



## 2018 Summer Reading for AP English Literature and Composition 12

Dear incoming students,

Welcome to AP English Literature and Composition. This can be your year to become an even stronger reader, writer and thinker as we participate mindfully in our class. The biggest difference between senior AP Literature 12 and AP Language 11 is that we will primarily work with fiction and poetry instead of non-fiction. However, all the skills you have developed with close reading, clear writing, and thoughtful analysis of literary devices will help you with this class.

I hope you also bring intellectual curiosity about the world and a love for reading with you, but if not, we can foster that with our studies of engaging, great books. To prepare for this college-level course, please complete the attached assignments before we convene this fall. Starting with the first assignment, you will notice that each step builds on what came before, culminating with your analysis of a novel of your choice. I would start with step 1 and 2 early this summer so you can choose your novel to read later at camp or jetting off on an adventure.

One important note: Please stay off the Internet while completing these assignments. In order to build critical muscle, we need to push ourselves to think deeply about language and ideas. Borrowing the ideas of others circumvents our own thinking at times and we lose our voice.

When it is time to locate your book to read, check with the local library or bookstores if you wish to buy your own copy. An inexpensive and fun alternative to Barnes and Noble is Second Story Books (12160 Parklawn Drive, Rockville), a wonderful secondhand book warehouse to browse through. This is a great place to bring your family on a rainy summer day to find bargain books by the bag.

If you have any questions over the summer about the readings or the course, please direct them to email address [Davina\\_T\\_Smith@mcpsmd.org](mailto:Davina_T_Smith@mcpsmd.org) or if it's urgent and you can't reach me, email the English Department chair at [Leah\\_B\\_Wilson@mcpsmd.org](mailto:Leah_B_Wilson@mcpsmd.org). My family travels a lot over the summer, so email is your best bet. Enjoy your summer, read some great books, and be sure to have your summer reading completed before school reconvenes, so that you can hit the ground running with the rest of us. Have a great summer, enjoy the sunshine, and stay safe. Now go to the next page and begin your literary journey.

Regards,

Davina Thrower Smith  
AP English Literature and Composition Teacher

## Summer Assignment for AP English Literature and Composition

**Step 1: Read the attached excerpt from *Voice Lessons***, a short review of the basic language devices that shape meaning. When you return to school, you should understand what all the bolded terms mean and, more importantly, how and to what effect writers use these techniques. **Complete the *Voice Lessons* exercises.** Legibly handwrite your responses, taking your time and thinking your answers through carefully for every part, including the “Now you try it” sections. (Submissions will receive 20 completion points for answering all questions.)

**Step 2: Click on tiny URL <https://tinyurl.com/APLiteratureVoice>**

then check out *The New York Times* Sunday column “New Sentences” by writer and critic Sam Anderson. His weekly feature centers on a single line from a contemporary book, song, TV dialogue, etc, which demonstrates original and fresh language. His own writing voice exemplifies the power of lively writing, as well as critical and deep thought, our twin goals for this year’s study. Take a second look at another one of his columns, this one your choice. Write down one sentence from any of his columns (identify the title) that you find original and fresh, and tell me why. (5 comp pts)

**Step 3: Choose a novel to read** on your own. Select a text *you* want to read, but ensure it is of sufficient complexity and literary merit to be worthy of study and analysis. If you aren’t sure what to choose, ask your parents, a research librarian, or a smart friend. Currently, I am reading *Never Let Me Go* by Kazuo Ishiguro and also this year’s Pulitzer Prize winner *Less* by Andrew Greer.

As you read, look for a short, rich passage of 5-10 sentences in your text that features rich and/or unusual literary language (something that would make Sam Anderson excited) and type this up for your reader. Then, under the excerpt, type a one page analysis that includes the following:

- a. Identifies the Title, Author, and Genre (TAG) in the first paragraph (this is a standard academic move), then paraphrases the content and/or give the literal context of the lines (no more than two or three sentences)
- b. Comments on the main significance/deeper meaning of the passage—this might be a statement of theme, an observation about characterization, plot, etc. This should be a few sentences (or more) **not** discussing what the passage is *literally* about, but, instead, explaining why the passage matters in a figurative or thematic way to the novel as a whole.
- c. Discuss ways that the *writing* helps to reinforce the literal content and its deeper meaning. What literary features or techniques make it especially potent or meaningful?
- d. Include an MLA citation for the text and page number at the bottom of the page. (20 comp pts)

**Step 4: Register for TurnItIn.com.** We will use this plagiarism website during the year. Your course code is 18221753 and the password is honor

**Step 5: Now submit your one page analysis to TurnItIn** and note the submission number on the hard copy of your analysis. Parts 1, 2, and 3 are due at the beginning of class on the second day of school.

