

ASSIGNMENTS MUST BE COMPLETED IN YOUR OWN HANDWRITING. TYPED ASSIGNMENTS WILL NOT BE ACCEPTED. STUDENTS TAKING ENGLISH I HONORS FIRST AND SECOND SEMESTER MUST COMPLETE THE ASSIGNMENT. IF YOU ARE TAKING ENGLISH I HONORS SECOND SEMESTER, YOUR ASSIGNMENT IS DUE THE FIRST DAY OF CLASS IN 2017.

Part 1: The Terms

Assignment: Define the following literary terms. When you define the term, make sure the definition reflects the term's use when studying literature. For example, "conflict, n. any struggle between opposing forces; usually, the main character struggles against some other force; this type of conflict is what drives each and every story." This is the correct definition because this definition of *conflict* applies specifically to literary analysis. Yes, you can use this definition for your own assignment. This second definition, "conflict, n. a serious disagreement or argument, typically a protracted one," *is not a correct* definition of conflict as a literary term because it defines the word the way we use it in everyday conversation. Again, it does *not* apply specifically to its use in literature. You will notice that some words have bullets underneath a term (ex. conflict, internal conflict, and external conflict). You are to define *all three words*. With that said, I will be looking for 38 separate definitions even though there are only 20 terms that are numbered below.

- | | |
|------------------------------|---|
| 1. Anecdote | 11. Metaphor |
| 2. Antagonist | 12. Mood |
| 3. Bildungsroman | 13. Plot |
| 4. Characterization | a. Exposition |
| a. Indirect Characterization | b. Inciting Incident |
| b. Direct Characterization | c. Rising Action |
| 5. Conflict | d. Climax |
| a. Internal Conflict | e. Falling Action |
| b. External Conflict | f. Resolution (or Dénouement) |
| 6. Diction | 14. Point of View |
| a. Connotation | a. 1 st Person Point of View |
| b. Denotation | b. 3 rd Person Point of View, Limited |
| 7. Foreshadowing | c. 3 rd Person Point of View, Omniscient |
| 8. Hyperbole | 15. Protagonist |
| 9. Imagery | 16. Simile |
| 10. Irony | 17. Setting |
| a. Situational Irony | 18. Symbol |
| b. Dramatic Irony | 19. Theme |
| c. Verbal Irony | 20. Tone |

Part 2: The Text

Novel: Speak by Laurie Halse Anderson

Summary: "Speak is a young adult novel by Laurie Halse Anderson that tells the story of high school freshman Melinda Sordino. After accidentally busting an end-of-summer party, Melinda is ostracized by her peers. Unable to verbalize what happened at the party, Melinda nearly stops speaking altogether, expressing her voice through the art she produces for Mr. Freeman's class. This expression slowly helps Melinda acknowledge what happened, face her problems, and recreate her identity." – adapted summary (*Wikipedia*)

Assignment: On a separate sheet of paper from the definitions and in complete sentences, apply each of the literary terms above (yes, all 38) to the novel. I am looking for 1-3 sentences for each term. For example: "Melinda is the protagonist of the novel because she is the main or leading character of the novel. The plot of the novel revolves around her and her story."

Part 3: The Test

During the first week of class you will best tested on the following items:

- Understanding the definitions of the literary terms above
- Your ability to apply the terms to the novel
- Comprehension of the novel's plot

If you have any questions, please email Ms. Roberts at Holly.Roberts@cravenk12.org.

----- ENGLISH II SUMMER READING ASSIGNMENT BEGINS HERE -----
English II Honors-Havelock High School **Summer Reading Assignment 2016-17**

Welcome! As a student in Honors English II at Havelock High School, you are expected to complete a summer reading assignment. You may purchase the book or check the book out from a local library. Approach your reading as a scholar and focus on reading carefully and critically.

Summer Reading Title:

The Book Thief, by Markus Zusak

The extraordinary #1 *New York Times* bestseller that is now a major motion picture, Markus Zusak's unforgettable story is about the ability of books to feed the soul. It is 1939, Nazi Germany. The country is holding its breath. Death has never been busier, and will become busier still. Liesel Meminger is a foster girl living outside of Munich, who scratches out a meager existence for herself by stealing when she encounters something she can't resist—books. With the help of her accordion-playing foster father, she learns to read and shares her stolen books with her neighbors during bombing raids as well as with the Jewish man hidden in her basement. In superbly crafted writing that burns with intensity, award-winning author Markus Zusak, author of *I Am the Messenger*, has given us one of the most enduring stories of our time. (Source: amazon.com)

Assessment:

- Reading Check Quiz during first week of class.
- **Socratic Seminar Discussion Questions:** On the first day of class, you will turn in your answers to the Socratic Seminar discussion. These answers must be hand-written and turned in on **the first day of class**.
- **Socratic Seminar Discussion:** During the first week of class we will have a Socratic Seminar on the book. The process for the seminar will be explained before the discussion.

***The questions and your performance in the Socratic Seminar will be the first test grades of the nine weeks.

Cheating

The administration will be notified when students are caught cheating so that a record can be made of this serious academic violation; however, the teacher will be responsible for assigning consequences for cheating. Students caught cheating on assignments/tests or forging grades will receive a zero and will be disciplined at the discretion of the classroom teacher. Teachers will call parents when a child has been caught cheating. Multiple offenses may result in administrative consequences. (Source: Havelock High School Handbook)

Your answers to these questions should come from your own ideas. Avoid the use of SparkNotes, Shmoop, etc. Plagiarism is a form of cheating.

**English II Summer Reading
Socratic Seminar Questions**

Directions: Answer each question with a thorough response. Some questions have multiple layers. Be sure to answer each part of the question. For each of your responses, include textual evidence in the form of quotes to support your thinking. **For each piece of textual evidence, provide the page number.** *Tip: Consider these questions as you read, and flag text with sticky notes that you will use to answer the questions. We will be doing a Socratic Seminar, a student-led discussion, during the first week of class. In the seminar, you will be responsible for discussing these questions and providing text to support your ideas.

1. Death states, "I'm always finding humans at their best and worst. I see their ugly and their beauty, and I wonder how the same thing can be both." What is ugly and beautiful about Liesel, Rosa and Hans Hubermann, Max Vandenburg, Rudy Steiner, and Mrs. Hermann?

2. *The Grave Digger's Handbook* is the first book Liesel steals. Why did she take the book? What is significant about the titles of the books she steals? Explain how Liesel's own attempt to write a book saves her life.

