Reading Lists and Assignments for Campbell County High School
Summer 2012

What follows are the expectations for students who will be attending CCHS for the 2012-2013 school year. ALL English classes grades 9 - 12 require summer reading and / or an assignment. Below you will find the lists for each grade and course level. During the summer, students are expected to complete the reading in addition to the following assignment.

As the first day of school is Wednesday, August 15th, next year, it is the expectation that by Monday, August 20th, ALL students should be prepared for the following:

1. Collection of book assignments
2. Test over each book
3. Classroom discussions/activities for each book

Book Lists

** Limited copies of this book can be found in the English book room. Please see your English teacher or Mrs. Bernzott (A126) to check one out.

9th grade Regular – Choose ONE of the following:

- Sleeping Freshmen Never Lie by David Lubar**
- Knights of Hill Country by Tim Tharp
- A Map of the Known World by Lisa Ann Sandell

9th grade Pre-AP - Choose ONE of the following:

- Catcher in the Rye by J.D.Salinger**
- The Help by Kathryn Stockett
- To Kill a Mockingbird by Harper Lee**

9th grade Essentials -

None: see attached assignment

10th grade Regular - Choose ONE of the following:

- The Absolutely True Diary of a Part-time Indian by Sherman Alexie
- House on Mango Street by Sandra Cisneros
- American Born Chinese by Gene LuenYang
- Climbing the Stairs by Padma Venkatraman

10th pre-AP - Choose ONE of the following:
• *The Joy Luck Club* by Amy Tan
• *Persepolis* by Marjane Satrapi
• *The Kite Runner* by Khaled Hosseini
• *Woman Warrior* by Maxine Hong Kingston

**10th grade Essentials** -

None: see attached assignment

**11th grade Regular** - Choose ONE of the following:

• *Freakonomics* by Steven D. Levitt and the author Stephen J. Dubner
• *Hole in My Life* by Jack Gantos
• *Nickel and Dimed* by Barbara Ehrenreich

**11th grade AP Required:**

• *The Overachievers; the Secret Life of Driven Kids* by Alexandra Robbins

**11th grade Essentials** -

None: see attached assignment

**12th grade Regular** - Choose ONE of the following:

• *Nineteen Minutes* by Jodi Piccoult
• *Of Mice and Men* by John Steinbeck
• *The Jungle* by Upton Sinclair

**12th grade AP Required:**

• *How to Read Literature Like a Professor* by Thomas C. Foster

**AND**

Choose ONE of the following:

• *The Handmaid’s Tale* by Margaret Atwood
• *Frankenstein* by Mary Shelley

**12th grade Essentials** -

None: see attached assignment
**9th grade Summer Reading Assignment – Regular and Pre-AP**

**Task:** You are to read the novel of your choice and complete the following TPCASTT reading strategy activities. Note that each letter of the acronym corresponds to its own activity.

**T-TITLE**
Before you even think about reading the novel or trying to analyze it, speculate on what you think the novel might be about based upon the title. Often time authors conceal meaning in the title and give clues in the title. In **2-3 sentences** explain what you think this novel will be about.

**P-PARAPHRASE**
Choose a paragraph, that has significant meaning, and paraphrase the paragraph. Choose your own words to show the significant meaning of the paragraph. Be careful to not summarize the paragraph—paraphrase! Paraphrase means to put the paragraph in your own words without losing the meaning of the paragraph.

**C-CONNOTATION**
Although this term usually refers solely to the emotional overtones of word choice, for this approach the term refers to any and all literary devices, focusing on how such devices contribute to the meaning, the effect, or both of a novel. You may consider imagery, figures of speech (simile, metaphor, personification, symbolism, etc), diction, point of view, and sound devices (alliteration, onomatopoeia, rhythm, and rhyme). It is not necessary that you identify all the literary devices within the novel. The ones you do identify should be seen as a way of supporting the conclusions you are going to draw about the novel. You must choose 3 literary devices used in the novel that have significant meaning. Write a **paragraph explaining the significance of each term, total of 3 paragraphs minimum.**

**A-ATTITUDE**
Having examined the novel's devices and clues closely, you are now ready to explore the multiple attitudes that may be present in the novel. Examination of diction, images, and details suggests the speaker's attitude and contributes to understanding. Remember that usually the tone or attitude cannot be named with a single word Think complexity. Your explanation of the attitude must be **one paragraph** and include support from the novel.