**Using Quotations:**

## Read this Using Quotes Correctly and Successfully Guide

By 12<sup>th</sup> grade, all writers should be able to integrate quotes. The (imaginary) students' ability to include quotations and analysis ranges from unacceptable (Mary) to okay (Joe) to great (Susie). You should aim to write like Susie!

---

### Imagery Exercise

#### Read and think:

On the night the baby was to be born the villagers raided our house. Some were crying. Like a great saw, teeth strung with lights, files of people walked zigzag across our land, tearing the rice.

Maxine Hong Kingston, *The Woman Warrior* (13)

#### Write about it:

##### 1. How does the imagery help convey the villagers' mood as they punish the family?

(A) Susie wrote an excellent response that embeds evidence (the quotations) to support her well-developed analysis and she also provides correct MLA citation. Note that since all quotations are from same page, she only needs to provide one citation in the paragraph:

Kingston employs violent imagery in this scene, comparing the villagers to a “great saw” (Kingston 13), cutting down and destroying everything in its path. This simile also emphasizes that the villagers act cohesively as a single unit. Even though some villagers weep as they destroy the family’s crops, they are all committed to punishing the family. The chaos of this scene is further emphasized as the villagers are moving “zigzag,” or randomly, as they are violently “tearing the rice,” revealing the passion of this destruction.

(B) Joe’s response is just barely okay. He correctly inserts a quotation but not very gracefully, his citation does not follow MLA format, and his analysis is weakly developed:

The narrator uses lots of tool imagery in this passage. The narrator says, “files of people walked zigzag” (page 13). Tools are used to accomplish things and these villagers are accomplishing a job together.

Do you see the difference between an embedded quotation (Susie’s writing) and the way Joe mechanically works a quotation into his writing? Now let’s check out Mary’s response:

(C) And now for poor Mary. She does not know how to correctly integrate a quotation and she doesn’t even try to analyze it.

The writer uses imagery. “Like a great saw, teeth strung with lights, files of people walked zigzag.”

Choose Susie as your role model. She writes clearly, knows how to embed a quotation smoothly into a sentence, and analyzes how this imagery conveys the villagers’ mood. Now—let’s begin with some practice Voice Lessons!

## Adapted from *Voice Lessons* by Nancy Dean

Understanding the concept of *voice* in writing gives readers a deeper appreciation of the richness of language and a deeper understanding of literature. By exploring aspects of voice, we learn to analyze authors' use of language and to employ language purposefully in our own writing. The five elements of voice we will focus on to begin are diction, detail, imagery, syntax, and tone.

**1. DICTION**= The author's choice of words to express shades of meaning and tone. Effective writers avoid non-specific, weak words such as *nice, thing, stupid*, etc. Instead, a strong writer employs precise, descriptive words for specific effect. Instead of using weak linking verbs (*is, do, get*), a powerful writer uses precise, active verbs. For example, in the *Voice Lessons* exercises we will work with during our first week this fall, one writer does just that as he writes that an army does not merely want revenge; it thirsts for revenge. A door does not simply shut; it thuds closed. Verbs are the strongest parts of speech, and strong verbs such as "thirsts" and "thuds" are powerful and descriptive.

Diction is dependent upon topic, purpose, and occasion. The topic often determines the specificity and sophistication of diction choices. A writer creating a scholarly article for a scientific journal would use specialized diction choices to convey meaning precisely and efficiently.

The writer's purpose—whether to convince, entertain, amuse, inform, or plead—partly determines diction choices. For example, if an author's purpose is to inform, the reader can expect straightforward diction. In contrast, if the purpose is to entertain, the reader will likely encounter ironic, playful, or unexpected diction choices.

A writer's diction choices also depend upon the occasion. Formal diction is largely reserved for scholarly writing, serious prose, or poetry. Informal diction is the norm in exposition, newspaper editorials, and works of fiction. Colloquial diction borrows from informal speech and is typically used to create a mood or capture a particular historic or regional dialect.