3. Guilt is another recurring theme in the novel. Discuss three characters who face guilt. Explain their guilt and how they deal with the feelings of guilt.
4. Death says that Liesel was a girl “with a mountain to climb.” What is her mountain? Who are her climbing partners? What is her greatest obstacle? At what point does she reach the summit of her mountain? Describe her descent. What does she discover at the foot of her mountain?
5. Hans Junior, a Nazi soldier, calls his dad a coward because he doesn’t belong to the Nazi Party. He feels that you are either for Hitler or against him. How does it take courage to oppose Hitler? Discuss how Hans, Rosa, Liesel, and Max demonstrate courage throughout the novel.
6. Describe Liesel’s friendship with Rudy. How does their friendship change and grow throughout the novel? Discuss Death’s statement, “The only thing worse than a boy who hates you [is] a boy who loves you.” Why is it difficult for Liesel to love Rudy?
7. How does Zusak use the literary device of foreshadowing to pull the reader into the story?
8. Liesel Meminger lived to be an old woman. Death says that he would like to tell the book thief about beauty and brutality, but those are things that she had lived. How does her life represent beauty in the wake of brutality?
9. Why is death haunted by humans?
10. Discuss Zusak’s use of Death as a narrator for the story? How does he challenge traditional views of death? How does Death provide ironic humor in the novel? Why is the choice of Death as narrator effective in this particular novel?

Questions adapted from:

“Reading Group Guide.” *The Book Thief by Markus Zusak*. The Book Report Network, n.d. Web. 12 May 2014.

----- ENGLISH II HONORS SUMMER READING ASSIGNMENT ENDS HERE -----

-----**Honors English III Reading Assignment begins here**-----

Welcome! As a student in Honors English III at Havelock High School, you are expected to complete a summer reading and paper assignment for *The Help* by Kathryn Stockett. You may purchase the book or check the book out from a local library. *Approach your reading as a scholar and focus on reading carefully and critically. You would be wise to create your own study guide as you read by taking notes on characters, settings, themes, symbols, conflict, quotes, and plot elements. Your notes should be in your own words and reflect your thoughts and observations from your reading. Do not copy from or rely on internet summary sites or critical review sources.*

Book Summary provided by goodreads.com:

***The Help* by Kathryn Stockett**

Twenty-two-year-old Skeeter has just returned home after graduating from Ole Miss. She may have a degree, but it is 1962, Mississippi, and her mother will not be happy till Skeeter has a ring on her finger. Skeeter would normally find solace with her beloved maid Constantine, the woman who raised her, but Constantine has disappeared and no one will tell Skeeter where she has gone.

Aibileen is a black maid, a wise, regal woman raising her seventeenth white child. Something has shifted inside her after the loss of her own son, who died while his bosses looked the other way. She is devoted to the little girl she looks after, though she knows both their hearts may be broken.

Minnie, Aibileen's best friend, is short, fat, and perhaps the sassiest woman in Mississippi. She can cook like nobody's business, but she can't mind her tongue, so she's lost yet another job. Minny finally finds a position working for someone too new to town to know her reputation. But her new boss has secrets of her own.

Seemingly as different from one another as can be, these women will nonetheless come together for a clandestine project that will put them all at risk. And why? Because they are suffocating within the lines that define their town and their times. And sometimes lines are made to be crossed.

In pitch-perfect voices, Kathryn Stockett creates three extraordinary women whose determination to start a movement of their own forever changes a town, and the way women--mothers, daughters, caregivers, friends--view one another. A deeply moving novel filled with poignancy, humor, and hope, *The Help* is a timeless and universal story about the lines we abide by, and the ones we don't.

Assignment 1:

1. Read *The Help* by Kathryn Stockett.
2. Identify each of the following terms as they are represented in the novel. Complete textual evidence annotations by identifying **ONE** quote from the text that represents each of the terms, and then, provide a **brief** explanation of their significance within the novel.
 - a. Themes
 - b. Motif
 - c. Author's purpose
 - d. Tone

Literary Annotations - *The Help* by Kathryn Stockett

	Identify and name each of the following terms in the novel.	Find a quote that represents the term.	What is the significance of this term/quote within the novel?
Theme <i>What is one theme found in the novel?</i>			
Motif <i>What is a recurrent motif you notice throughout the novel?</i>			
Author's Purpose <i>What is the author's purpose of a particular passage from the novel?</i>			
Tone <i>What is the tone of a particular passage from the novel?</i>			

Assignment 2:

1. Write a claim, evidence commentary paragraph on the following prompt:

Every author reveals something of his/her worldview in his or her writings. Often that view includes a criticism of the society in which the author lives. **Your assignment is to write a claim, evidence, commentary paragraph that uses two pieces of evidence to support your claim in which you will argue a social criticism* that you believe Kathryn Stockett reveals within her work.** Be sure to support your claim with two pieces of evidence from the text and provide well developed commentary for each.

*Social Criticism refers to an author commenting on a specific flaw within a society as a whole.

If you have any questions regarding the summer reading assignments, please see Mrs. Frank (703) before the end of school.

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-----**Honors English III Reading Assignment ends here**-----

-----AP Lang Summer Reading Assignment begins here-----

**Advanced Placement Language and Composition (English III AP)– Havelock High School
Summer Reading Assignment 2016-2017**

Welcome! As a student in AP Language and Composition at Havelock High School, you are expected to complete a summer reading assignment by reading two AP-level novels. You may purchase the books or check the books out from a local library. On the first day of class, all assignments are due, and there will be a test on the two novels within the first week.

Assignment 1:

Read *The Devil in the White City: Murder, Magic, and Madness at the Fair That Changed America* by Erik Larson

1. Bring a copy of the novel the first day of class.
2. Throughout the book, create an Annotation Journal in which you complete the following:
 - a. Find at least 5 significant quotations with page numbers which support a theme in the book and provide insightful commentary.
 - b. Find at least 3 significant quotations with page numbers which serve as textual evidence of the author's purpose and explain the significance.
 - c. Find at least 2 PASSAGES (4-5 sentence passage) with page numbers which represent the author's style and explain how it is effective in achieving the author's overall purpose. (Author's style refers to word choice, tone, mood, sensory language, rhetorical devices, syntax, etc. Please research further if you are unaware of this concept.)

Assignment 2:

1. **Read *Their Eyes Were Watching God* by Zora Neale Hurston**

2. Bring a copy of the novel to class the first day of class.
3. Throughout the book, create an organized and neatly hand-written Annotation Journal in which you complete the following:
 - a. Find at least 5 significant quotations with page numbers which support a theme in the book and provide commentary.
 - b. Find at least 3 significant quotations with page numbers which serve as textual evidence of the author's purpose and explain the significance.
 - c. Find at least 2 PASSAGES (4-5 sentence passage) with page numbers which represent the author's style and explain how it is effective in achieving the author's overall purpose. (Author's style refers to word choice, tone, mood, sensory language, rhetorical devices, syntax, etc. Please research further if you are unaware of this concept.)

