

AP English 12: Summer Assignment

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Welcome! I look forward to sharing an engaging, stimulating, and challenging academic experience over the next school year.

Overview:

The AP exam, and the majority of first-year college literature courses, center on the major genres of literature: poetry, fiction, and drama. Reading the works of disparate authors in different genres over the summer should give you a taste of our studies throughout the school year. While reading these works, begin considering how the general form of the genre is put to use by different authors in different time periods.

**I highly recommend you buy a copy of each book you read over the summer. You should be able to find used copies of these works at Powell's or another local bookstore for a reasonable price. Find a copy of the work that has large margins because you will be writing in your book. However, you may check out books from the library; if you do, you will need to take copious notes in a notebook, instead of annotating the actual text.

YOUR ENTRANCE TO AP ENGLISH 12 IS CONTINGENT UPON THE COMPLETION OF THIS ASSIGNMENT. IF YOU DO NOT COMPLETE ANY PART OF THIS ASSIGNMENT BY THE ASSIGNED DUE DATES, YOU WILL BE ASKED TO TRANSFER TO ENGLISH 12 DURING THE FIRST WEEK OF SCHOOL.

TASK: READING----- ANNOTATING-----SHORT ASSIGNMENT

#1: READING

Choose and read two texts (one play, one novel), a "classic" and a "contemporary" (list below)

FICTION			DRAMA	
CLASSIC	CONTEMPORARY		CLASSIC	CONTEMPORARY
Jane Austen (not Persuasion) Charlotte Brontë Emily Brontë Kate Chopin Colette Stephen Crane Charles Dickens(not Tale of Two Cities) George Eliot Henry Fielding Thomas Hardy Nathaniel Hawthorne Ernest Hemingway Henry James D.H. Lawrence Gabriel G. Márquez Herman Melville Jonathan Swift Leo Tolstoy Mark Twain Edith Wharton (not Ethan Frome)	Kingsley Amos Rudolfo Anaya Margaret Atwood James Baldwin Saul Bellow Raymond Carver Willa Cather Sandra Cisneros John Cheever Anita Desai Ralph Ellison Louise Erdrich William Faulkner F. Scott Fitzgerald Ford Maddox Ford E.M. Forster Zora Neale Hurston Kazuo Ishiguro James Joyce Maxine H. Kingston	Joy Kogawa Margaret Laurence Bernard Malamud Katherine Mansfield Bobbie Ann Mason Carson McCullers Toni Morrison(not Beloved) Bharati Mukherjee Vladimir Nabokov Flannery O'Connor Cynthia Ozick Katherine A. Porter Jean Rhys John Updike Luisa Valenzuela Alice Walker Evelyn Waugh Cormac McCarthy John Edgar Wideman Virginia Woolf Richard Wright Jeanette Winterson (not The Passion)	Aeschylus William Congreve Oliver Goldsmith Henrik Ibsen Ben Jonson Molière William Shakespeare (not Hamlet) Richard B. Sheridan Sophocles Oscar Wilde	Edward Albee Amiri Baraka Samuel Beckett Anton Chekhov Lorraine Hansberry Lillian Hellman David Henry Hwang David Mamet Arthur Miller(not Death of a Salesman) Sean O'Casey Eugene O'Neill Harold Pinter Luigi Pirandello George Bernard Shaw Sam Shepard Tom Stoppard Luis Valdez Tennessee Williams August Wilson

#2: ANNOTATIONS

Read each work *actively*. By actively, I mean keep a running conversation with the author by using a pen to mark the work. Highlight and underline significant passages, write detailed paraphrases, jot down intuitive reactions, and record acutely interpretive notes in the margins. If you feel strongly against marking the book, feel free to take notes in a notebook. However, make sure all pages #'s/quotes are clearly identified. How many annotations? A general estimate might be every ten pages in a work of fiction and every 5 pages in a work of drama.

When composing these notes, focus on **three major aspects** of the work:

1. the **style** or the way the work is written

- diction [word choice]
- syntax [phrase & sentence structures]
- structure [arrangement of ideas & images within the whole work]
- details [facts, observations, and incidents]
- imagery [language used to communicate all sensory experience: visual, auditory, olfactory, gustatory, tactile, kinesthetic, organic]
- tone [speaker's attitude, emotional coloring, or moral view toward a subject]
- figurative language [personification, simile, metaphor, symbol, irony]

2. the **elements** in the work

- ▣ setting-mood-atmosphere descriptions
- ▣ character descriptions [physical & psychological; motivations-goals-attitudes-philosophies]
- ▣ importance of title & epigraph
- ▣ important words, phrases, sentences, and passages
- ▣ motifs: repeated objects, images, words, or ideas
- ▣ cycle: conflict – epiphany – resolution
- ▣ irony: antithetical ideas

3. the **themes** or the major ideas presented in the work

- ▣ subjects the author addresses & statements a author makes about those subjects
- ▣ questions the author poses & possible answers or lack of answers

★ I WILL COLLECT ALL OF YOUR BOOKS ON THE FIRST DAY OF SCHOOL & EVALUATE YOUR NOTES DURING THE FIRST WEEK. ★

#3: SHORT ASSIGNMENT: MAJOR WORKS DATA SHEET X2

FILL OUT ONE OF THESE SHEETS FOR EACH OF THE TEXTS YOU READ OVER THE SUMMER, FOR A TOTAL OF TWO SHEETS.

IF YOU HAVE QUESTIONS OR CONCERNS OVER THE SUMMER, E-MAIL: hanlonk@wlwv.k12.or.us

Read and annotate the following poem carefully, paying attention figurative language, allusions, and diction. Also make a short note describing what you think this poem means.

