

**Clearview Regional High School District  
Summer Assignment Cover Sheet 2019**

Course	Advanced Placement Literature and Composition	
Teacher(s)	Mrs. Schoudt	
Due Date	All summer assignments checked for completion on Friday, September 6, 2019	
Grade Category/Weight for Q1	<ul style="list-style-type: none"> <li>● Assignment I will be reviewed but not graded. (On 9/6/19)</li> <li>● Assignment II will count as one <b>minor</b> grade. (On 9/6/19)</li> <li>● Assignment III will count as one <b>daily</b> grade. (On 9/6/19)</li> </ul>	
New Jersey Student Learning Standards covered:	<ul style="list-style-type: none"> <li>● Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</li> <li>● Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.</li> <li>● Read and comprehend complex literary and informational texts independently and proficiently.</li> </ul>	<ul style="list-style-type: none"> <li>● Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</li> <li>● Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</li> </ul>
Description of Assignment	<p>Assignment I: AP-style close reading of nonfiction (<b>not graded</b>)</p> <p>Assignment II: AP-style close reading of fiction</p> <p>Assignment III: AP-style critical writing of fiction (theme analysis essay)</p>	
Purpose of Assignment	<p>These assignments provide foundational skill practice in preparation for the AP Literature and Composition course. The assignments will also serve as a diagnostic of skill level in the area of critical reading of both informational and fiction texts for instructional purposes.</p>	
Specific Expectations	<p>Students are expected to complete each assignment to their current maximal potential. See further details in the Summer Reading Syllabus. For all assignments, students should avoid summarizing the texts as a means of analysis. The focus should be on thematic concepts and how the text's formal elements reveal these concepts.</p>	
Where to Locate Assignment	Clearview Regional Webpage	

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Teacher Contact Information	Instructor:  Lauren Schoudt: <a href="mailto:schoudtla@clearviewregional.edu">schoudtla@clearviewregional.edu</a>  Supervisor of English:  Diane R. Bernstein: <a href="mailto:bernsteindi@clearviewregional.edu">bernsteindi@clearviewregional.edu</a>  Emails will be checked weekly during the summer.
Helpful Resource(s)	Assignment specific rubrics, examples, and templates.

## Advanced Placement English Literature and Composition

### Summer Reading Syllabus 2019-20

Clearview Regional High School District is committed to supporting students' literacy mastery. It is our goal that every student obtains and refines critical reading skills and as importantly, we hope that every child becomes a lifelong reader. All English and Reading curricula have been developed in accordance with the NJ Student Learning Standards. Our department is dedicated to consistent reflective practice through ongoing collaboration within the department and from outside experts in the field. Recognizing that not all works are appropriate for all students, we enlist your assistance. Texts identified with an (\*) contain mature or sensitive language or issues; parents or guardians may wish to preview texts prior to student participation. Please be advised that teachers reserve the right to provide supplemental resources or to utilize other texts not initially listed on the syllabus in order to address students' needs and to appropriately address topics that surface in class. Furthermore, all students will have access to the media center and classroom novel selections as it is the district's professional obligation to provide multiple opportunities for literary study. We welcome feedback from students and parents; we look forward to a productive 2019/2020 school year.

These texts will provide a foundation upon which to place our introduction to the world of ideas and to all the important questions. It is a perfect foundation to begin a year filled with great books and engaging ideas. The assignments will be used during the first few weeks of school as we discuss and develop thematic statements as each text looks to address various universal concepts and convictions pertaining to the human condition.

#### Required Texts (3 total)

All students must read the following texts. New and used copies of all of these books are available on [Amazon](#) and on [Barnes and Noble](#). Two of the plays are available in digital format (linked):

**Text 1:** Thomas C. Foster, *How to Read Literature Like a Professor*, Harper Perennial, 2003 or 2014 edition

#### Texts 2 and 3: Self-Selection (drama) and Assigned Selection (novel)

In preparation for literary analysis and composition, all students must read and annotate **one drama** from the self-selection list and **one novel**, *The Road* by Cormac McCarthy. All listed texts are of literary merit and aligned to the rigor demanded by the College Board and the AP English Literature and Composition exam.