Be aware of both the **denotation** (dictionary definition) and **connotation** (emotional meaning) of diction choices. When a writer calls a character slender, this conveys a different feeling from calling the character gaunt.

Diction choices can impart freshness and originality to writing. Words used in surprising or unusual ways make us rethink what is known and re-examine meaning. For example, writer Annie Dillard describes the sea as "a monster with a lace hem." Good writers often opt for complexity rather than simplicity, for multiple layers of meanings rather than precision.

**2. DETAIL**=Facts, observations, and incidents used to develop a subject and impart voice. Specific details bring life and color to description, focusing the reader's attention and bringing the reader into the scene. Detail makes an abstraction concrete, particular, and unmistakable. For example, when Orwell describes an elephant attack, the attack comes alive through his description of the elephant's specific violent actions. By directing readers' attention to particulars, detail connects abstraction to their lives and engages them.

Detail can also create **understatement**, through a lack of detail. The absence of specific details may, for example, be in sharp contrast to the intensity of a character's pain. The laconic cowboy who claims his gunshot wound is "Only a scratch" is using understatement, which makes him appear brave. In this case, elaborate, descriptive detail could turn his pain into sentimentality. Good writers choose detail with care, selecting those details which add meaning and avoiding those that trivialize or detract from their expression.

**3. IMAGERY**=The verbal representation of sensory experience. In literature all five senses may be represented: sight (visual imagery), sound (auditory imagery), touch (tactile imagery), taste (gustatory imagery), and smell (olfactory imagery). Visual imagery is the most common, but good writers experiment with a variety of imagery. Imagery depends on both diction and detail: an image's success in producing a sensory experience results from the specificity of the author's diction and choice of detail.

Imagery itself is not figurative, but may be used to impart figurative or symbolic meaning. For example, the parched earth can be a **metaphor** for a character's despair, or a bird's flight a metaphor for hope. Traditional imagery typically has a cultural history. For example, in western culture, immersion in water frequently signifies rebirth or baptism, and the image of flight frequently symbolizes freedom. However, sometimes a writer will play with this cultural expectation and subvert its meaning. For example, Toni Morrison incorporates flight imagery to convey the effects of running away from our responsibilities. An alert reader needs to recognize and analyze traditional meanings of images, departures from tradition, and the effect of both on the meaning of the text.

**4. SYNTAX**=The way that words are arranged within sentences. Although the basic order of the English sentence is prescribed (there must be a subject and verb; word order cannot be random), there is great latitude in its execution. How writers control and manipulate the sentence affects the voice we hear and imparts personality to the writing. Syntax encompasses word order, sentence length, sentence focus, and punctuation.

Most English sentences follow a standard pattern of subject-verb-object/complement. Deviating from this pattern can startle the reader and draw attention to the sentence or particular words in the sentence. There are many ways to change normal word order, such as—

- Inverting subject and verb (Am I ever sorry!);
- Placing a complement at the beginning of a sentence (Hungry, without a doubt, he is.);
- Placing an object in front of a verb (Sara I like—not Susan).

Good writers shift between conformity and nonconformity, preventing reader complacency without overusing unusual sentence structure to the point of distraction. Linguistically, the point of most emphasis is on the last word in a sentence (a good reason to never end a sentence with a weak preposition).

Another aspect of syntax is sentence length. Writers vary sentence length to avoid monotony and control emphasis. A short sentence following a much longer sentence is emphasized by the **juxtaposition**. Many modern writers place key ideas in short sentences, but this has not always been the case throughout history. Now it is.

Writers also use syntactic tension—the withholding of syntactic closure-- to engage readers. Sentences that delay closure are called **periodic sentences**. Periodic sentences carry high tension and interest: the reader must wait until the end of the sentence to understand the meaning.

Here's an example: *As long as we ignore our children and refuse to dedicate the necessary time and money to their care, we will fail to solve the problem of school violence.* By using the syntactic tension of a periodic sentence, this writer places the emphasis in this sentence on the problem. We can't understand this sentence until we read all the way to the end word.

In contrast, sentences that reach syntactical closure early (*loose sentences*) relieve tension and allow the reader to explore the rest of the sentence without urgency. Note the difference in tension when we change the sentence to a loose sentence: *We will fail to solve the problem of school violence as long as we ignore our children and refuse to dedicate the necessary time and money to their care.* The emphasis here is on the cause of failure.