Assignment 3:

1. Using the Rhetorical Device terms, create **4x6** flashcards that include the following:

- a. Front of card:
 - i. Rhetorical device term name
- b. Back of the card:
 - i. Definition
 - ii. One example of the term found in either assigned novel, or you may include examples from other novels you've previously read.

**You will be tested on these rhetorical terms a couple of weeks into the semester; however, it is assumed you have the definitions memorized by the first day of class.*

If you have any questions regarding the AP Language and Composition course or summer requirements, please see Mrs. Frank (703) before the end of school.

Standard 2: Reading for All Purposes

Prepared Graduates:

- Evaluate how an author uses words to create mental imagery, suggest mood, and set tone
- Engage in a wide range of nonfiction and real-life reading experiences to solve problems, judge the quality of ideas, or complete daily tasks

Students can:

- Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact. (CCSS: RL.11-12.5)
- Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text. (CCSS: RI.11-12.6)

Rhetorical Terms Glossary for Note Cards:

Test #1 "Allegory" – "Connotation"

Allegory – The device of using character and/or story elements symbolically to represent an abstraction in addition to the literal meaning. In some allegories, for example, an author may intend the characters to personify an abstraction like hope or freedom. The allegorical meaning usually deals with moral truth or a generalization about human existence.

Ex. *“Animal Farm”* George Orwell

Alliteration - The repetition of sounds, especially initial consonants in two or more neighboring words (as in “she sells sea shells”). Although the term is not used frequently in the multiple-choice section, you can look for alliteration in any essay passage. The repetition can reinforce meaning, unify ideas, supply a musical sound, and/or echo the sense of the passage.

Allusion – A direct or indirect reference to something which is presumably commonly known, such as an event, book, myth, place, or work of art. Allusions can be historical, literary, religious, topical, or mythical. There are many more possibilities, and a work may simultaneously use multiple layers of allusion.

Ex. *“Plan ahead: it wasn’t raining when Noah built the ark”* - Richard Cushing

Ambiguity (am-bi-gyoo-i-tee) - The multiple meanings, either intentional or unintentional, of a word, phrase, sentence, or passage.

Analogy - A similarity or comparison between two different things or the relationship between them. An analogy can explain something unfamiliar by associating it with or pointing out its similarity to something more familiar. Analogies can also make writing more vivid, imaginative, or intellectually engaging.

Ex. *He that voluntarily continues ignorance is guilty of all the crimes which ignorance produces, as to him that should extinguish the tapers of a lighthouse might justly be imputed the calamities of shipwrecks.”* -Samuel Johnson

Anaphora (uh-naf-er-uh) – One of the devices of repetition, in which the same expression (word or words) is repeated at the beginning of two or more lines, clauses, or sentences.

Ex. *“It was the best of times; it was the worst of times.”* *“They are masters who instruct us without rod or ferule, without angry words, without clothes or money.”* –Richard de Bury

Anecdote – A short narrative detailing particulars of an interesting episode or event. The term most frequently refers to an incident in the life of a person.

Antecedent (an-tuh-see-d-nt) - The word, phrase, or clause referred to by a pronoun. The AP Language exam occasionally asks for the antecedent of a given pronoun in a long, complex sentence or in a group of sentences.

Antithesis (an-tih-theh-sis) – Figure of balance in which two contrasting ideas are intentionally juxtaposed, usually through parallel structure; a contrasting of opposing ideas in adjacent phrases, clauses, or sentences. Antithesis creates a definite and systematic relationship between ideas.

Ex. *“He is no fool who gives what he cannot keep to gain that which he cannot lose”* – Jim Elliot

“That’s one small step for a man, one giant leap for mankind” - Neil Armstrong

Aphorism – A terse statement of known authorship which expresses a general truth or a moral principle. (If the authorship is unknown, the statement is generally considered to be a folk proverb.) An aphorism can be a memorable summation of the author’s point.

Apostrophe – A figure of speech that directly addresses an absent or imaginary person or a personified abstraction, such as liberty or love. It is an address to someone or something that cannot answer. The effect is to give vent to or display intense emotion, which can no longer be held back: Ex. *William Wordsworth addresses John Milton as he writes, “Milton, thou shouldst be living at this hour: /England hath need of thee.”*

Asyndeton (uh-sin-di-tuhn): consists of omitting conjunctions between words, phrases, or clauses. This can give the effect of unpremeditated multiplicity, of an extemporaneous rather than a labored account. Asyndetic lists can be more emphatic than if a final conjunction were used.

Ex. *On his return he received medals, honors, treasures, titles, fame.*

They spent the day wondering, searching, thinking, understanding.

Atmosphere – The emotional mood created by the entirety of a literary work, established partly by the setting and partly by the author’s choice of objects that are described. Even such elements as description of the weather can contribute to the atmosphere. Frequently, atmosphere foreshadows events. Perhaps it can create a mood.

Chiasmus (kahy-az-muhs) - (From the Greek word for “criss-cross,” a designation based on the Greek letter “chi,” written X). Chiasmus is a figure of speech in which two successive phrases or clauses are parallel in syntax, but reverse the order of the analogous words.

Ex. *“The land was ours before we were the land’s”* - Robert Frost (N, V, Pro: Pro, V, N)

“Pleasure’s a sin, and sometimes sin’s a pleasure” – Lord Byron

Sitting together at lunch, the kids talked incessantly; but they said nothing at all sitting in the dentist’s office.

Clause – A grammatical unit that contains both a subject and a verb. An independent, or main, clause expresses a complete thought and can stand alone as a sentence. A dependent, or subordinate clause cannot stand alone as a sentence and must be accompanied by an independent clause. The point that you want to consider is the question of what or why the author subordinates one element to the other. You should also become aware of making effective use of subordination in your own writing.

Colloquial/colloquialism (kuj-loh-kwee-uhl) - The use of slang or informalities in speech or writing. Not generally acceptable for formal writing, colloquialisms give a work a conversational, familiar tone. Colloquial expressions in writing include local or regional dialects.

Coherence - A principle demanding that the parts of any composition be arranged so that the meaning of the whole may be immediately clear and intelligible. Words, phrases, clauses within the sentence; and sentences, paragraphs, and chapters in larger pieces of writing are the unit that by their progressive and logical arrangement, make for coherence.

Conceit - A fanciful expression, usually in the form of an extended metaphor or surprising analogy between seemingly dissimilar objects. A conceit displays intellectual cleverness as a result of the unusual comparison being made.

Connotation - The nonliteral, associative meaning of a word; the implied, suggested meaning. Connotations may involve ideas, emotions, or attitudes.

Test #2 “Denotation” to “Imagery”

Denotation – The strict, literal, dictionary definition of a word, devoid of any emotion attitude, or color.