#### Self-Selection Drama Choices (Choose one.)

<a href="#">Waiting for Godot, Samuel Beckett</a>
<i>A Raisin in The Sun</i> , Lorraine Hansberry
<i>The Piano Lesson</i> , August Wilson
<i>Master Harold...and the Boys</i> , Athol Fugard
<a href="#">Hamlet, William Shakespeare</a>

**Assignment I (ungraded): Critical Reading of Informational Text-** Thomas C. Foster, *How to Read Literature Like a Professor*

- As you critically read the Foster text, please document at least three major conclusions about *the process* of reading like a professor. For each major conclusion, please also provide **three** crucial points to support your conclusions and directly reference the necessary textual evidence. **Please refer to the informational text**

**guidelines to complete this assignment: “General Guidelines for Critical Reading of Informational Text.”**

**This assignment will not be graded. It will be discussed in class during the first full week of school as we work to develop critical reading strategies that promote deep analysis. We will apply chapters of the text to works throughout the year.**

### **Assignment II (homework/classwork grade): Critical Observations and Analytical Points**

- Select two chapters from the Foster text that you feel can best be utilized to deepen your understanding of a key scene of the **drama** you read. With those chapters in mind, reread a crucial selection from the drama you chose and document your critical thoughts with **five** critical observations and **five** analytical points. Please include textual evidence and reference it, as appropriate, in your documentation. You do **not** have to use the same crucial selection for each of the chapters chosen from the Foster text. **Please appropriately label your critical thoughts as critical observation or analytical point. Cite the text and author. See the rubric for complete guidelines and expectations for evaluation: “Documenting the Process and Yield of a Critical Read: Critical Observations and Points of Analysis.”**

### **What’s the difference between critical observations and analytical points?**

#### Critical Observations

- are an awareness of some crucial element(s) of the text that is worthy of interpretation and to which you attach significance. A critical observation is documentation of that interpretation/significance, but is not linked to an overarching thematic concept or theme. These observations are grounded in critical approach of Formalism- (how writers use formal elements, language and plot structure, to create meaning.
  - Example:
    - In *To Kill a Mockingbird*, there is a disparity between the narrative voice of Scout and the characterization of Scout.
    - In *To Kill a Mockingbird*, there is a disparity between moral courage and physical courage.

\*The above examples are critical observations and not analytical points because the “so what,” the connection to an overarching thematic concept or theme, is not articulated.

#### Analytical Points

- articulate ideas that move beyond literal understanding and are guided by a link to an overarching concept or theme. These points are clearly documented by stating an interpretive idea and its relationship to the overarching concept or theme. These ideas are still grounded in Formalism, but may be developed using multiple critical approaches.
  - Example: In *To Kill a Mockingbird*, the disparity between the narrative voice of Scout and the characterization of Scout **reveals that growth is found through reflection.**
  - Example: In *To Kill a Mockingbird*, the disparity between moral courage and physical courage **reveals that serving justice may expose the injustices of a society at the cost of innocence.**

\*Note that the boldfaced portion in the above example is thematic; thus, this statement is an analytical point. The thematic portion addresses the unanswered “so what” left out of the critical observation.



**Assignment III (minor assessment): Critical Reading of Fiction: Thematic Essay, *The Road* by Cormac McCarthy**

- **Critically read the assigned novel with the following prompt in mind:** Critic Roland Barthes has said, "Literature is the question minus the answer." Considering Barthes' observation, write an essay in which you analyze *a central question the work raises and the extent to which it offers answers*. Explain how the author's treatment of this question affects the understanding of the work as a whole. Avoid mere plot summary. **See the rubric for complete guidelines and expectations for evaluation: "AP Scoring Rubric: Prompt-Based Essays."** Review the critical approaches to literary analysis attached at the end of this document to help you frame your analysis. **Due Date:** All assignments are due on Friday, September 6, 2019, on Google Classroom

\*Late assignments will be reviewed but **will not receive full credit.**

**Guidelines for Submitting Summer Reading Assignments:**

- Assignments are due by the assigned due date.
- **Late assignments will be accepted but will not receive full credit.**
- All assignments must be typed, [MLA Format](#), and submitted to Google Classroom.
- All graded assignments will be evaluated using the provided rubrics.
- All work must be completed in a thoughtful and academic manner that reflects the goals of the rubrics and will otherwise be marked down.
- **It is beneficial to complete the assignments in the order listed.**
- Review these documents to help you write the [thesis statement](#) for your essay: [thematic statements](#) and [concepts](#).

