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2017 Summer Reading
AP English Literature and Composition – 12th Grade

“Every man who knows how to read has it in his power to magnify himself, to multiply the ways in which he exists, to make his life full, significant and interesting” ~ Aldous Huxley

Dear Students and Parents/Guardians,

Summer reading is an expectation of all Pre-AP and AP English students attending Silver High School. Academic success is largely determined by reading ability, and reading critically, like most skills, improves with practice. The summer reading assignments will help students prepare for the rigorous work they will engage in during the upcoming school year and is the foundation for that curriculum. AP courses are college level classes and thus include the reading of college level texts. There may be adult themes explored in assigned texts. Concerned parents are urged to research and/or read the texts before their students and discuss any objections with the grade level contact listed above. Alternate texts can be assigned.

We recommend that students purchase the books, as this allows them to annotate as they read, an active reading practice that encourages deeper engagement with the text. However, purchasing the books is not a requirement. If the student chooses to borrow rather than to purchase a book, he or she should take detailed notes in a notebook for use in future discussion of the work. The borrowed book may also need to be brought to class for assignments.

Due Dates

The summer reading assignments should not be put off until the last week of summer, as this does not promote deep analyses of the texts. Students should be encouraged to plan time throughout the summer to complete this work, imposing deadlines for the completion of each text and the accompanying assignments. Students who register for an AP or Pre-AP course before the end of the 2016-2017 school year will be expected to turn in all assignments on the Friday of the first full week of school. Students who register for the course over the summer, must contact the instructor whose email is provided at the top of the summer reading letter to discuss whether an extension will be granted. This will be dependent on how late into the break the student registers. If students enroll in the class after school starts, the instructor will use his or her discretion to determine a fair amount of time in which the assignments will be expected. These assignments are a course requirement even if a student enrolls after the first grading period. Students who do not complete their summer reading assignments on time may have the opportunity to turn assignments in late but will suffer a reduction in points. These assignments will make up 20% of students’ grades for the first grading period or quarter. Students will have additional assignments connected to these readings as well. Happy Reading!

9 th Grade Pre-AP Eng I (assignments attached)	10 th Grade Pre-AP Eng II (assignments attached)	11 th Grade AP Lang and Comp (assignments attached)	12 th Grade AP Lit and Comp (assignments attached)
Mythological research <i>The Alchemist</i> -Paulo Coelho	Biblical research <i>The Things They Carried</i> -Tim O’Brien	50 AP Language and Literature Terms (Cards) Choose one of the pairs of books listed on the first page of the assignment. The books are thoughtfully paired. Do not mix and match fiction and non-fiction pieces.	<i>How to Read Literature Like a Professor</i> - Thomas C. Foster (resource) <i>Song of Solomon</i> – Toni Morrison Choose ONE of the following: <i>A Thousand Splendid Suns</i> -Khaled Hosseini <i>The Namesake</i> -Jhumpa Lahiri <i>Love Medicine</i> -Louise Erdrich <i>The Road</i> -Cormac McCarthy

Note: Summer reading is not to be treated as group work; this will be considered plagiarism.

Personal Baggage Reading Project

Do this with *A Thousand Splendid Suns*, *The Namesake*, *Love Medicine*, OR *The Road*

Directions: Create a container, like a purse, suitcase, urn, bowl, backpack, etc, that represents one of the main characters from the book you read. Fill the container with ten items that represent some aspect of your character's personality or experience. For each item and the container, write an explanation of the item's significance. Make sure to focus on a single character.