Diacope – repetition of a word or phrase after an intervening word or phrase: word/phrase X, . . . , word/phrase X.

Ex. *We will do it, I tell you; we will do it.*

We give thanks to Thee, O God, we give thanks (Psalm 75:1)

Diction – Related to style, diction refers to the writer’s word choices, especially with regard to their correctness, clearness, or effectiveness. For the AP exam, you should be able to describe an author’s diction (for example, formal or informal, ornate or plain) and understand the ways in which diction can complement the author’s purpose. Diction, combined with syntax, figurative language, literary devices, etc., creates an author’s style.

Didactic (dahy-dak-tik) – From the Greek, didactic literally means “teaching.” Didactic works have the primary aim of teaching or instructing, especially the teaching of moral or ethical principles.

Enumeratio – Figure of amplification in which a subject is divided into constituent parts or details, and may include a listing of causes, effects, problems, solutions, conditions, and consequences; the listing or detailing of the parts of something.

Ex. I love her eyes, her hair, her nose, her cheeks, her lips.

“Who’s gonna turn down a Junior Mint? It’s chocolate; it’s peppermint; it’s delicious. . . It’s very refreshing!” – Kramer (Seinfeld).

Expletive (ek-spli-tiv) - Figure of emphasis in which a single word or short phrase, usually interrupting normal speech, is used to lend emphasis to the words on either side of the expletive.

Ex. in fact, of course, to be sure, indeed, I suppose, I hope, you know, you see, clearly, in any event, in effect, certainly, remarkably.

Euphemism (yoo-fuh-miz-uhm) - From the Greek for “good speech,” euphemisms are a more agreeable or less offensive substitute for a generally unpleasant word or concept. The euphemism may be used to adhere to standards of social or political correctness or to add humor or ironic understatement.

Ex. Saying “earthly remains” rather than “corpse” is an example of euphemism.

Exposition - In essays, one of the four chief types of composition, the others being argumentation, description, and narration. The purpose of exposition is to explain something. In drama, the exposition is the introductory material, which creates the tone, gives the setting, and introduces the characters and conflict.

Extended metaphor – A metaphor developed at great length, occurring frequently in or throughout the work.

Figurative language – Writing or speech that is not intended to carry literal meaning and is usually meant to be imaginative and vivid.

Figure of speech – A device used to produce figurate language. Many compare dissimilar things. Figures of speech include *apostrophe, hyperbole, irony, metaphor, metonymy, oxymoron, paradox, personification, simile, synecdoche, and understatement.*

Generic conventions – This term describes traditions for each genre. These conventions help to define each genre; for example, they differentiate an essay and journalistic writing or an autobiography and political writing. On the AP language exam, try to distinguish the unique features of a writer’s work from those dictated by convention.

Genre – The major category into which a literary work fits. The basic divisions of literature are prose, poetry, and drama. However, genre is a flexible term; within these broad boundaries exist many subdivisions that are often called genres themselves. For example, prose can be divided into fiction (novels and short stories) or nonfiction (essays, biographies, autobiographies, etc). Poetry can be divided into lyric, dramatic, narrative, epic, etc. Drama can be divided into tragedy, comedy, melodrama, farce, etc. *ON the AP language exam, expect the majority of the passages to be from the following genres: autobiography, biography, diaries, criticism, essays, and journalistic, political, scientific, and nature writing.*

Homily (hom-uh-lee)- This term literally means “sermon,” but more informally, it can include any serious talk, speech, or lecture involving moral or spiritual advice.

Hyperbole (hahy-pur-buh-lee) – A figure of speech using deliberate exaggeration or overstatement. Hyperboles often have a comic effect; however, a serious effect is also possible. Often, hyperbole produces irony.

*Ex. “So first of all, let me assert my firm belief that the only thing we have to fear is fear itself” - Franklin D. Roosevelt
This stuff is used motor oil compared to the coffee you make, my love.*

Hypophora – Figure of reasoning in which one or more questions is/are asked and then answered, often at length, by one and the same speaker; raising and responding to one’s own question(s). A common usage is to ask the question at the beginning of a paragraph and then use the paragraph to answer it. You can use hypophora to raise questions which you think the reader obviously has on his/her mind and would like to see formulated and answered.

Ex. “When the enemy struck on that June day of 1950, what did America do? It did what it always has done in all its times of peril. It appealed to the heroism of its youth.” - Dwight D. Eisenhower

Imagery - The sensory details or figurative language used to describe, arouse emotion, or represent abstractions. On a physical level, imagery uses terms related to the five senses; we refer to visual, auditory, tactile, gustatory, or olfactory imagery. On a broader and deeper level, however, one image can represent more than one thing. *For example, a rose may present visual imagery while also representing the color in a woman’s cheeks and/or symbolizing some degree of perfection (It is the highest flower on the Great Chain of Being).* An author may use complex imagery while simultaneously employing other figures of speech, especially metaphor and simile. In addition, this term can apply to the total of all the images in a work. ON the AP exam, pay attention to how an author creates imagery and to the effect of this imagery.

Test #3 “Inference” to “Parallelism”

Inference/infer – To draw a reasonable conclusion from the information presented. When a multiple-choice question asks for an inference to be drawn from a passage, the most direct, most reasonable inference is the safest answer choice. If an inference is implausible, it’s unlikely to be the correct answer. *Note that if the answer choice is directly stated, it is not inferred and is wrong. You must be careful to note the connotation –negative or positive – of the choices.*

Invective – an emotionally violent, verbal denunciation or attack using strong, abusive language.

Irony/ironic - The contrast between what is stated explicitly and what is really meant. The difference between what appears to be and what actually is true. In general, there are three major types of irony used in language; (1) In a verbal irony, the words literally state the opposite of the writer’s (or speaker’s) true meaning. (2) In situational irony, events turn out the opposite of what was expected. What the characters and the readers think ought to happen. (3) In dramatic irony, facts or events are unknown to a character in a play or piece of fiction, but know to the reader, audience, or other characters in the work. Irony is used for many reasons, but frequently, it’s used to create poignancy or humor.

Juxtaposition (juh-k-stuh-puh-zish-uhn) - When two words, phrases, images, ideas are placed close together or side by side for comparison or contrast.

Litotes (lahy-toh-teez) – From the Greek word “simple” or “plain.” Litotes is a figure of thought in which a point is affirmed by negating its opposite. It is a special form of understatement, where the surface denial serves, through ironic contrast, to reinforce the underlying assertion.

Ex. *He's no fool (which implies he is wise).*

Not uncommon (which implies that the act is frequent)

Loose sentence - a type of sentence in which the main idea (independent clause) comes first, followed by dependent grammatical units such as phrases and clauses. If a period were placed at the end of the independent clause, the clause would be a complete sentence. A work containing many loose sentences often seems informal, relaxed, and conversational. Generally loose sentences create loose style.