**Contact information:**

*Lauren Schoudt: [schoudtla@clearviewregional.edu](mailto:schoudtla@clearviewregional.edu)*

*Please sign up for Remind using the following code: Text @k8d968 to 81010*

*You can contact Mrs. Schoudt via email or a Remind text.*

**General Guidelines for Critical Reading of Informational Text (Foster's)****Before Reading: Preview the Text**

- Identify the text structure and use it to establish a purpose for reading.
- Use title, subtitles, and headings as stems for questioning and activating prior knowledge.
  - Turn title into questions and then read with to answer that question via annotations (margin notes).
- If the information is an article with only a title, consider it and the following to help establish a reading purpose:
  - What do I know about this topic?
  - What have I studied that might relate to this text?
  - In what context am I reading this article?

**During Reading: Ways to Construct Meaning from the Reading. (Must go beyond simple recall/paraphrase)**

- Keep initial questions/purpose in mind, react to points, connect: a.) new learning (*points in article*) to old

learning (*prior knowledge/class*) b. the text to you personally, form opinions, and draw inferences via annotations.

- o Form questions that will ask for clarification, encourage discourse, or check for understanding. In other words, come to class prepared with “talking points.”
- o Develop an insight (point to take from the article) (Theme or central argument--Not a paraphrase or regurgitation of a point read).
- o Note repeated ideas (these are the “big ideas”), key concepts via annotations.
- o Read it for the purpose of its contextual application in a particular course of study.(the following could work as pre-questions as well)
  - For example, why would my English teacher give me this article to read? Provide a rationale.
  - How does this information apply to my current course studies?

**After Reading: Reflect to draw conclusions and synthesize the information.**

- List major conclusions/points you draw from the reading.
- Articulate the overall purpose of reading the information.
- Ask yourself:
  - o Why did I react (insert reaction) to (insert section/idea/example/...)?
    - Example: why did I react surprised when I found out that the *Rime of the Ancient Mariner* was not well received in its time?
  - o What relationship exists between my article and additional articles or my own opinion?
  - o What relationship exists between my article and the source or topic of context

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AP Scoring Rubric- Prompt Based Essays

**9-8 (A 100-93)**

These well-focused and persuasive essays address the prompt directly and in a convincing manner. An essay scored a 9 demonstrates exceptional insight and language facility. An essay scored an 8 or a 9 combines adherence to the topic with excellent organization, content, insight, facile use of language, mastery of mechanics, and an understanding of the essential components of an effective essay. Literary devices and/or techniques are not merely listed, but the effect of those devices and/or techniques is addressed in context of the passage, poem, or novel as a whole. Although not without flaws, these essays are richly detailed and stylistically resourceful, and they connect the observations to the passage, poem, or novel as a whole. Descriptors that come to mind while reading this essay include: mastery, sophisticated, complex, specific, consistent, and well-supported. Essays scored an 8 may be less sophisticated in language facility or complexity.