**S-SHIFTS**
Identify the shift(s) you see in the novel. This may be the climax, development of a character, any shifts that you see in the novel. Identify a minimum of 1 shift and describe the shift. Your description must include evidence from the novel. The description should be **1-2 paragraphs.**

- irony
- changes in sound that may indicate changes in meaning
- changes in diction

**T-TITLE**
Now look at the title again, but this time on an interpretive level. What new insight does the title provide in understanding the novel? Your insight should be developed; no one word answers!

**T-THEME**
What is the novel saying about the human experience, motivation, or condition? What subject or subjects does the novel address? What do you learn about those subjects? Remember that the theme of any work of literature is stated in a complete sentence.
10th grade Summer Reading Assignment – Regular and Pre-AP

Task:
1) Read ONE of the books from the English II Summer Reading List for your level. 2) Complete a SIFT on your chosen book.
3) Write a thesis statement that states how one of the elements from the SIFT (Symbols, Images, Figures of Speech, or Tone) helps convey a theme from the novel.
4) Write one paragraph that develops that thesis statement, and use three pieces of text to support your claims.

Name: _______________________________  Novel: _______________________________

Sample thesis statement: In the novel Things Fall Apart, Chinua Achebe uses tone to help convey the theme that cultural collision results in death and destruction.

Your thesis statement for your novel: ____________________________________________

__________________________________________________________

Paragraph:

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Help List

Remember that a **symbol** is anything (object, animal, event, person, or place) that represents itself but also stands for something else on a figurative level.

Remember that **images** appeal to one or more of the five senses and help the reader create a picture in his or her mind.

Remember that **figures of speech** are pieces of figurative language that are not meant to be taken literally. Some popular **figures of speech** include the following: *allusion, hyperbole, irony, metaphor, personification, and simile.*

Remember that **tone** is a writer's or speaker's attitude toward a subject. Examples of tone words are listed below.

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<thead>
<tr>
<th><strong>List of Tone Words</strong></th>
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<td>Accusing</td>
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**11th grade Summer Reading Assignment – Regular Level**

**Task:** After reading the novel of your choice for your level, complete the SOAPSTone chart attached. The SOAPSTone Text Analysis tool allows you to analyze a text using the seven components listed below. Remember, all components of this approach MUST be supported from the text and MUST be backed up by the words from the text.

**Speaker**
Who is the speaker who produced this piece? What is their background and why are they making the points they are making? Is there a bias in what was written? You must be able to cite evidence from the text that supports your answer. No independent research is allowed on the speaker. You must "prove" your answer based on the text.

**Occasion**
What is the Occasion? In other words, what is the time and place of the piece? What promoted the author to write this piece? How do you know from the text? What event led to its publication or development? It is particularly important that students understand the context that encouraged the writing to happen.

**Audience**
Who is the Audience? This refers to the group of readers to whom this piece is directed. The audience may be one person, a small group or a large group; it may be a certain person or a certain people. What assumptions can you make about the audience? Is it mixed racial/sex group? What social class? What political party? Who was the document created for and how do you know? Are there any words or phrases that are unusual or different? Does the speaker use language the specific for a unique audience? Does the speaker evoke God? Nation? Liberty? History? Hell? Why is the speaker using this type of language?

**Purpose**
What is the purpose? (The reason behind the text) In what ways does the author convey this message? How would you perceive the speaker giving this speech? What is the document saying? What is the emotional state of the speaker? How is the speaker trying to spark a reaction in the audience? What words or phrases show the speaker's tone? How is the document supposed to make you feel? This helps you examine the argument.

**Subject**
What is the subject of the document? (The general topic, content, and ideas contained in the text) How do you know this? How has the subject been selected and presented by the author?

**Tone**
What is the attitude the author takes towards this subject or character: is it serious, humorous, sarcastic, ironic, satirical, tongue-in-cheek, solemn, objective, etc.? How do you know? Where in the text does it support your answer?
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<tr>
<th>Examples/evidence</th>
<th>Effect</th>
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<td>Speaker</td>
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<td>Occasion</td>
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In order to be successful in AP Language and Composition, you need to be familiar with certain terms and skills. Being familiar with these items will help you be prepared for our opening activities as we begin the new school year.