Metaphor - A figure of speech using implied comparison of seemingly unlike things or the substitution of one for the other, suggesting some similarity. Metaphorical language makes writing more vivid, imaginative, thought provoking, and meaningful.

Metonymy (mi-ton-uh-mee) - A term from the Greek meaning "changed label" or "substitute name." Metonymy is a figure of speech in which the name of one object is substituted for that of another closely associated with it. *A news release that claims "the White House declared" rather than "the President declared" is using metonymy. The substituted term generally carries a more potent emotional response.*

Mood - This term has two distinct technical meanings in English writing. The first meaning is grammatical and deals with verbal units and a speaker's attitude. *The indicative mood is used only for factual sentences. For example, "Joe eats too quickly." The subjective mood is used to express conditions contrary to fact. For example, "If I were you, I'd get another job." The imperative mood is used for commands. For example, "Shut the door!"* The second meaning of mood is literary, meaning the prevailing atmosphere or emotional aura of a work. Setting, tone, and events can affect the mood. In this usage, mood is created by the tone and atmosphere.

Narrative - The telling of a story or an account of an event or series of events.

Onomatopoeia (on-uh-mat-uh-pee-uh) - A figure of speech in which natural sounds are imitated in the sounds of words. Simple examples include such words as *buzz, hiss, hum, crack, whinny, and murmur*. If you note examples of onomatopoeia in an essay passage, note the effect.

Oxymoron - From the Greek for "pointedly foolish," an oxymoron is a figure of speech wherein the author groups apparently contradictory terms to suggest a paradox. Simple examples include *"jumbo shrimp" and "cruel kindness."* This term does not usually appear in the multiple-choice questions, but there is a chance that you might find it in an essay. Take note of the effect which the author achieves with this term.

Paradox - A statement that appears to be self-contradictory or opposed to common sense but upon closer inspection contains some degree of truth or validity.

Parallelism - Also referred to as parallel construction or parallel structure, this term comes from Greek roots meaning "beside one another." It refers to the grammatical or rhetorical framing of words, phrases, sentences, or paragraphs to give structural similarity. This can involve, but is not limited to repetition of a grammatical element such as a preposition or verbal phrase. *A famous example of parallelism begins Charles Dickens's novel A Tale of Two Cities: "It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity . . ."*

The effects of parallelism are numerous, but frequently they act as an organizing force to attract the reader's attention, add emphasis and organization, or simply provide a musical rhythm.

List #4 "Parody" - "Sarcasm"

Parody - A work that closely imitates the style or content of another with the specific aim of comic effect and/or ridicule. As comedy, parody distorts or exaggerated distinctive features of the original. As ridicule, it mimics the work by repeating and borrowing words, phrases, or characteristics in order to illuminate weaknesses in the original. Well-written parody offers enlightenment about the original, but poorly written parody offers only ineffectual imitation. Usually an audience must grasp literary allusion and understand the work being parodied in order to fully appreciate the nuances of the newer work. Occasionally, however, parodies take on a life of their own and don't require knowledge of the original work.

Pedantic (puh-dan-tik) - An adjective that describes words, phrases, or general tone that is overly scholarly, academic, or bookish.

Periodic sentence - A sentence that presents its central meaning in a main clause at the end. This independent clause is preceded by a phrase or clause that cannot stand alone. *For example: "Ecstatic with my AP score, I let out a loud, joyful shout!"* The effect of a periodic sentence is to add emphasis and structural variety. It is also a much stronger sentence than the loose sentence.

Personification - A figure of speech in which the author presents or describes concepts, animals, or inanimate objects by endowing them with human attributes or emotions. Personification is used to make these abstractions, animal, or objects appear more vivid to the reader.

Polysyndeton (paulee-sin-dih-tawn) - Figure of addition and emphasis which intentionally employs a series of conjunctions (FANBOYS: for, and, nor, but, or, yet, so) not normally found in successive words, phrases or clauses; the deliberate and excessive use of conjunctions in successive words or clauses. The effect is a feeling of multiplicity, energetic enumeration, and building up - a persistence or intensity.

Ex. *They read and studied and wrote and drilled. I laughed and talked and flunked.*

"It's [football] a way of life, really, to those particular people who are a part of it. It's more than a game, and regardless of what level it's played upon, it still demands those attributes of courage and stamina and coordinated efficiency and goes even beyond that for [it] is a means - it provides a mental and physical relaxation to everybody that watches it, like yourself." - Vince Lombardi

Point of view - In literature, the perspective from which a story is told. There are two general divisions of point of view, and many subdivisions within those. (1) the first person narrator tells the story with the first person pronoun, "I," and is a character in the story. This narrator can be the protagonist, a participant (character in a secondary role), or an observer (a character who merely watches the action). (2) the third person narrator relates the events with the third person pronouns, "he," "she," and "it." There are two main subdivisions to be aware of: omniscient and limited omniscient. In the "third person omniscient" point of view, the narrator, with godlike knowledge, presents the thoughts and actions of any or all characters. This all-knowing narrator can reveal what each character feels and thinks at any given moment. The "third person limited omniscient" point of view, as its name implies, presents the feelings and thoughts of only one character, presenting only the actions of all remaining characters. This definition applies in question in the multiple-choice section. However on the essay portion of the exam, the "point of view" carries an additional meaning. When you are asked to analyze the author's point of view, the appropriate point for you to address is the author's attitude.

Predicate adjective - One type of subject complement is an adjective, group of adjectives, or adjective clause that follows a linking verb. It is an the predicate of the sentence, and modifies, or describes, the subject.

Predicate nominative - A second type of subject complement - a noun, group of nouns, or noun clause that names the subject. It, like the predicate adjective, follows a linking verb and is located in the predicate of the sentence.

Prose – One of the major divisions of genre, prose refers to fiction and non-fiction, including all its forms. In prose the printer determines the length of the line; in poetry, the poet determines the length of the line

Repetition - The duplication, either exact or approximate, of any element of language, such as a sound, word, phrase, clause, sentence, or grammatical pattern.

Rhetoric – From the Greek for “orator,” this term describes the principles governing the art of writing effectively, eloquently, and persuasively.