Abbreviated Example:

- For the book *Night*, I would try to find a metal bowl, maybe a large dog bowl, and I would bang it up so that it looked really mistreated. I would explain that the bowl represents Eliezer because since being deported from Sighet, he has become like an empty bowl, not only physically, for food is always a scarcity in the camp, but also spiritually, as he explains that the things he has witnessed and endured have "murdered [his] God" (34) and left him with "a great void" (69). The fact that the bowl is battered represents the daily mistreatment of camp prisoners but also represents the twenty-five lashes that Eliezer took from Idek, after catching him with the Polish girl (56-58).
- The first object I would put in the bowl is a spoon. I would explain that the spoon represents the day Eliezer spent when his father had to remain in camp and undergo a selection, while Eliezer went to work. A knife and a spoon were all the father had to give to his son in the event that he did not make it through the selection (75). These objects seem like such an insignificant inheritance, but they were Eliezer's father's only worldly possessions and could be useful to Eliezer if he was left alone in the camp.
- I would also copy a page from one of the first five books of the Bible, the Torah, and place it in the bowl. I would fold it up very small so that it took up very little room. I would explain that this represents the way Eliezer's faith has been diminished. It used to fill him up completely, but since being in the camp, it does not satiate his soul. Yet, he cannot completely let go of his faith, even in the worst of times. After being evacuated from Buna, Eliezer realizes that Rabbi Eliahu's son has abandoned his father. Surrounded by dead and dying men, Eliezer breaks down and prays "Oh God, Master of the universe, give me the strength never to do what Rabbi Eliahu's son has done" (91).
- I would also include a small baggy of ashes in the bowl. My analysis would explain that this represents the constant threat of the crematoria that has been present since the first night in camp when Eliezer was confronted with the flames and "the smell of burning flesh" (28).
- I would also include a braid of blond hairs (cut from a doll or something) to represent Tzipora. The last image Eliezer has of his little sister is watching her walk away and his mother "stroking [his] sister's blond hair" (29).

Please note—each piece included is supported with properly quoted textual evidence. You will present your project to a small group (to be assigned) of your peers for a grade and receive a

grade for

DIALECTICAL JOURNAL

Do this with Song of Solomon

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 you have read. It is a way to take notes on what you've 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.

To set up a dialectical journal, you may simply fold a piece of paper in half. On the left hand side of the page, title the column, *Note Taking*. On the right hand side of the page, title the column, *Note Making*. The left hand column is where you will write the sentence/s or phrase/s from the text that you believe illustrates a significant idea. You should put quotation marks around the sentence/s to show that they are someone else's words. If the passage you use is more than one or two sentences, you may abbreviate it in the following manner, using ellipses (three dots in place of the words that are missing at the end) and cite the page in the parenthetical.

Example from Song of Solomon:

"Like the keeper of the lighthouse, she regarded it as a mooring, a checkpoint, some stable visual object that assured her that the world was still there; that this was life and not a dream..." (11).

THE ABOVE INFORMATION WAS TAKEN DIRECTLY FROM THE FOLLOWING SOURCE:

<http://www.esubjects.com/curric/general/supplements/DialecticalJournal.pdf>

Feel free to play with the topics for your dialectical journals; you may pull out passages you have questions about, passages on specific characters, passages on specific symbols, passages which build themes, or passages that demonstrate the style of the specific author. Feel free to comment on diction, tone, style, voice, etc. The important thing is that you have **something to say** about the passage. Your comments should be developed and demonstrate higher level thinking which goes well beyond plot summary. Please AVOID plot summaries. We are looking for evidence that you are thinking as you are reading. The AP literature course is focused on *close reading of works*. This summer, we want you to practice *close reading*. The dialectic journals will provide an organized way for you to record your thoughts. We challenge you TO THINK. There are no wrong answers. HOWEVER, avoid using Spark notes during your reading, instead, use YOUR BRAIN! We have attached some sample "journals" to guide you.

Dialectic Journals in a Nutshell!

- 1. You need a minimum of ten entries from Song of Solomon; your ten responses are minimally one to two paragraphs in length.**
- 2. Please use the format we have attached.**
- 3. For the TEXT ("*note taking*") column, your entries may include the following:**
 - Meaningful or striking quotations or paraphrasing of important passages
 - Confusing or difficult quotations or passages
 - Evidence of theme, tone, mood, character development, plot complication, setting significance, etc.
 - Vocabulary work in context

- Figurative language such as metaphors, similes, personification, etc.
- 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