In order to be prepared, you should do the following:

**Part I: Letter of Introduction**

Send an email to your AP Language and Composition teacher: (toni.mckee@campbell.kyschools.us, or Bridget.Brown@campbell.kyschools.us) This email should include:

a. An introduction of who you are: What are your talents? Hobbies? Interests? Is there something we need to know about you?

b. A reflection of yourself as a reader and writer: What are your strengths, weaknesses, likes, dislikes? What do you hope to accomplish through AP Lang. and Comp.?

c. Be creative in your approach-let your voice shine through! Standout letters from previous years have also included artistic elements, poems, links to pertinent songs, and the incorporation of web tools such as http://www.tagxedo.com/

*What does this do for you?* This email will allow us to see a little bit about who you are and what we can expect from our class. It will help us in choosing readings and writings that seem to fit the interests and needs of our students.

**Part II: The Language of Composition**

Using the copied packet please read and take notes* on Chapters 1, 2, and 3 of The Language of Composition. These introductory chapters set the stage for the work we will do in AP Lang. View the following article from Dartmouth College on taking notes that will be valuable to you: http://www.ldonline.org/article/12855/ .

*Notes should be typed!*

Your notes may take any of the following formats:

- Formal Outline (Example: http://spot.pcc.edu/~dwerkman/formal.html)
- Cornell Notes (Example: http://faculty.bucks.edu/specpop/Cornl-ex.htm)
- Column Style (Example: http://www.ldonline.org/article/12855/ )
- Webbing (Example: http://www.ldonline.org/article/12855/ )

**Part III: Analyzing a Non-Fiction Text**

- Annotate (mark) the text using sticky notes, highlighting and note-taking, etc. Follow the guidelines for annotations set forth in the “Annotations for Beginners” handout below.
- After you complete your reading, reflect on your annotations and use them to complete the Analysis Tool below.
- Choose the five most important passages. Record these passages and cite them in MLA format. Analyze why these are the most pertinent moments in the text using the “Moments” handout below.
Annotations for Beginners

MAKE NOTE OF:

1. Reader Response
   - Your reactions/emotional responses (humor, surprise, sadness, anger, frustration, disappointment, tension/suspense, disgust, criticism, disagreement, confusion)
   - Your questions or lack of understanding or doubts (ask "Why?")
   - Your revelations: when "things" become clear to you, when you make links
   - Similarities to other works: "Reminds me of...
   - Wonderful writing- passages that strike you artistically/aesthetically and why

2. Speaker: Think about how who the writer is and what he/she knows is communicated. This should help you decide the author's credibility.
   - Introductory facts: author backgrounds and relationship to the topic, bias, etc.
   - Ethos- how the author establishes credibility and character on the given topic
   - Note words and language that indicate the author’s attitude or tone and where it shifts or changes and why
   - When the author directly or indirectly states how he/she feels
   - Note key lines that stand out as crucial to the author’s argument

3. Occasion: Think about what caused the author to write about this topic and whether or not it is a valid reason.
   - The author’s reasons for writing- what is the motivation?
   - Historical, political, social issues surrounding the topic
   - The author’s personal reasons and well as the greater world/national reasons for the piece
   - Evidence of views characteristic of the time period and culture surrounding the work
   - Descriptions of class judgments, racism, gender biases, stereotypes, etc.

4. Audience: Think about what kind of person or people the author intended as the audience and whether or not the author is able to connect with that audience effectively.
   - Evidence of who (and it can be more than one) the author is trying to reach.
   - Where the author directly or indirectly address a specific audience
   - Any "Call to Action" that the author is issuing to the reader.
   - Pathos- where the author appeals to your sense of emotion through anecdotes and figurative language

5. Purpose: Think about the author’s purpose in writing this book and whether or not they are effective in this purpose.
   - Specific reasons for writing: informing, persuading, arguing, refuting, exemplifying- but make sure you note specifics.
   - Logos: the author’s appeal to reason. Examine how he/she makes the reader believe in that purpose.