**Repetition** is another way writers achieve syntactical focus. Purposeful repetition of a words, phrase, or clause emphasizes the repeated structure and focuses the reader's attention on its meaning. Repeating parallel grammatical forms such as infinitives and prepositional phrases balances parallel ideas and give them equal weight.

**Punctuation** is another way writers can manipulate syntax to reinforce meaning, construct effect, and express their voice. Of particular interest in shaping voice are the semicolon, colon, and dash.

- 🎬 The *semicolon* (;) gives equal weight to independent clauses in a sentence; the resulting syntactical balance reinforces parallel ideas and imparts equal weight to both independent clauses.
- 🎬 The *colon* (:) directs reader attention to the words that follow. A colon sets the expectation that important, closely related information will follow, and words after the colon are emphasized.
- 🎬 The *dash*(--) marks a sudden change in thought or tone, sets off a brief summary, or sets off a parenthetical part of the sentence. A dash--like an aside--can convey a casual tone.

**5. TONE**=Expression of attitude. It is the writer's (or narrator's) implied attitude towards his subject and audience. Tone is created by word selection (diction) and arrangement of words (syntax) and by purposeful use of details and images. Tone sets the relationship between reader and writer.

Tone is usually described with an adjective, such as one of the following: affectionate, angry, anxious, apprehensive, approving, ardent, bitter, calm, confident, confused, disrespectful, exhilarated, joyful, sympathetic, etc.

Understanding tone is requisite to understanding meaning. Identifying and analyzing tone requires careful reading, sensitivity to diction and syntax, and understanding of detail selection and imagery. This is where all your skills come into play. But, if we don't understand that a writer's tone is joking, we might misinterpret his meaning and find ourselves offended or angry. That's one reason that email, which does not convey tone well because of its brevity, relies on emoticons to convey tone :)

Dean, Nancy. *Voice Lessons—Classroom Activities to Teach Diction, Details, Imagery, Syntax, and Tone*. Gainesville, Florida: Maupin House, 2000.

Practice Voice Lessons—write your answers directly on these pages.

Name: \_\_\_\_\_

### Diction

#### Read and Think:

He spent hours in front of the mirror trying to **herd** his teeth into place with his thumb. He asked his mother if he could have braces, like Frankie Molina, her godson, but he asked at the wrong time.

Gary Soto, "Broken Chain," *Baseball in April and Other Stories*

#### Write About It:

1. What is Gary Soto implying about the narrator's teeth when he uses the verb **herd** in the first sentence?
  
  
  
  
  
  
  
  
  
  
2. How would the meaning change if the sentence were written like this?

*He spent hours in front of the mirror trying to **push** his teeth into place with his thumb.*

#### Now you try it:

Fill in the blank below with a strong verb that creates a clear picture in the reader's mind just as Soto does. Avoid such obvious verbs as *brush*, *comb*, or *fix*. Be creative!

She spent hours in front of the mirror trying to \_\_\_\_\_ her hair in place for the party.

Name: \_\_\_\_\_

### Detail

#### Read and Think:

It isn't a pretty pass. The ball is moving so slowly I can clearly see its white laces turning through the air. I can see Tommy Zodac and Johnny Sanders, the middle linebackers, straining to reach for it, but it falls softly like a spent balloon into the fingers of Jared Bonton, Hudson's tight end.

Jan Cheripko, *Imitate the Tiger*

#### Write About It:

1. What is the main idea or focus of this paragraph? What details support the main idea and bring the reader into the narrator's experience?

2. How would the meaning and impact of the passage change if Cheripko had written the paragraph like this?

3.

*It is a terrible, slow pass. Members of our team try to catch the ball, but it falls right into the hands of one of their team's players.*

#### Now you try it:

Write a paragraph about a time you tried to do something and weren't very successful. Use lots of vivid detail. Start with a general statement and support it with the specific details that make the experience come alive for the reader.

Name: \_\_\_\_\_

## Imagery

### Read and Think:

The silence was delicate. Aunty Ifeoma was scraping a burnt pot in the kitchen, and the *kroo-kroo-kroo* of the metal spoon on the pot seemed intrusive. Amaka and Papa-Nnukwu spoke sometimes, their voices low, twining together. They understood each other, using the sparest words. Watching them, I felt a longing for something I knew I would never have. I wanted to get up and leave, but my legs did not belong to me, did not do what I wanted them to.

