Welcome to AP English Literature and Composition! I hope you’re looking forward to next year’s class as much as I am! The class itself is much like a Book Club for novels you may not ordinarily read on your own, but I assure you, we will discover all novels we share have so much to offer once we discuss them. In order to make the most of our time together, we have three activities to complete over the summer.

Task #1: Novel Study with Annotations

To build a foundation for some amazing discussions and to lay groundwork for the AP Literature and Composition exam in May, you are required to read *The Poisonwood Bible* by Barbara Kingsolver. You may have either an electronic version or hard copy of the book as long as you annotate your observations while you read. Please avoid (free) PDF versions of the book because they tend to omit crucial punctuation, important paragraphing, and occasionally some portions of the text.

As you read, annotate the novel using skills we covered in AP Language and Composition the last week of school.

- Mark any “Aha!” moments when you come across words and/or phrases that either enlighten you or stand out because of the diction, syntax, or tone.
- Note any significant historical references like the rule of Lumumba or the “Rumble in the Jungle.” Also look at the importance of objects like the Range Rover or the Betty Crocker cake mix.
- If you come across unique use of literary devices and methods, mark those, but please stay away from basic simile, personification, onomatopoeia, or a one-sentence metaphor. It’s time to find newer devices we have yet to explore thoroughly.
- Do you have questions – either about the author’s purpose or the story itself? Mark those so we can get clarification from our classmates when we return in the fall.

Good readers savor good literature, so don’t make this a race to the finish. Try to span your quiet reading times over the course of (at least) several weeks. Plan how to divide the book into reasonable sections, then set a timeline for completion of the section. Remember, trying to speed read a book the week before school starts does not give even the best readers time to enjoy the subtleties that make it unique. Likewise, relying on supplemental guides like Spark Notes, while readily available, cannot help a reader learn to appreciate the author’s style, a crucial part of our literary study. Avoid them. Take your time reading – and even rereading – words and ideas worth remembering!

Be prepared to discuss the elements of the novel (such as motif, characterization, tone, symbol, allusion, point of view, and literary devices) as soon as we arrive the first day of school.
Task #2: Poetry Analysis

Your assignment is to choose either a British or an American poet from the 17\textsuperscript{th} century to the present. Please avoid using poets you may have studied before in English I through English III. The author you choose – like their works – should reflect the sophistication of an AP Literature course.

Step #1 -- Collect and print five poems by your poet. I am listing below some possible poets with “starter” poems. You can access works on the internet through various web sites available in school, in the public library, or at home.

Matthew Arnold: “Dover Beach”
Elizabeth Bishop: “In the Waiting Room”
Robert Browning: “My Last Duchess”
John Donne: “A Valediction: Forbidding Mourning”
Paul Laurence Dunbar: “Frederick Douglass”
John Crowe Ransom: “Bells for Whiteside’s Daughter”
Ron Rash: “Speckled Trout”
William Shakespeare: Any Sonnets
Percy Bysshe Shelley: “Ozymandias”
Wallace Stevens: “Sunday Morning”
Dylan Thomas: “Do not go gentle into that good night”
William Carlos Williams: “Danse Russe”
William Butler Yeats: “The Second Coming”

Step #2 -- You will color-mark all five poems using colored pencils. Please follow the directions below.

**General Guidelines for Color-Marking Poetry:**

Color-marking is a way of constructing a kind of visual diagram that will serve as a map, of sorts, to guide you through analysis of a poem.

For the color-marking assignment, you will need a package of colored pencils. Eight to ten different colors should be sufficient.

- Color-mark each of the five poems, making note of both appealing and confusing aspects. Read the poem aloud at least once to get a feeling for the poet's diction. Then read it again many times because poetry is a multi-dimensional language and we deal with different layers: intelligence, senses, emotions, and imagination.

- Then mark with a different color each type of device, motif, or idea (such as theme or sound) that stands out in the passage.

You will also need to be familiar with the following terms and definitions:

**diction**- the writer's choice of words

**image**- a word or group of words that evoke a response to at least one of the five senses. Make every attempt to go well beyond visual images.
pattern: the clear repetition of specific literary devices/words or phrases/syntax/motifs/themes, not necessarily in uninterrupted succession.

punctuation: unique punctuation that adds to meaning (like italics, question marks, dashes, etc.)

motif: a repeated pattern of any kind within a work.

style – the author’s use of patterns, language, and structure (enjambment, punctuation, stanza, etc.)