Rhetorical modes - This flexible term describes the variety, the conventions, and purposes of the major kinds of writing. The four most common rhetorical modes and their purposes are as follows: (1) The purpose of exposition (or expository writing) is to explain and analyze information by presenting an idea, relevant evidence, and appropriate discussion. The AP language exam essay questions are frequently expository topics. (2) The purpose of argumentation is to prove the validity of an idea, or point of view, by presenting sound reasoning, discussion, and argument that thoroughly convince the reader. Persuasive writing is a type of argumentation having an additional aim of urging some form of action. (3) The purpose of description is to re-create, invent, or visually present a person, place, event or action so that the reader can picture that being described. Sometimes an author engages all five senses in description; good descriptive writing can be sensuous and picturesque. Descriptive writing may be straightforward and objective or highly emotional and subjective. (4) The purpose of narration is to tell a story or narrate an event or series of events. This writing mode frequently uses the tools of descriptive writing. These four modes are sometimes referred to as mode of discourse.

Rhetorical Question [erotesis] – differs from hypophora in that it is not answered by the writer because its answer is obvious or obviously desired, and usually just a yes or no answer would suffice. It is used for effect, emphasis, or provocation, or for drawing a conclusionary statement from the fact at hand.

Ex. We shrink from change; yet is there anything that can come into being without it? What does Nature hold dearer, or more proper to herself? Could you have a hot bath unless the firewood underwent some change? Could you be nourished if the food suffered no change? Do you not see, then, that change in yourself is the same order, and no less necessary to Nature? --Marcus Aurelius

Sarcasm – From the Greek meaning “to tear flesh,” sarcasm involves bitter, caustic language that is meant to hurt or ridicule someone or something. It may use irony as a device, but not all ironic statements are sarcastic, that is, intended to ridicule. When well done, sarcasm can be witty and insightful; when done poorly, it’s simply cruel.

Test #5 “Satire” to “Wit”

Satire – A work that targets human vices and follies or social institutions and conventions for reform or ridicule. Regardless of whether or not the work aims to reform human behavior, satire is best seen as a style of writing rather than a purpose for writing. It can be recognized by the many devices used effectively the satirist: irony, wit, parody, caricature, hyperbole, understatement, and sarcasm. The effects of satire are varied, depending on the writer’s goal, but good satire, often humorous, is thought provoking and insightful about the human condition.

Semantics – The branch of linguistics that studies the meaning of words, their historical and psychological development, their connotations, and their relation to one another.

Style - The consideration of style has two purposes: (1) An evaluation of the sum of the choices an author makes in blending diction, syntax, figurative language, and other literary devices. Some authors’ styles are so idiosyncratic that we can quickly recognize works by the same author (or a writer emulating that author’s style)/ Compare, for example, Jonathan’s Swift to George Orwell or William Faulkner to Ernest Hemingway. We can analyze and describe an author’s personal style and make judgments on how appropriate it is to the author’s purpose. Styles can be called flowery, explicit, succinct, rambling, bombastic, commonplace, incisive, or laconic, to name only a few examples. (2) Classification of authors to a group and comparison of an author to similar authors. By means of such classification and comparison, we can see how an author’s style reflects and helps to define a historical period, such as the Renaissance of the Victorian period, or a literary movement, such as the romantic, transcendental or realist movement.

Subject complement – The word (with any accompanying phrases) or clauses that follow a linking verb and complements, or completes, the subject of the sentence by either (1) renaming it or (2) describing it. The former is the technically a predicate nominative, the latter a predicate adjective.

Subordinate clause - Like all clauses, this word group contains both a subject and a verb (plus any accompanying phrases or modifiers), but unlike the independent clause, the subordinate clause cannot stand alone; it does not express a complete thought. Also called a dependent clause, the subordinate clause depends on a main clause, sometimes called an independent clause, to complete its meaning. Easily recognized key words and phrases usually begin these clauses or for example: although, because, unless, if even though, since, as soon as, while who, when, where, how and that.

Syllogism (sil- uh-jiz-uhm)– From the Greek for “reckoning together,” a syllogism (or syllogistic-reasoning or syllogistic logic is a deductive system of formal logic that presents two premises (the first one called “major” and the second, “minor”) that inevitably lead to a sound conclusion. A frequently cited example proceeds as follows;

Major premise: All men are mortal

Minor premise: Socrates is a man.

Conclusion: Therefore, Socrates is mortal.

A Syllogism’s conclusion is valid only if each of the two premises is valid. Syllogisms may also present the specific idea first (“Socrates”) and the general second (“All men”).

Symbol/symbolism – Generally, anything that represents itself and stands for something else. Usually a symbol is something concrete – such as object, action, character, or scene – that represents something more abstract. However, symbols, and symbolism can be much more complex. One system classifies symbols in three categories: (1) Natural symbols are objects and occurrences from nature to represent ideas commonly associated with them (dawn symbolizing hope or a new beginning, a rose symbolizing love, a tree symbolizing knowledge). (2) Conventional symbols are those that have been invested with meaning by a group (religious symbols such as a cross or Star of David; national symbols, such as a flag or an eagle; or group symbols, such as a skull and crossbones for pirates or the scales of justice for lawyers). (3) Literary symbols are sometimes also conventional in the sense that they are found in a variety of works and are generally recognized. However, a work’s symbols may be more complicated as is the whale in Moby Dick and the jungle in Heart of Darkness. On the AP exam, try to determine what abstraction an object is a symbol for and to what extent it is successful in representing that abstraction.

Synecdoche (si-nek-duh-kee) – is a type of metaphor in which the part stands for the whole, the whole for a part, the genus for the species, the species for the genus, the material for the thing made, or in short, any portion, section, or main quality for the whole or the thing itself (or vice versa).

Ex. Farmer Joes has two hundred head of cattle [whole cattle], and three hired hands [whole people]. If we had some wheels [whole vehicle], I'd put on my best threads [clothes] and ask for Jane's hand [hopefully her whole person] in marriage.

Syntax – The way an author chooses to join words into phrases, clauses, and sentences. Syntax is similar to diction, but you can differentiate them by thinking of syntax as the groups of words, while diction refers to the individual words. In the multiple-choice section, expect to be asked some questions about how an author manipulates syntax. In the essay section, you will need to analyze how syntax produces effects.

Theme - The central idea or message of a work, the insight it offers into life. Usually theme is unstated in fictional works, but in nonfiction, the theme may be directly stated, especially in expository or argumentative writing.

Thesis – In expository writing, the thesis statement is the sentence or a group of sentences that directly expresses the author's opinion, purpose, meaning, or position. Expository writing is usually judged by analyzing how accurately, effectively, and thoroughly a writer has proved the thesis.

Tone – Similar to mood, tone describes the author's attitude toward his material, the audience, or both. Tone is easier to determine in spoken language than in written language. Considering how a work would sound if it were read aloud can help in identifying an author's tone. Some words describing tone are playful, serious, businesslike, sarcastic, humorous, formal, ornate, sardonic, and somber.

Transition – A word or phrase that links different ideas. Used especially, although not exclusively, in expository and argumentative writing, transitions effectively signal a shift from one idea to another. A few commonly used transitional words or phrases are furthermore, consequently, nevertheless, for example, in addition, likewise, similarly and on the contrary. More sophisticated writers use more subtle means of transition. We will discuss these methods later.