Chimamanda Ngozi Adichie, *Purple Hibiscus*

### Write About It:

1. Imagery is the re-creation of sensory experiences through language. Which of the five senses (sight, sound, taste, touch, smell) is most important here? Underline the particular words that create this sense experience for the reader.
2. The *kroo-kroo-kroo* of the metal spoon on the pot is described as *intrusive*. What does this mean? What image is contrasted with the sound of the metal spoon on the pot? What effect does this have on the passage?

### Now you try it:

Describe your school hallway between classes. Focus on the sounds that are important in the scene. Use two contrasting images and a made-up word which imitates a sound, as Adichie does in her passage.

Name: \_\_\_\_\_

## Syntax

### Read and Think:

But once I spread my fingers in the dirt and crouch over the Get on Your Mark, the dream goes and I am solid again and am telling myself, Squeaky you must win, you must win, you are the fastest thing in the world, you can even beat your father up Amsterdam if you really try. And then I feel my weight coming back just behind my knees then down to my feet then into the earth and the pistol shot explodes in my blood and I am off and weightless again, flying past the other runners, my arms pumping up and down and the whole world is quiet except for the crunch as I zoom over the gravel in the track.

Toni Cade Bambara, "Raymond's Run" (*Creative Short Stories*)

### Write About It:

1. Look at the first sentence in this passage. The sentence is made up of many short clauses in a row, each clause separated by a comma. Read the sentence aloud several times and think about it. A comma indicates a short pause, a little breath. Why do you think the author wrote the sentence this way instead of dividing it into separate sentences? In other words, how does the sentence structure emphasize the meaning of the sentence?
2. Both of these sentences start with conjunctions (but, and). What is the purpose of a conjunction? Why do you think the author has chosen to start these sentences with a conjunction?

### Now you try it:

Write a sentence describing getting a phone call you are really excited about. Try to capture your excitement through your sentence structure, as Bambara does, using short clauses connected by commas. Begin your sentence with a conjunction (*and, but, or*).

Name: \_\_\_\_\_

## Syntax

### Read and Think:

I picked up a tomato so big it sat on the ground. It looked like it had sat there for a week. The underside was brown. Small white worms lived in it. It was very juicy. I had to handle it carefully to keep from spilling it on myself. I stood up and took aim, and went into the wind-up, when my mother at the kitchen window called my name in a sharp voice. I had to decide quickly. I decided.

Garrison Keillor, *Lake Wobegon Days*

### Write About It:

1. Label each sentence in this passage as short or long. In terms of meaning, what do the short sentences have in common? What do the long sentences have in common? How does sentence length help the reader understand the speaker's attitude?
2. What did the narrator decide? How does the syntax help you know what the narrator decides?

### Now you try it:

Look carefully at Keillor's paragraph and use it as a model. Start your paragraph with this sentence:

*I picked up the pizza, which looked as if it had been on the table for weeks.*

Now write three short sentences describing the pizza. Follow the three short sentences with a long sentence describing what you start to do with the pizza. End your paragraph with a short sentence.

Name: \_\_\_\_\_

## Tone

### Read and Think:

Turning off my headlamp, I freeze in the darkness. I quietly wait to hear the noise again. Suddenly something scuttles in the leaves scattered on the ground. My heart beats faster. What is it? Could it be a snake?

Rene Ebersole, "Night Shift," *National Geographic Explorer*, Oct. 2004

### Write About It:

1. What is the tone of this passage? How does the syntax help create the tone? Look especially at the use of verb tense, sentence length, and questions.
  
  
  
  
  
  
  
  
  
  
2. How would the tone of the passage change if it were written like this?

*I turned off my headlamp and froze in the darkness. I quietly waited to hear the noise again. Suddenly something scuttled in the leaves scattered on the ground. My heart beat faster. I wondered what it was and if it could have been a snake.*

### Now you try it:

Change the tone of the following paragraph by changing the syntax. In order to do that, change the verbs from the past tense to the present tense. Then combine some sentences to create longer sentences, but keep your most important ideas in short sentences. Finally, turn the last sentence into two questions.

*I stopped suddenly and looked around me. I could not hear a sound. There was no traffic. I couldn't see anyone walking around in the park. Everything was too still. I wondered if something had happened and where everyone had gone.*

Excerpted from--

Dean, Nancy. *Discovering Voice: Voice Lessons for Middle and High School*. Gainesville, Florida: Maupin House, 2006.