If you work at this level, you have achieved critical thinking at the synthesis and evaluation levels of *Bloom's taxonomy*. This means you put together the literary elements you have broken the piece into (through analysis), and presented to your reader a sophisticated, critical understanding of the literature that indicates you have a

*clearly developed aesthetic or rhetorical sense regarding the piece. Your inferences are well-reasoned and thoroughly developed, demonstrating that you have been “moved” in some way by the piece and have a powerful response to it.*

### **7-6 (B 92-85)**

These highly competent essays comprehend the task set forth by the prompt and respond to it directly, although some of the analysis may be implicit rather than explicit. The 7 essay is in many ways a thinner version of the 9-8 paper in terms of discussion and supporting details, but it is still impressive, cogent, and generally convincing. It may also be less well-handled in terms of organization, insight, or vocabulary. Descriptors that come to mind while reading these essays include: demonstrates a clear understanding but is less precise and less well-supported than a 9-8 paper. These essays demonstrate an adherence to the task, but deviate from course on occasion. The mechanics are sound, but may contain a few errors which may distract but do not obscure meaning. Although there may be a few minor misreadings, the inferences are for the most part accurate with no significant sustained misreadings. An essay that scores a 6 is an upper-half paper, but it may be deficient in one of the essentials mentioned above. It may be less mature in thought or less well-handled in terms of organization, syntax or mechanics. The analysis is somewhat more simplistic than found in a 7 essay, and lacks sustained, mature analysis.

*If you work at this level, you have achieved critical thinking at the analysis level of Bloom’s taxonomy. This means you have broken the material down into its constituent literary parts and detected relationships of the parts and of the way they are organized. However, your inferences are not as insightful and well-developed as an 8 – 9 essay.*

### **5 (C 84-77)**

These essays may be overly simplistic in analysis, or rely almost exclusively on paraphrase rather than specific, textual examples. These essays may provide a plausible reading, but the analysis is implicit rather than explicit. These essays might provide a list of literary devices present in the literature, but make no effort to discuss the effect that these devices have on the poem, passage, or novel as a whole. Descriptors that come to mind when reading include: superficial, vague, and mechanical. The language is simplistic and the insight is limited or lacking in development.

*If you work at this level, you have achieved comprehension of the material and some analysis, but your analysis is not sufficiently developed.*

### **4-3 (D 76-70)**

These lower-half essays compound the problems found in the 5 essay. They often demonstrate significant sustained misreadings, and provide little or no analysis. They maintain the general idea of the writing assignment, show some sense of organization, but are weak in content, maturity of thought, language facility, and/or mechanics. They may distort the topic or fail to deal adequately with one or more important aspects of the topic. Essays that are particularly poorly written may be scored a 3. Descriptors that come to mind while reading include: incomplete, oversimplified, meager, irrelevant, and insufficient.

*If you work at this level, you have achieved comprehension of the material but you have not moved into higher level thinking skills. You are not making insightful, developed inferences through careful analysis of the text.*

### **2-1 (F 69-below)**

These essays make an attempt to deal with the topic but demonstrate serious weakness in content and coherence and/or syntax and mechanics. Often, they are unacceptably short. They are poorly written on several counts, including numerous distracting errors in mechanics, and/or little clarity, coherence, or supporting evidence. Attempt at analysis may be entirely invalid or may result in entire plot. Wholly vacuous, inept, and mechanically unsound essays should be scored a 1.

*If you work at this level, you do not adequately comprehend the piece assigned and have not yet begun to work cognitively with this piece of literature.*

**0**  
A zero is given to a response with no more than a passing reference to the task.

--  
The dash indicates a blank response or one with no reference to the task.

Retrieved and Adapted from:

[https://docs.google.com/document/d/1VPcCTWoxuxO7KTO5GJF01P1cDY9rdoiXHVONxxVfLdk/edit?hl=en\\_US&pli=1](https://docs.google.com/document/d/1VPcCTWoxuxO7KTO5GJF01P1cDY9rdoiXHVONxxVfLdk/edit?hl=en_US&pli=1)

Rubrics are subject to change throughout school year.