Understatement – The ironic minimizing of fact, understatement presents something as less significant than it is. The effect can frequently be humorous and emphatic. Understatement is the opposite of hyperbole.

Ex. The 1906 San Francisco earthquake interrupted business somewhat in the downtown area. Last week I saw a woman flayed, and you will hardly believe how much it altered her person for the worse. –Jonathan Swift

Undertone - An attitude that may lie under the ostensible tone of the piece. *Under a cheery surface, for example, a work may have threatening undertones. William Blake's "The Chimney Sweeper" from the Songs of Innocence has a grim undertone.*

Wit – In modern usage, intellectually amazing language that surprises and delights. A witty statement is humorous, while suggesting the speaker's verbal power in creating ingenious and perceptive remarks. Wit usually uses terse language that makes a pointed statement. Historically, wit originally meant basic understanding. Its meaning evolved to include speed of understanding, and finally (in the early seventeenth century), it grew to mean quick perception including creative fancy and a quick tongue to articulate an answer that demanded the same quick perception.

-----**This ends the AP Lang Summer Reading Assignment**-----

-----**This begins the English IV Honors Summer Reading Assignment**-----

Honors English IV Summer Reading Assignments

All Honors English IV students are required to read Mark Haddon's *The Curious Incident of the Dog in the Night-Time* and should have assignments ready to turn in for a grade on the first day of class. An assessment will be given within the first week of the semester.

Part I: Style and Craft

Read the following excerpt from *The Curious Incident of the Dog in the Night-Time*. Notice Christopher's diction, syntax, vocabulary, and sentence structure. Answer the following questions, citing evidence from the passage.

- How would you describe his diction? Consider his choice and use of words and phrases.
- How would you describe his syntax? Consider the arrangement of words and phrases.
- How would you describe his vocabulary? Consider the body of words known to him.
- How would you describe his sentence structure and the types of sentences he writes? Consider the way his sentences are arranged grammatically. (This includes where the nouns and verbs fall within individual sentences.) Does he write simple sentences, compound sentences, complex sentences, or compound-complex sentences?

Excerpt:

When I was little and I first went to school, my main teacher was called Julie, because Siobhan hadn't started working at the school then. She only started working at the school when I was twelve. And one day Julie sat down at a desk next to me and put a tube of Smarties on the desk, and she said, "Christopher, what do you think is in here?" And I said, "Smarties." Then she took the top off the Smarties tube and turned it upside down and a little red pencil came out and she laughed and I said, "It's not Smarties, it's a pencil." Then she put the little red pencil back inside the Smarties tube and put the top back on. Then she said, "If your mummy came in now and we asked her what was inside the Smarties tube, what do you think she would say?" because I used to call Mother Mummy then, not Mother. And I said, "A pencil." That was because when I was little I didn't understand about other people having minds. And Julie said to Mother and Father that I would always find this very difficult. But I don't find this difficult now. Because I decided that it was a kind of puzzle, and if something is a puzzle there is always a way of solving it. It's like computers. People think computers are different from people because they don't have minds, even though, in the Turing test, computers can have conversations with people about the weather and wine and what Italy is like, and they can even tell jokes. But the mind is just a complicated machine. And when we look at things we think we're just looking out of our eyes like we're looking out of little windows and there's a person inside our head, but we're not. We're looking at a screen inside our heads, like a computer screen. And you can tell this because of an experiment which I saw on TV in a series called How the Mind Works. And in this experiment you put your head in a clamp and you look at a page of writing on a screen. And it looks like a normal page of writing and nothing is changing. But after a while, as your eye moves round the page, you realize that something is very strange because when you try to read a bit of the page you've read before it's different. And this is because when your eye flicks from one point to another you don't see anything at all and you're blind. And the flicks are called saccades. Because if you saw everything when your eye flicked from one point to another you'd feel giddy. And in the experiment there is a sensor which tells when your eye is flicking from one place to another, and when it's doing this it changes some of the words on the page in a place where you're not looking. But you don't notice that you're blind during saccades because your brain fills in the screen in your head to make it seem like you're looking out of two little windows in your head. And you don't notice that words have changed on another part of the page because your mind fills in a picture of things you're not looking at at that moment. And people are different from animals because they can have pictures on the screens in their heads of things which they are not looking at. They can

have pictures of someone in another room. Or they can have a picture of what is going to happen tomorrow. Or they can have pictures of themselves as an astronaut. Or they can have pictures of really big numbers. Or they can have pictures of Chains of Reasoning when they're trying to work something out. And that is why a dog can go to the vet and have a really big operation and have metal pins sticking out of its leg but if it sees a cat it forgets that it has pins sticking out of its leg and chases after the cat. But when a person has an operation it has a picture in its head of the hurt carrying on for months and months. And it has a picture of all the stitches in its leg and the broken bone and the pins and even if it sees a bus it has to catch it doesn't run because it has a picture in its head of the bones crunching together and the stitches breaking and even more pain. And that is why people think that computers don't have minds, and why people think that their brains are special, and different from computers. Because people can see the screen inside their head and they think there is someone in their head sitting there looking at the screen, like Captain Jean-Luc Picard in Star Trek: The Next Generation sitting in his captain's seat looking at a big screen. And they think that this person is their special human mind, which is called a homunculus, which means a little man. And they think that computers don't have this homunculus. But this homunculus is just another picture on the screen in their heads. And when the homunculus is on the screen in their heads (because the person is thinking about the homunculus) there is another bit of the brain watching the screen. And when the person thinks about this part of the brain (the bit that is watching the homunculus on the screen) they put this bit of the brain on the screen and there is another bit of the brain watching the screen. But the brain doesn't see this happen because it is like the eye flicking from one place to another and people are blind inside their heads when they do the changing from thinking about one thing to thinking about another. And this is why people's brains are like computers. And it's not because they are special but because they have to keep turning off for fractions of a second while the screen changes. And because there is something they can't see people think it has to be special, because people always think there is something special about what they can't see, like the dark side of the moon, or the other side of a black hole, or in the dark when they wake up at night and they're scared. Also people think they're not computers because they have feelings and computers don't have feelings. But feelings are just having a picture on the screen in your head of what is going to happen tomorrow or next year, or what might have happened instead of what did happen, and if it is a happy picture they smile and if it is a sad picture they cry.

Part II: RAFT (Role, Audience, Format, Topic) Activity

Role: Christopher

Audience: Readers/Peers

Format: Narrative

Topic: First day of school at Havelock High School

Scenario: You (Christopher) have just moved to Havelock, NC and you have experienced your first day at Havelock High School. Assume the role of Christopher and write a two page narrative--in the style of a journal entry--from his perspective. Consider all of the sensory images that surrounded you and how you reacted to them. What did you like? What didn't you like?