6. Subject: Think about what the book is discussing and whether or not the author shows why this subject is important.
   - Elements related to the problem and issue
   - How the author develops or deepens the aspects of the problem/issue
   - How the author show the complications related to the subject and the implication of it to you, the nation, the world, etc.

7. Rhetorical Devices and Structures in the Argument: Think about the author’s techniques in delivery and how effective author’s methods are for rhetorical purposes - the use of subtleties, patterns, style, structure, etc.
   - Changes in point of view/emphasis
   - Crucial language/vocabulary- not just a word that you don’t understand, but one that seems crucial to understanding the argument- look these up.
   - Stylistic techniques: irony, satire, humor, exaggeration, repetition/patterns, possible symbols, significant metaphors and other notable literary and rhetorical devices
   - How the author’s structure of the argument/book influence the reader and relate to the subject, audience and purpose
The Vandalism Act of 1966 was originally conceived as a legal weapon to combat the spread of mainly political graffiti common during the heady days of Singapore's struggle for independence. Enacted a year after the republic left the Malaysian Federation, the law explicitly mandates between three and eight strokes of the cane for each count, though a provision allows first offenders to escape caning if the writing, drawing, mark or inscription is done with pencil, crayon, chalk or other durable substances and not with paint, tar or other indelible substances."

Responding to reporters' questions, U.S. chargé d'affaires Ralph Boyce said: "We see a large discrepancy between the offense and the punishment. The courts were not permanently damaged; the paint was removed with thin Caning leaves permanent damage. In addition, the accused is a teenager and it is his first offense."

By evening, the Singapore government had its reply: "Unlike some other societies which may tolerate acts of vandalism, Singapore has its own standards of social order as reflected in our laws. It is because of our tough laws against anti-social crimes that we are able to keep Singapore orderly and relatively crime-free."

The statement noted that in the past five years, fourteen young men aged 18 to 21, twelve of whom were Singaporean, had been sentenced to caning for vandalism. Fay's arrest and sentencing shook the American community in Singapore. Schools advised parents to warn their children not to get into trouble. The American Chamber of Commerce said: "We simply do not understand how the government can condone the permanent scarring of any 18-year-old boy—American or Singaporean—by caning for such an offense."

But according to a string of polls, Fay's caning sentence struck a chord in the U.S. Many Americans fed up with rising crime in their cities actually supported the tough punishment. Singapore's embassy in Washington said that the mail it had received was overwhelmingly approving of the tough sentence. And a radio call-in survey in Fay's hometown of Dayton, Ohio, was strongly pro-caning.
It wasn’t long before Singapore’s patriarch, Lee Kuan Yew, weighed in. He reckoned the whole affair revealed America’s moral decay. “The U.S. government, the U.S. Senate and the U.S. media took the opportunity to cue us, saying the sentence was too severe,” he said in a television interview. “[The U.S.] does not restrain or punish individuals, forgiving them whatever they have done. That’s why the whole country is in chaos: drugs, violence, unemployment and homelessness. The American society is the nest and most prosperous in the world but it is hardly safe and peaceful.”

The debate over caning put a spotlight on Singapore’s legal system and the city-state’s other leaders are committed to harsh punishments. Sententive detention laws allow authorities to lock up suspected criminals without trial. While caning is mandatory in cases of vandalism, rape or drug offenses, it is also prescribed for immigration violations such as overstaying visas and hiring of illegal workers. The death penalty is automatic for drug trafficking and firing a weapon while committing a crime. At dawn on May 13, six Malaysians were hanged for drug trafficking, bringing to 107 the number executed for such offenses so far this year, ten more than the total number of prisoners executed in all of 1993.

Most Singaporeans accept their brand of tough justice. Older folk readily recall of the way things were in the 1950s and 1960s when secret societies and mugs operated freely. Singapore has succeeded in keeping crime low. Since 88, government statistics show there has been a steady decline in the crime rate. From 223 per 10,000 residents to 175 per 10,000 last year. Authorities are sick to credit their tough laws and harsh penalties for much of that.

“If there is a single fundamental difference between the Western and Asian world view it is the dichotomy between individual freedom and collective welfare,” said Singapore businessman and former diplomat Ho Kwon Ping in an address to lawyers on May 5, as day Pay was caned. “The Western cliche is that it would be better for a guilty person to go free than to convict an innocent person is testimony to the importance of the individual. But an Asian perspective may well be that it is better that an innocent person be convicted if the common welfare is protected than for a guilty person be free to inflict further harm on the community.”