Documenting the Process and Yield of a Critical Read: Critical Observations and Points of Analysis

Components	4	3	2	1
<p><b>Critical Observations</b></p> <p>Example with <b><u>Direct Label of Formalist Technique:</u></b> There is a disparity between the <b><u>narrative voice</u></b> of Scout and the <b><u>characterization</u></b> of Scout.</p> <p>Example with <b><u>Direct Label of an Aspect of Formalist Technique:</u></b> There is a disparity between <b><u>*moral courage and</u></b></p>	<p>Critical observations clearly document focal points of analysis guided by a critical approach and includes a “label” that identifies a crucial aspect or crucial inference of the textual evidence under study. Labels are directly noted by either a Formalist technique or aspect of a Formalist technique.</p> <p><b>Example:</b> Alice falling down the rabbit hole</p>	<p>Critical observations document focal points of analysis guided by a critical approach and includes a “label” that identifies an aspect or inference, but may not be as crucial, of the textual evidence under study. Labels are directly noted by either a Formalist technique or aspect of a Formalist technique.</p> <p><b>Example:</b> Alice falling down the</p>	<p>Critical observations somewhat document focal points of analysis guided by a critical approach, but may or may not include a “label” that identifies an aspect of the textual evidence under study. Critical observations may be too obvious, reducing the level of inferencing.</p> <p><b>Example:</b> Alice of <u>Alice in Wonderland</u> is an adolescent. *note there is a label of adolescent, but the label is a mere fact about a character, thus there is no inferencing.</p> <p><b>Example:</b> Alice falling down the rabbit hole</p>	<p>Critical observations do not clearly document focal points of analysis guided by a critical approach and fail to include a “label” that identifies a crucial aspect of the textual evidence under study. Labels are not noted. A mere mention of a plot points only.</p>

<b>physical courage.</b> *inference driven by the formalist technique of characterization.	initiates her journey of self-discovery.	rabbit hole initiates her journey.	creates problems.	<b>Example:</b> Alice falls down the rabbit hole.
<b>Points of Analysis</b>	Points include both a focal point of analysis and extended thematic commentary to provide a “so what.” Points articulate valid and insightful thematic focuses guided by one or more critical approaches to provide thematic commentary.  <b>Example:</b> In <u>To Kill A Mockingbird</u> , the disparity between moral courage and physical courage reveals that serving justice may expose the injustices of society at the cost of innocence.	Points include both a focal point of analysis and extended thematic commentary to provide a “so what.” Points articulate relevant thematic focuses guided by one or more critical approaches to provide thematic commentary.  <b>Example:</b> In <u>To Kill A Mockingbird</u> , the disparity between moral courage and physical courage exposes the injustice of blind hatred.	Points attempt to include both a focal point of analysis and extended thematic commentary to provide a “so what,” but parts may be too vague. Points attempt to articulate thematic focuses, but thematic commentary is too simplistic, broad, or obvious.  <b>Example:</b> In <u>To Kill A Mockingbird</u> , there are different types of courage in the book to expose the struggles with hatred.	Points do not include both a focal point of analysis and extended thematic commentary to provide a “so what.” Points do not articulate valid and insightful thematic focuses guided by one or more critical approaches to provide thematic commentary. Point may merely reference a thematic concept. <b>Example:</b> <u>To Kill A Mockingbird</u> addresses hatred.

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### CRITICAL APPROACHES TO LITERATURE: LENSES

Described below are seven common critical approaches, or lenses, through which to view literature. Quotations are from X.J. Kennedy and Dana Gioia’s *Literature: An Introduction to Fiction, Poetry, and Drama, Sixth Edition* (New York: Harper Collins, 1995), pages 1790-1818.

**Formalist Criticism (Main approach for AP Literature):** This approach regards literature as “a unique form of human knowledge that needs to be examined on its own terms.” All the elements necessary for understanding the work are contained within the work itself. Of particular interest to the formalist critic are the elements of *form*—style, structure,

tone, imagery, etc.—that are found within the text. A primary goal for formalist critics is to determine how such elements work together with the text’s content to shape and reveal the meaning of the work as a whole.

**Gender Criticism:** This approach “examines how sexual identity influences the creation and reception of literary works.” Originally an offshoot of feminist movements, gender criticism today includes a number of approaches, including the so-called “masculinist” approach recently advocated by poet Robert Bly. The bulk of gender criticism, however, is feminist and takes as a central precept that the patriarchal attitudes that have dominated western thought have resulted, consciously or unconsciously, in literature “full of unexamined ‘male-produced’ assumptions.” Feminist criticism attempts to correct this imbalance by analyzing and combating such attitudes—by questioning, for example, why none of the characters in Shakespeare’s play *Othello* ever challenge the right of a husband to murder a wife accused of adultery. Other goals of feminist critics include “analyzing how sexual identity influences the reader of a text” and “examin[ing] how the images of men and women in imaginative literature reflect or reject the social forces that have historically kept the sexes from achieving total equality.”

