Poem Example

**Tone:** Celebratory, Admiration

**Language:** Technical, Colloquial, Conversational, Multifaceted

**Digging**

Between my finger and my thumb
The squat pen rests; as snug as a gun.

Under my window a clean rasping sound
When the spade sinks into gravelly ground:
My father, digging. I look down

Till his straining rump among the flowerbeds
Bends low, comes up twenty years away
Stooping in rhythm through potato drills
Where he was digging.

The coarse boot nestled on the lug, the shaft
Against the inside knee was levered firmly.
He rooted out tall tops, buried the bright edge deep
To scatter new potatoes that we picked
Loving their cool hardness in our hands.

By God, the old man could handle a spade,
Just like his old man.

**Memory #2**

My grandfather could cut more turf in a day
Than any other man on Toner’s bog.
Once I carried him milk in a bottle
Corked sloppily with paper. He straightened up
To drink it, then fell to right away
Nicking and slicing neatly, heaving sods
Over his shoulder, digging down and down
For the good turf. Digging.

The cold smell of potato mold, the squelch and slap
Of soggy peat, the curt cuts of an edge
Through living roots awaken in my head.
But I’ve no spade to follow men like them.

**Acceptance**

Between my finger and my thumb
The squat pen rests.
I’ll dig with it.

Seamus Heaney
### TPCASTT Template

**TPCASTT: Poem Analysis Method:** title, paraphrase, connotation, diction, attitude, tone, shift(s), title revisited and theme

<table>
<thead>
<tr>
<th><strong>Title</strong></th>
<th>Before you even think about reading the poetry or trying to analyze it, speculate on what you think the poem might be about based upon the title. Often time authors conceal meaning in the title and give clues in the title. Jot down what you think this poem will be about…</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Paraphrase</strong></td>
<td>Before you begin thinking about meaning or trying to analyze the poem, don't overlook the literal meaning of the poem. One of the biggest problems that students often make in poetry analysis is jumping to conclusions before understanding what is taking place in the poem. When you paraphrase a poem, write in your own words exactly what happens in the poem. Look at the number of sentences in the poem—your paraphrase should have exactly the same number. This technique is especially helpful for poems written in the 17th and 19th centuries. Make sure that you understand the difference between a paraphrase and a summary. This must be approximately the same length as the poem itself. If it is not, you are summarizing.</td>
</tr>
<tr>
<td><strong>Connotation</strong></td>
<td>Although this term usually refers solely to the emotional overtones of word choice, for this approach the term refers to any and all poetic devices, focusing on how such devices contribute to the meaning, the effect, or both of a poem. You may consider imagery, figures of speech (simile, metaphor, personification, symbolism, etc), diction, point of view, and sound devices (alliteration, onomatopoeia, rhythm, and rhyme). It is not necessary that you identify all the poetic devices within the poem. The ones you do identify should be seen as a way of supporting the conclusions you are going to draw about the poem.</td>
</tr>
<tr>
<td><strong>Attitude</strong></td>
<td>Having examined the poem's devices and clues closely, you are now ready to explore the multiple attitudes that may be present in the poem. Examination of diction, images, and details suggests the speaker's attitude and contributes to understanding. Remember that usually the tone or attitude cannot be named with a single word. Think <em>complexity.</em></td>
</tr>
</tbody>
</table>
| **Shift** | Rarely does a poem begin and end the poetic experience in the same place. As is true of most us, the poet's understanding of an experience is a gradual realization, and the poem is a reflection of that understanding or insight. Watch for the following keys to shifts:  
  - key words, (but, yet, however, although)  
  - punctuation (dashes, periods, colons, ellipsis)  
  - stanza divisions  
  - changes in line or stanza length or both  
  - irony  
  - changes in sound that may indicate changes in meaning  
  - changes in diction |
| **Title revisited** | Now look at the title again, but this time on an interpretive level. What new insight does the title provide in understanding the poem. |
| **Theme** | What is the poem saying about the human experience, motivation, or condition? What subject or subjects does the poem address? What do you learn about those subjects? What idea does the poet want you take away with you concerning these subjects? Remember that the theme of any work of literature is stated in a complete sentence. |