There is a basic difference too in the way the West treats a suspect. “In Britain and in America, they keep very strongly to the presumption of innocence,” says Walter Woon, associate professor of law at the National University of Singapore and a nominated M.P. “The prosecution must prove that you are guilty. And even if the judge may feel that you are guilty, he
cannot convict you unless the prosecution has proven it. So in some cases it becomes a game between the defense and the prosecuting counsel. We would rather convict even if it doesn’t accord with the purist’s traditions of the presumption of innocence.

Singapore’s legal system may be based on English common law, but it has developed its own legal traditions and philosophy since independence. The recent severance of all appeals to the Privy Council in London is part of that process. In fundamental ways, Singapore has departed from its British legal roots. The city-state eliminated jury trials years ago—the authorities regard them as error-prone. Acquittals can be appealed and are sometimes overturned. And judges have increased sentences on review. Recently an acquittal was overturned and a bus driver was sentenced to death for murder based only on circumstantial evidence. “Toughness is considered a virtue here,” says Woon. “The system is stacked against criminals. The theory is that a person shouldn’t get off on fancy argument.”

Woon opposes caning to punish non-violent offenses. He is not an admirer of the American system. Last year, Woon and his family were robbed at gunpoint at a bus stop near Disneyland in Orlando, Florida. The experience shook him. America’s legal system, he argues, “has gone completely berserk. They’re so mesmerized by the rights of the individual that they forget that other people have rights too. There’s all this focus on the perpetrator and his rights, and they forget the fellow is a criminal.” Fay is no more than that, Woon says. “His mother and father have no sense of shame. Do they not feel any shame for not having brought him up properly to respect other people’s property? Instead they consider themselves victims.”

Verdicts — not all are punishment

Yet harsh punishments alone are clearly not the salvation of Singapore society. The predominantly Chinese city-state also has a cohesive value system that emphasizes such Confucian virtues as respect for authority, “No matter how harsh your punishments, you’re not going to get an orderly society unless the culture is in favor of order,” says Woon. “In Britain and America, they seem to have lost the feeling that people are responsible for their own behavior. Here, there is still a sense of personal responsibility. If you do something against the law, you bring shame not only to yourself but to your family.”

That “sense of shame,” Woon reckons, is more powerful than draconian laws. “Loosening up won’t mean there will be chaos,” he says. “But the law must be seen to work. The punishment isn’t the main thing. It’s the enforcement of the law. The law has to be enforced effectively and fairly.”
<table>
<thead>
<tr>
<th>Rhetorical Device</th>
<th>Quote (and pg. #)</th>
<th>Effect on audience</th>
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<tbody>
<tr>
<td>EXAMPLE</td>
<td>EXAMPLE From “Rough Justice” p.213 “dichotomy between individual freedom and collective welfare.” “single fundamental difference...” “basic difference... in the way we treat a suspect”</td>
<td>EXAMPLE These comparisons juxtapose the legal systems and societies of the West (e.g. Britain and America) and Singapore/the East. In doing so, the audience becomes aware of the harsher, more punitive nature of the Singaporean legal system. The language of comparison (e.g. repeating words like difference) maintain the separation between East and West.</td>
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- **Comparison**

  - **From “Rough Justice”**
  - **Quotes:**
    - “dichotomy between individual freedom and collective welfare.”
    - “single fundamental difference...”
    - “basic difference... in the way we treat a suspect”

  - **Effect on Audience:**
    - These comparisons juxtapose the legal systems and societies of the West (e.g. Britain and America) and Singapore/the East. In doing so, the audience becomes aware of the harsher, more punitive nature of the Singaporean legal system. The language of comparison (e.g. repeating words like difference) maintain the separation between East and West.
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<th>Passage</th>
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**Task:** You are to read the novel of your choice and complete the following TWO items: 1) a TPCASTT and 2) questions dealing with literary criticisms.