Make your color-marking specific, focusing on individual words or groups of words rather than entire passages (sentences or groups of sentences).

***Your color-markings should include diction (both denotation and connotation), repetition, allusion, word positions, symbols, images (for combined senses), metaphor, simile, alliteration, assonance, rhyme scheme, meter, hyperbole, irony, paradox, structure, and many other aspects.***

- Consider these 4 aspects and write brief responses (in the form of “Notices and Wonders”) either on the back of your color-marked poem or on attached paper:
  - SPEAKER - who is the voice or persona speaking in the poem? Hint: It is rarely the poet.
  - SETTING - where and/or when is the speaker speaking?
  - STRUCTURE – What does the poem look on the page? How is this "look" relevant to the poem's central purpose and theme?
  - STYLE – How might the poetic techniques and devices affect meaning?

- Be ready to use your color-marking when we return in the Fall to discuss the following questions:
  - Is one color predominant? Why?
  - Is there a logical progression of images or ideas/image patterns, and/or motifs from one type to another? Is the progression illogical? Why?
  - How do the images, image patterns, and motifs reinforce and/or illustrate the content of the passage? In other words, what is the relationship of the scene to the images, image patterns, and motifs used to describe it? Imagery reinforces content by giving it emphasis, by making it fresh (an unusual or creative use of imagery), and/or by adding irony (the imagery seems to contradict the content or describe it in terms of opposite qualities).
  - Is there a specific tone or mood created by the color-marked material? What is the speaker's attitude toward the subject of the poem? Is it different from the poet's attitude? Does the tone change? When and why?
  - What inferences can the reader draw about the use of particular images, literary devices, and/or motifs?
  - What might be the poet's central purpose and theme?
  - What words and/or poetic devices does the poet use to create and emphasize the poem's central purpose and express a theme?

Remember, you are color-marking individual words and phrases that are significant aspects of the author's techniques, such as his or her development of metaphor or of a motif. DO NOT COLOR-MARK ENTIRE SENTENCES OR GROUPS OF SENTENCES.

The best color-markings show your consideration of every possible aspect of the author's techniques. THE MORE COLORS AND THE MORE CATEGORIES YOU HAVE, THE BETTER. Just don’t forget to include a key for your colors.

This portion of the assignment will be formatively assessed the first day of school using the following rubric. A summative assignment will follow within the first two weeks of school.

Name ___________________________________________ Total Score: ________/50 points

Completeness _____/25

_____ / 5 poems are attached and color-marked (10 points)

_____ / Poems are all by same author (1 point)

_____ / Poems fall within the assigned literary eras (1 point)

_____ / Poems are appropriate for AP content (4 points)

_____ / Color-marking is insightful (4 points)

_____ / Annotations show with specific and insightful comments (5)

Understanding : 25 points

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
<th>0</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understanding</td>
<td>All marking and annotations (5) show considerable original analysis; focus on lines within each poem; contain significant analysis of main points; are of appropriate depth and breadth; and follow prescribed format.</td>
<td>Majority (4) of responses show some original analysis; focus on lines within each poem; contain substantial analysis of details about main points; are of appropriate depth and breadth; and follow prescribed format.</td>
<td>Most (4) responses show some original analysis; some focus on lines within each poem; contain support for / details about main points; are of appropriate depth and breadth; and follow prescribed format.</td>
<td>Some (3) responses show an attempt at original analysis; refer to some lines in the poems; attempt support for / details about main points; depth and/or breadth are absent; and follow prescribed format.</td>
<td>Few (2-1) responses show an attempt at original analysis; refer to some lines in the poems; attempt support for / details about main points; lacking depth and/or breadth; and follow prescribed format.</td>
<td>Not submitted</td>
</tr>
</tbody>
</table>

5 = 25 pts.  4 = 22 pts.  3 = 20 pts.  2 = 18.5 pts.  1 = 17 pts.

Completeness score _________ + Understanding score ________ = ________/50

Comments:

Task #3: Supplemental Text

You will need *How To Read Literature Like A Professor* (Revised Edition) by Thomas C. Foster ready to use the first day of school. Again, you may purchase an electronic version or a hard copy, but I caution once more against a free PDF version.

We will use this book throughout the year, so keep it nearby.

Thank you everyone! Have a wonderful summer and enjoy your reading.