The World is Too Much With Us

by William Wordsworth

The world is too much with us; late and soon,
Getting and spending, we lay waste our powers;
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon!
This Sea that bares her bosom to the moon,
The winds that will be howling at all hours,
And are up-gathered now like sleeping flowers,
For this, for everything, we are out of tune;
It moves us not.--Great God! I'd rather be
A Pagan [suckled in a creed outworn](#);
So might I, standing on this pleasant [lea](#),
Have glimpses that would make me less forlorn;
Have sight of [Proteus](#) rising from the sea;
Or hear old [Triton](#) blow his wreathed horn.

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- (1) Brought up in an outdated religion.
 - (2) Meadow.
 - (3) Greek sea god capable of taking many shapes.
 - (4) Another sea god, often depicted as trumpeting on a shell.

Read and annotate the following poem carefully, paying attention to those details that are connected to the relationship between mother and daughter.

“The Possessive” by Sharon Olds

My daughter—as if I
owned her—that girl with the
hair wispy as a frayed bellpull

has been to the barber, that knife grinder,
and had the edge of her hair sharpened.

Each strand now cuts
both ways. The blade of new bangs
hangs over her red-brown eyes
like carbon steel.

All the little
spliced ropes are sliced. The curtain of
dark paper-cuts veils the face that
started from next to nothing in my body—

My body. My daughter. I’ll have to find
another word. In her bright helmet
she looks at me as if across a
great distance. Distant fires can be
glimpsed in the resin light of her eyes:

the watch fires of an enemy, a while before
the war starts.

AP English Poem Comparison

Read and annotate each poem carefully and then answer the questions.

“Janet Waking” by John Crowe Ransom

Beautifully Janet slept
Till it was deeply morning. She woke then
And thought about her dainty-feathered hen,
To see how it had kept.

One kiss she gave to her mother.
Only a small one gave she to her daddy
Who would have kissed each curl of his shining baby;
No kiss at all for her brother.

"Old Chucky, old Chucky!" she cried,
Running across the world upon the grass
To Chucky's house, and listening. But alas,
Her Chucky had died.

It was a transmogrifying bee
Came droning down on Chucky's old bald head
And sat and put the poison. It scarcely bled,
But how exceedingly

And purply did the knot
Swell with the venom and communicate
Its rigor! Now the poor comb stood up straight
But Chucky did not.

So there was Janet
Kneeling on the wet grass, crying her brown hen
(Translated far beyond the daughters of men)
To rise and walk upon it.

And weeping fast as she had breath
Janet implored us, "Wake her from her sleep!"
And would not be instructed in how deep
Was the forgetful kingdom of death.

“Bells for John Whiteside's Daughter” by John Crowe Ransom

There was such speed in her little body,
And such lightness in her footfall,
It is no wonder her brown study¹
Astonishes us all.

Her wars were bruited in our high window.
We looked among orchard trees and beyond
Where she took arms against her shadow,
Or harried unto the pond

The lazy geese, like a snow cloud
Dripping their snow on the green grass,
Tricking and stopping, sleepy and proud,
Who cried in goose, Alas,

For the tireless heart within the little
Lady with rod that made them rise
From their noon apple-dream and scuttle
Goose-fashion under the skies!

But now go the bells, and we are ready,
In one house we are stern stopped
To say we are vexed at her brown study,
Lying so primly propped.

1. A state of deep thought.

Prepare for Discussion:

- ♦ Briefly describe the major event in each poem.
- ♦ What general character is at the center of each poem, and why is this character appropriate for the subjects being explored?
- ♦ What connects these poems and what makes them different?
- ♦ Describe the tone of the narrators in each poem.
- ♦ What do these poems suggest about life?

Carefully read the two poems below. When annotating, compare the speakers' reflections on their early morning surroundings and analyze the techniques the poets use to communicate the speakers' different states of mind.

Five A.M.

Still dark, the early morning breathes
a soft sound above the fire. Hooded
lights on porches lead past lawns,
a hedge; I pass the house of the couple
5 who have the baby, the yard with the little
dog; my feet pad and grit on the pavement, flicker
past streetlights; my arms alternate
easily to my pace. Where are my troubles?

There are people in every country who never
10 turn into killers, saints have built
sanctuaries on islands and in valleys,
conquerors have quit and gone home, for thousands
of years farmers have worked their fields.
My feet begin the uphill curve
15 where a thicket spills with birds every spring.
The air doesn't stir. Rain touches my face.

William Stafford

Five Flights Up

Still dark.
The unknown bird sits on his usual branch.
The little dog next door barks in his sleep
inquiringly, just once
5 Perhaps in his sleep, too, the bird inquires
once or twice, quavering.
Questions—if that is what they are—
answered directly, simply,
by day itself.

10 Enormous morning, ponderous, meticulous;
gray light streaking each bare branch,
each single twig, along one side,
making another tree, of glassy veins. . .
The bird still sits there. Now he seems to yawn.

15 The little black dog runs in his yard.
His owner's voice arises, stern,
"You ought to be ashamed!"
What has he done?
He bounces cheerfully up and down;
20 he rushes in circles in the fallen leaves.

Obviously, he has no sense of shame.
He and the bird know everything is answered,
all taken care of,
no need to ask again.
25 —Yesterday brought to today so lightly!
(A yesterday I find almost impossible to lift.)

Elizabeth Bishop

Major Works Data Sheet

Title: _____

Author: _____

Date of Publication: _____

Genre: _____

Significance of opening scene or chapters

List the major topics that this text addresses:

Significance of closing scene or chapters

Description of the author's style:

An example that demonstrates the style:

Memorable Moments

Moment

Significance

Characters

Name	Role in the story	Significance	Adjectives

Settings

Setting(s):List all significant settings	Significance

Thematic Concerns

Themes – Please list three	How author addresses each theme

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