**TPCASTT - complete the following organizer**

<table>
<thead>
<tr>
<th>T</th>
<th>Title - Ponder the title before reading the poem.</th>
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<tr>
<td>P</td>
<td>Paraphrase - Translate the poem into your own words.</td>
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<td>C</td>
<td>Connotation - Contemplate the poem for meaning beyond the literal OR Colorful language - look for great examples of effective diction, figurative language, etc.</td>
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<tr>
<td>A</td>
<td>Attitude - Observe both the speaker's and the poet's attitude (tone) on the subject.</td>
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<tr>
<td>S</td>
<td>Speaker - Identify the speaker and his/her audience AND Shifts - Note any shifts in speakers, attitudes, structure, punctuation, or sound.</td>
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<tr>
<td>T</td>
<td>Title - Examine the title again, this time on an interpretive level.</td>
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<tr>
<td>T</td>
<td>Theme - Determine what the author is saying. What's the message? Ask how the theme sheds light on the human experience.</td>
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</table>
Literary Criticisms Activity

Six different literary criticisms are listed below. Please review these six types and complete the questions for TWO different criticisms which you feel best pertain to your summer reading novel of choice. **For all questions, provide at least TWO examples from the text to support your answer.**

1) Archetypal Criticism. This type of criticism uses universal symbols (images, characters, motifs, or patterns) that reoccur in stories that are separated by time and place.

Common assumptions in this criticism:

- Certain images recur in texts from diverse cultures that share a common interpretation: water, sun, colors, the tree, settings such as the garden and the desert, etc.
- Certain characters recur: the hero, the trickster, the great mother, the wise old man, the prodigal son, etc.
- Certain motifs and patterns recur: creation stories, the quest, voyage to the underworld, journey, initiation, etc.

1. What symbols does the author use in the text? Explain the symbols.
2. Do the characters in the story have characteristics from another character you’ve either read or seen?
3. What are the main conflicts in the story? What are the resolutions to these conflicts?
4. What stories (read or watched) have similar conflicts? Explain the similarities.
5. What stories (read or watched) have similar resolutions? Explain the similarities.

2) Cultural Criticism. This type of criticism focuses on the elements of culture and how they affect one's perceptions and understandings of texts. For example: a student who read *The Odyssey* may really enjoy reading about the hero Odysseus because they were brought up in a superhero culture, but they may also question a lot of the Greek's religious practices because they were brought up in a Christian home.

Common assumptions in this criticism:

- Ethnicity, religion, beliefs, social class, and so on are crucial components in formulating plausible interpretations of text.
- While the emphasis is on diversity of approach and subject matter, Cultural Criticism is not the only means of understanding ourselves and our art.
- An examination or exploration of the relationship between dominant cultures and the dominated are essential.

1. Do any of the characters remind you someone close to you? Why? In what ways?
2. What customs does the book discuss (vacations, going to church, education, etc.) that you can relate to?
3. In what ways does the book present cultural elements (religion, education, lifestyles) that are similar and different from your own culture?
4. Did the book change any of your preconceived notions about a culture? Explain.
5. What elements of culture in the book did you question? Why?

3) Feminist Criticism - This type of criticism focuses on the relationships between genders. It examines the patterns of thought, behavior, values, enfranchisement, and power in relations between and within the sexes.

Common assumptions in this criticism:
• A patriarchal (male-dominated) society conveys the notion of male dominance through the text.
• Many literary texts lack complex female characters, making female readers assume male roles in terms of perception, feelings, and actions.
• Issues of gender and sexuality are central to artistic expression.
• Fictional female characters reflect and create stereotypical social and political attitudes towards women.
• Texts authored by women have different viewpoints than texts authored by men.

1. How are women's lives portrayed in the work? Do the women in the work accept or reject these roles?
2. Is the form and content of the work influenced by the author's gender?
3. What are the relationships between men and women? Are these relationships sources of conflict? Do they provide resolutions to conflicts?
4. Does the work challenge or affirm traditional ideas about women?
5. How would the story change if it were written from a female perspective?

4. Historical Criticism - This criticism acknowledges the significance of historical information when a reader interprets literature. This perspective assumes that texts both influence and are influenced by the times they are written in.

Common assumptions in this criticism:
• A text cannot be separated from its historical context, which is a web of social, cultural, personal, and political fears.
• An understanding of a text is enhanced by the study of beliefs and artifacts such as diaries, films, paintings, and letters in existence when the text was created.