Since you have assumed the role of Christopher, you should write the narrative in the same manner that he would write it. Emulate the sentence structure and detached tone that he would use. See the world through a different lens: Christopher's lens, and write from his perspective.

Assignments for Parts I and II are due on the first day of class.

-----**This ends the Summer Reading Assignment for English IV Honors**-----

-----**AP Literature Summer Reading Assignment Begins Here**-----

AP Literature and Composition (English IV AP)

Havelock High School

Summer Reading Assignment 2016-17

Welcome! As a student in AP Literature and Composition at Havelock High School, you are expected to complete a summer reading assignment by reading two AP-level novels. You may purchase the books or check the books out from a local library.

Assignment 1:

1. Read *Atonement*, by Ian McEwan.
2. Complete a detailed Major Works Data Sheet
3. Prepare for a reading check test during first week of class.
4. Bring a copy of the book or your e-reader to class on the first day. This novel will be studied in-depth during the first two weeks of school.
5. Prepare for discussions by completing the theme assignment that follows. For each theme provide a minimum of three pieces of textual evidence with page numbers. Assignments without page numbers will not receive credit. You will receive a grade for this assignment and you will receive a grade for your participation in a Socratic seminar to be held during the first week of class.

Assignment 2:

1. Read *The Kite Runner* by Khaled Hosseini.
2. Complete a detailed Major Works Data Sheet.
3. Prepare for a reading check test during the first week of class.
4. Bring a copy of the book or your e-reader to class on the first day. This novel will be studied in-depth during the first two weeks of school.
5. Prepare for discussions by completing the theme assignment that follows. For each theme provide a minimum of three pieces of textual evidence with page numbers. Assignments without page numbers will not receive credit. You will receive a grade for this assignment and you will receive a grade for your participation in a Socratic seminar to be held during the first week of class.

Novel Descriptions (all from www.goodreads.com):

***Atonement* by Ian McEwan**

Ian McEwan's symphonic novel of love and war, childhood and class, guilt and forgiveness provides all the satisfaction of a brilliant narrative and the provocation we have come to expect from this master of English prose. On a hot summer day in 1935, thirteen-year-old Briony Tallis witnesses a moment's flirtation between her older sister, Cecilia, and Robbie Turner, the son of a servant and Cecilia's childhood friend. But Briony's incomplete grasp of adult motives—together with her precocious literary gifts—brings about a crime that will change all their lives. As it follows that crime's repercussions through the chaos and carnage of World War II and into the close of the twentieth century, *Atonement* engages the reader on every conceivable level, with an ease and authority that mark it as a genuine masterpiece.

***The Kite Runner* by Khaled Hosseini**

A novel set mostly in Afghanistan. The introverted and insecure afghan narrator, Amir, grows up in Afghanistan in the closing years of the monarchy and the first years of the short-lived republic. His best and most faithful friend, Hassan, is the son of a servant. Amir feels he betrays Hassan by not coming to his aid when Hassan is set on by bullies and furthermore forces Hassan and his father Ali to leave his father's service. Amir's relatively privileged life in Kabul comes to an end when the communist regime comes to power and his extrovert father, Baba emigrates with him to the U.S. There Amir meets his future afghan wife and marries her. Amir's father dies in the U.S. and Amir receives a letter from his father's most trusted business partner and, for a time, Amir's surrogate father, which makes Amir return, alone, to a Taliban-dominated Afghanistan in search of the truth about himself and his family, and finally, a sort of redemption.

AP Literature & Composition

Name: _____

Standard 2: Reading for All Purposes

Prepared Graduates:

- Evaluate how an author uses words to create mental imagery, suggest mood, and set tone
- Engage in a wide range of nonfiction and real-life reading experiences to solve problems, judge the quality of ideas, or complete daily tasks

Students can:

- Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact. (CCSS: RL.11-12.5)
- Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text. (CCSS: RI.11-12.6)



AP English Major Work Review Guide



DIRECTIONS: For each major work, complete this guide in preparation of the AP Exam in May.

TITLE:

AUTHOR:

YEAR PUBLISHED:

=====

SIGNIFICANT CHARACTERS AND FUNCTION IN THE WORK

1.

2.

3.

4.

5.

=====

SIGNIFICANT SETTINGS AND WHY IMPORTANT

1.

2.

3.

=====

THE WORK BEGINS WITH:

THE WORK ENDS WITH:

DEFINING MOMENTS (Five bulleted events WITH explanations of significance.)

1.

2.

3.

4.

5.

AUTHOR'S STYLE (Techniques, literary devices, key ideas—identify and EXPLAIN effect.)

DOMINANT THEMES/WORK AS A WHOLE STATEMENTS (No morals or clichés!)

1.

2.

3.

IMPORTANT SYMBOLS OR IMAGERY (Identify and EXPLAIN significance.)

QUOTATIONS OF INTEREST (What and who says it!)

POINTS OF COMPARISON WITH OTHER LITERATURE (Explain how they're similar.)

Socratic Seminar Preparation:

For EACH novel you must do the following:

Directions:

- For each novel, explore 5 of the 6 themes listed below.
- For each answer, provide a minimum of three pieces of textual evidence with page numbers to support your answer.
- For each piece of textual evidence provide insightful commentary that highlights how your textual evidence supports the theme. (*This means you will have a total of 15 pieces of text from each novel, for a total of 30 with commentary for all 30 quotes.*)
- Your evidence should come from a variety of places in the text (beginning, middle and end)
- All textual evidence MUST include the page number where the text is located. ***If you are reading on an e-reader, you must still record the page number. VERY IMPORTANT: Textual evidence without page numbers will not receive credit.***
- You will receive a grade for your evidence and commentary, and you will receive a grade for your participation in a Socratic seminar to be held during the first week of class.

Themes for *Atonement* and *The Kite Runner*: (Choose 5 of the 6 for **EACH** novel.)

1. The loss of innocence and coming of age
2. Redemption of the human spirit
3. Social evils and the pain of war
4. People's inner conflicts
5. The destructive power of jealousy and insecurity
6. The lingering impact of guilt

The following assignments are due on the first day of class:

- Socratic Seminar preparation assignment for both novels
- Major Works Data Sheets for both novels

Final Note: Information in your Major Works data sheets must be in your own words and not simply copied and pasted from online sources.

"Rather fail with honor than succeed by fraud." - Sophocles

If you have any questions before school ends or during the summer, please see or email Mrs. McCurdy (Rm. 710 – barbara.mccurdy@cravenk12.org).

-----AP Literature Summer Reading Assignment Ends Here-----