Name __________________________________________ Title of Poem __________________________________________
AP Literature & Composition Contract 2019-2020

*From College Board,* “The AP English Literature and Composition course aligns to an introductory college-level literary analysis course. The course engages students in the close reading and critical analysis of imaginative literature to deepen their understanding of the ways writers use language to provide both meaning and pleasure. As they read, students consider a work’s structure, style, and themes, as well as its use of figurative language, imagery, symbolism, and tone. Writing assignments include expository, analytical, and argumentative essays that require students to analyze and interpret literary works.”

**Learning Responsibility**

As you carefully consider taking an Advanced Placement course, you must also contemplate your time commitments to other academic, extracurricular, volunteer, and employment commitments. Immense out-of-class time and preparation is required for success in this course. Students must be self-motivated and disciplined. All assignments must be completed with depth of thought and careful consideration if success is to be expected. Learning is the sole responsibility of the student, and in order to supplement the learning done in class, students must continuously work independently to master material. Attendance and participation daily in class are also crucial.

**Google Classroom**

Use of Google Classroom is mandatory for this course. All work must be submitted via Google Classroom, unless otherwise noted. No work simply emailed or shared with me will be accepted.

**Homework**

The daily average homework assignment will be 60 minutes. These assignments will consist of reading that will be vital to our class discussions the following day. Students must plan their time accordingly. Careful planning will help students avoid being overwhelmed by workload and deadlines.

**Late Work**

Students are provided with work well in advance of deadlines for proper planning. Work submitted late will be penalized 20 points per day. As such, no work will be accepted after five days. I will also never accept late work that is incomplete. I do understand that there are exceedingly rare times when things happen beyond a student’s control. In this event, please see me.

**Reading**

Students are expected to read everything that is assigned. Reading plot summaries on the Internet will not be fruitful, and if that path is chosen, it will be painfully obvious to the class and me.

**Conferences**

Due to the nature of our 2-week cycles, it is mandatory that all AP Literature & Composition students check in with me at least once per shop cycle for a verbal conference. This can be done in person after school or via Google Hangouts during scheduled hours. These
conferences are essential to ensure students are on track with intensive reading and writing shop week assignments. There may be a grade assigned to these meetings based upon the discussion. These conferences may be either individual or completed in a group.

In addition, I am available to discuss any issues, problems, or concerns at length after school on Tuesdays, or any other day in brief. Please do not hesitate to contact me with questions or concerns via email (asims@dimanregional.org) or Google Classroom.

**Department Grading Policy**

- Homework & Class Work: 20%
- Shoptime Assignments: 20%
- Quizzes: 20%
- Tests & Writing Assignments: 40%

**Academic Dishonesty**

Much has been written about the complex, classic literature we review for this course. Consider your work to add to that breadth of knowledge, not steal from it. Any form of plagiarism in this class will result in appropriate academic discipline according to the Student Handbook, including a grade of 0 on the assignment in question and referral for further discipline from Administration. (Please see here: [https://owl.english.purdue.edu/owl/resource/589/01/](https://owl.english.purdue.edu/owl/resource/589/01/) for extensive definitions of plagiarism.)

*I have read the statements included here regarding my/my student’s participation within the AP Literature and Composition course. I acknowledge all points included herein and agree to adhere to these standards of behavior.*

Please sign and date:

Student Name: ________________________________

Student Signature: ___________________________ Date: ______________

Parent Name: _________________________________

Parent Signature: ____________________________ Date: ______________
AP Literature Summer Assignments

The Checklist

- Read *How to Read Literature like a Professor* by Thomas C. Foster
  - Outline text as you read
- Read *Brave New World/Brave New World Revisited* by Aldous Huxley
  - Dialectical Journal
  - Essay
- Annotate Poem
  - TPCASTT Poetry Explication
- AP Contract