1. How does the work reflect the period in which it is written?
2. How does the work reflect the period it represents?
3. Does the work give a positive or negative reflection of the time period in which it was written? How so?
4. What literary or historical influences helped to shape the form and content of the work?
5. How important is the historical context (both the work's and your own) to interpreting the work?
5. Marxist Criticism—This criticism asserts that economics is the foundation for all social, political, and ideological reality. The presence of economic inequalities is a power structure that drives history and influences differences in religion, race, ethnicity, and gender.

Common assumptions in this criticism:

• All aspects of humanity are based on the struggle for economic power.
• The basic struggle in human society is between the "have's" and the "have not's."

1. How are class differences presented in the work?
2. Are characters aware or unaware of the economic and social forces that affect their lives? Explain.
3. How do economic conditions determine the characters’ lives?
4. What morals, ideas, and values are described or implied?
5. Does the work agree or disagree with the social order it describes?

6. Reader Response Criticism—This type of criticism focuses on a reader's active engagement with a text. The reader's response to any text is shaded by the reader's own experiences, social ethics, moral values, and general views of the world.

Common assumptions in this criticism:

• Readers can interpret the intended meaning from the text, and they also create a personal connection to the text.
• The experience of reading is different for everyone, and a text allows for a range of acceptable interpretations for which textual support is available.

1. How do you respond to the work?
2. What helped you or prevented you from making a personal connection to the text? Why did this help or prevent you from connecting to the text?
3. How do your own experiences and expectations affect your reading and interpretation?
4. What is the work's original or intended audience? To what extent are you similar to or different from that audience?
Summer reading assignment Part I

1) Read *How To Read Literature Like a Professor* by Thomas C. Foster. If you read this already for AP Language, that’s fine. Just consider this a review for you. We’ll refer to these ideas consistently throughout the year.

2) Read YOUR CHOICE of one of the following:

   *Frankenstein* by Mary Shelley

   *The Handmaid’s Tale* by Margaret Atwood

   **Note:** You may want to go ahead and read the other as well. It will be a required reading the first few weeks of school so we can use both in our class discussions and activities.

3) For your book of choice, choose THREE chapters from *How To Read Literature* for which to write a paragraph minimum EACH (an assignment of 3 paragraphs total) to explain how those chapters are revealed in the text. The expectation is that you supply ample supports to ensure relativity.

   **Example:** Chapter 10 of *How To Read Literature* is about the symbolism behind seasons, and you notice many mentions of changing seasons in the text. Talk about a few of these, explaining the connection between what’s occurring in the text and the information from chapter 10 regarding the symbolism.
**AP English Literature & Composition (Seniors)**

**Summer reading assignment Part II**

**PEW Close Reading Strategy**

A 3-Column Journal

Sitting in the PEW of a church, one ponders matters and spiritual ideas, trying to make meaning. We want you to sit in your literature PEW as you close read text, seeing how an author’s choices **contribute to the text’s meaning**.

Your task: complete a 3-column journal using the PEW strategy for your summer novel of choice. A **minimum of 20 entries** is required, and a variety of literary devices are expected to be included. An example of a quality entry is listed below.

<table>
<thead>
<tr>
<th>P</th>
<th>E</th>
<th>W</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Placement in text</strong> (specific line, stanza, paragraph, page, chapter, etc.)</td>
<td><strong>Element &amp; Example</strong> Particular diction choices, imagery, specific selection of details, archetype, figurative language, syntax shift, tone words, quote of interest, word or phrase that needs clarification, characterization description, setting specifics, conflict, personal connection to another text or personal experience/related issues, point of view, allusion (Biblical, mythological, etc.), parallel structure, genre characteristics, etc.</td>
<td><strong>Why?</strong> (The most important part of the PEW; get inside the author’s head as to why he/she made the decisions he/she did when writing the text) (clarification, question, inference, conclusion drawn, reason used, explanation, etc.)</td>
</tr>
<tr>
<td>Line 3, p.33</td>
<td>Example: Repetition: “as day after day the music rang”</td>
<td>Used to stress the point that the music was going on and on, making the monster more irritable by the minute until his patience could bear no more and he ravaged the hall; adds to characterization of Grendel. Also, of interesting note: these songs were about “the Almighty” (Grendel was notably evil).</td>
</tr>
</tbody>
</table>
Music has become an integral part of human existence. It motivates us, calms us, inspires us, at times irritates us, and basically becomes the backdrop against which we live our lives. Songs can bring vivid memories of persons, places, and events from our own past and serve to document our thoughts, feelings, and emotions at a given time or place.