4. For the RESPONSE (“*note making*”) column, you have several ways to respond to a text:

- Raise questions about the beliefs and values implied in the text
- Give your personal reactions to the passage
- Discuss the diction (vocabulary) used
- Discuss what makes the quote or passage meaningful, striking, or important
- Discuss how theme is shown
- Discuss the meaning and/or effect of figurative language
- Discuss the character's role and/or the values of the character
- Discuss the importance of setting
- Tell what it reminds you of from your own experiences
- Write about what it makes you think or feel
- Argue with or speak to the characters or author
- Comment on the relevance of a passage to its historical context or to the present
- Identify recurring symbols or images

Sample dialectic journal from *The Things They Carried (O'Brien)*

Note-taking (Quotation from the text)	Note-making (Your response to the text)
“-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” (10).	(R) 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.

Sample from *Song of Solomon (Toni Morrison)*

Note-taking	Note-making
“Like the keeper of the lighthouse, she regarded it as a mooring, a checkpoint, some stable visual object that assured her that the world was still there; that this was life and not a dream...” (11).	The watermark confirms the relationship Ruth has with her husband, Macon; one of contempt and distance, one in which she has been repeatedly denied her existence as a powerful human being, but instead is treated with scorn or as somehow only worthy to have sex, bear children, care for the house. The watermark began as an expression of how she sees beauty in the world and ends as a reminder of her vision denied. At once, it gives her strength to go on AND makes her feel trapped. It is the truth of her life.
“Fluky about her own name at twelve, how much more fluky she'd become since then Macon could...” (19).	The reader is made to love Pilate. Love her because Macon can't stand her. Love her because even at birth she breaks free of what conventional society expects of her. Her father does it for her. He gives her a man's name and to boot it is the epitome of what most good Christians would consider evil or traitorous...Pilate, the man who callously condemned Christ to death. She is everything Macon is not. She sings. He is stoical. She loves. He only feels contempt and disgust. She is colorful. He is drab. She makes and sells alcohol (which was illegal). He is the legitimate businessman. She has compassion. He cares nothing for his fellowman; he only cares about money. She is strength in her femininity, strength in a wholly female kind of way that has nothing to do with the docile stereotypes of women or the man hating stereotypes of women, nothing conventional. She is the epitome of life. She simply is, and is not ashamed.

Note-taking (this sample is from <i>To Kill a Mockingbird</i>)	Note-making
<p>“...as I read the alphabet a faint line appeared between her eyebrows, and after making me read most of <i>My First Reader</i> and the stock market quotations from the <i>Mobile Register</i>, she discovered that I was literate and looked at me with more than faint distaste. Miss Caroline told me to tell my father not to teach me anymore, it would interfere with my reading” (21).</p>	<p>The novel takes place during the Depression, a time when kids like Scout had almost nothing to look forward to and no prospects for a better future. Scout speaks often of how dirty the kids are, how poor everyone is (so poor that no one notices that anyone else is in any better or worse shape than they are). Miss Caroline does not seem to understand that she is probably one of the few things standing between the kids of that era and total disaster. Her job is so important because she can give them the entire key to a better life. Instead, she singles kids out for mistreatment, demeans the children in front of each other, and does not try to inspire the kids in her class.</p> <p>Adults during the Depression had to have been afraid, afraid of starvation, afraid of losing their jobs. Perhaps Miss Caroline is so harsh partly because she is inexperienced, but maybe she is afraid that if she does not run her classroom like factory (everyone doing the same thing at the same time) that she will lose her job. Maybe she thinks the kids genuinely need her to be so critical and rigid. Fear makes people react to their surroundings instead of acting rationally. Perhaps fear is a theme in this book, fear of poverty, fear of failure, fear of other races. I will use fear as a purpose for reading as I continue through the chapters, noting who is acting out of fear and who is acting rationally. Perhaps those conclusions will lead me to the theme of the novel.</p>

*As you read your novels, consider some of the AP Literature Open-Ended Prompts. You may be asked to write an essay the first few weeks of school for one of your novels:
http://mseffie.com/AP/Open_Questions.pdf

IMPORTANT NOTE: We use the Foster book all year long. Arrange to buy or borrow a copy to use until May.