**Psychological Criticism:** This approach reflects the effect that modern psychology has had upon both literature and literary criticism. Fundamental figures in psychological criticism include Sigmund Freud, whose “psychoanalytic theories changed our notions of human behavior by exploring new or controversial areas like wish-fulfillment, sexuality, the unconscious, and repression” as well as expanding our understanding of how “language and symbols operate by demonstrating their ability to reflect unconscious fears or desires”; and Carl Jung, whose theories about the unconscious are also a key foundation of Mythological Criticism. [Psychological criticism has a number of approaches, but for the purposes of AP Literature, one, in particular, is especially useful.

- The analysis of fictional characters using the language and methods of psychology. This includes but is not limited to an analysis of characters’ desires and fears and how those drive the characters’ motivation.]

**Sociological Criticism:** This approach “examines literature in the cultural, economic and political context in which it is written or received,” exploring the relationships between the [author] and society. Sometimes it examines the [author’s] society to better understand the author’s literary works; other times, it may examine the representation of such societal elements within the literature itself. One influential type of sociological criticism is **Marxist criticism**, which focuses on the economic and political elements of art, often emphasizing the ideological content of literature; because Marxist criticism often argues that all art is political, either challenging or endorsing (by silence) the status quo, it is frequently evaluative and judgmental, a tendency that “can lead to reductive judgment, as when Soviet critics rated Jack London better than William Faulkner, Ernest Hemingway, Edith Wharton, and Henry James, because he illustrated the principles of class struggle more clearly.” Nonetheless, Marxist criticism “can illuminate political and economic dimensions of literature other approaches overlook.”

**Mythological Criticism (Archetypes):** This approach emphasizes “the recurrent universal patterns underlying most literary works.” Combining the insights from anthropology, psychology, history, and comparative religion, mythological criticism “explores the artist’s common humanity by tracing how the individual imagination uses myths and symbols common to different cultures and epochs.” One key concept in mythological criticism is the *archetype*, “a symbol, character, situation, or image that evokes a deep universal response,” which entered literary criticism from Swiss psychologist Carl Jung. According to Jung, all individuals share a “‘collective unconscious,’ a set of primal memories common to the human race, existing below each person’s conscious mind”—often deriving from primordial phenomena such as the sun, moon, fire, night, and blood. Archetypes, according to Jung, “trigger the collective unconscious.” Another critic, Northrop Frye, defined archetypes in a more limited way as “a symbol, usually an image, which recurs often enough in literature to be recognizable as an element of one’s literary experience as a whole.” Regardless of the

definition of archetype they use, mythological critics tend to view literary works in the broader context of works sharing a similar pattern.

**Biographical Criticism (Do not use for AP essays/exams unless the prompt/text gives you this context.):** This approach “begins with the simple but central insight that literature is written by actual people and that understanding an author’s life can help readers more thoroughly comprehend the work.” Hence, it often affords a practical method by which readers can better understand a text. However, **a biographical critic must be careful not to take the biographical facts of a writer’s life too far in criticizing the works of that writer:** the biographical critic “focuses on explicating the literary work by using the insight provided by knowledge of the author’s life.... [B]iographical data should amplify the meaning of the text, not drown it out with irrelevant material.”

**Historical Criticism (Do not use for the AP essays/exams unless the prompt/text gives you this context.):** This approach “seeks to understand a literary work by investigating the social, cultural, and intellectual context that produced it—a context that necessarily includes the artist’s biography and milieu.” A key goal for historical critics is to understand the effect of a literary work upon its original readers.

**Source:**

Adapted from Prof. John B. Padgett, University of Mississippi  
(<http://www.olemiss.edu/depts/english/courses/web/fall96/litcrit.txt>)