**Part I of Assignment:** Below, list and describe at least 8 events of significance to you. These events can be happy times, sad times, angry times, confusing….. You get the idea. Be sure to tell me how you feel about this time in your life; we will need those feelings later.

Event 1:___________________________________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________

Event 2:___________________________________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________

Event 3:___________________________________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________

Event 4:___________________________________________________________________________________
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Event 5:___________________________________________________________________________________
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Event 6:___________________________________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________
Event 7:  

__________________________________________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________

Event 8:  

__________________________________________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________

Other:  

__________________________________________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________

**Part II of Assignment:** You have at least eight events chosen and now you are to pick songs to accompany each event. Just as music producers do, try to create a progression in the sequence of your chosen songs. For example, your songs might be listed in the chronological order of the events they document, or they might be mixed together so that all of the slow songs are not back-to-back. DO NOT just list them randomly. Put some thought into the order of your songs and the complete package you are presenting.

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist or Group</th>
</tr>
</thead>
<tbody>
<tr>
<td>Track 1</td>
<td></td>
</tr>
<tr>
<td>Track 2</td>
<td></td>
</tr>
<tr>
<td>Track 3</td>
<td></td>
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<td>Track 4</td>
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<tr>
<td>Track 5</td>
<td></td>
</tr>
<tr>
<td>Track 6</td>
<td></td>
</tr>
<tr>
<td>Track 7</td>
<td></td>
</tr>
</tbody>
</table>
Part III Assignment: Now that you have created the imaginary soundtrack to your life, write a reflective letter (addressed to “Dear Listener,”) that explains why you chose the particular songs that you did. For each song you will need to reflect on the experiences, persons, places, etc. that inspired this selection. Obviously you will also need to explain who you are as a person and then offer some type of reflection upon the imaginary album as a whole. Again, for the purposes of this assignment, be sure that this letter is school appropriate. Use the outline below to help you construct this letter. You need to cover each topic listed in the appropriate number of paragraphs; however the questions listed are only there to help you begin thinking about the topic. You do not need to answer each and every question or any of the questions as long as you have sufficiently explained the topic of each section. Remember, in reflective writing longer is usually better!

Topic #1—Explanation of yourself (One paragraph)

This paragraph is basically a brief autobiography:

- Who are you?
- Where are you from?
- Where are you now? Etc. etc.

Topic #2—Explanation of this soundtrack (One paragraph)

This paragraph outlines your rationale or purpose in creating this soundtrack:

- What is this album you have created?
- Why are you completing it? (because it is an assignment is NOT an answer!)What theme from your life can you express?
- What do you hope to get out of this project?
- What do you see yourself doing with this later in life?
- What goals did you have for creating it?

Topic #3—Explanation of each song on the soundtrack (One paragraph per song)

This section is made up of many smaller paragraphs. Song by song be sure to explain:

- What is the name of the song and the artist?
• Why is each song important to you?
• How does each song connect to your life?
• How do the words of this song reflect your tone, mood, and voice?
• What does each song reveal about the kind of person you are and what you think is important in your life?

Topic #4—Final remarks and reflection on the soundtrack as a whole (One paragraph)

This paragraph is your conclusion in which you should thank your reader for taking the time to listen to your soundtrack and offer any final reflections upon this project as a whole.

Part IV Assignment: Now that the writing portion of this assignment is complete you will present a very small section of your soundtrack to the class the first week of school. This presentation requires that you read or play one of your eight tracks to the class along with the explanation. You will receive bonus points for turning in an actual burned CD. I will keep it to use for journaling activities throughout the year. I AM NOT REQUIRING you to burn the actual CD; we do however need the lyrics. To prepare for your presentation, you may choose to create and explain one of the following visual aids:

1. CD cover
2. Concert poster
3. Music Tour flyer
4. Web page for your music production company

ALL LYRICS AND VISUAL MATERIALS MUST BE SCHOOL APPROPRIATE!