Over the summer, we’d like you to engage with texts – some in common, some of your choosing – to accomplish several goals:

- Build a small set of texts with which we are all familiar prior to the start of class
- Give you a chance to work independently with challenging literature
- Allow you to have some fun reading!

The specific works and assignments are listed below. Please pay close attention to the directions and due dates as you organize your timeline for completing each of the assignments. A majority of your work will be done on Google Classroom. If you have not already joined the AP Lit Summer Google Classroom and Remind, please do so ASAP. If access to technology will be an issue for you over the summer, be sure to see Mrs. Logan (C304) or Mrs. Connors (C204) before June 14th.

Google Classroom Summer 2019 code: fvkv5p4
Remind: Text the message @g7fbfe6 to the number 81010. Or go on the web to remind.com/join/g7fbfe6

Please Note:
The assignments do not have to be completed in the order listed here, but they do need to be completed by the due dates for you to receive credit. Plan ahead! Best practice would be to review this packet, grab your calendar, and add dates and goals for completing each assignment. In order to prepare for the level of work you will be expected to complete in AP English Literature & Composition, you are expected to read all the assigned readings in their entirety. You should not read SparkNotes, Shmoop, CliffsNotes, or any other “student study guides” in lieu of reading these texts (or rely solely on films). We are not interested in what the writers of SparkNotes and CliffsNotes have to say about the literature. We want to hear what you think. Strive to analyze and interpret the literature on your own so that you will be prepared to think critically about other works you will encounter throughout the school year.

Assignment #1: CHECK-IN!
Sometime between July 1st and July 15th, complete the Work Reflection on Google Classroom. Let us know which novel you’re reading, how you’re enjoying it, and about any challenges you are having with the text and/or any assignments. The check-in will only be available, and you will only receive credit for completing it, during that time frame so add it to your calendar.
PASSAGE

Due: July 20th / July 27th

Materials Required: Excerpt from “The Street” by Ann Petry, AP Class Blog, Mini-Analysis Cheat Sheet
- Read and annotate the excerpt from “The Street”; annotate with particular attention to imagery, selection of detail, and figurative language
- Respond to the prompt on the class blog by Saturday, July 20th
- Read through and respond to at least three other blog posts no later than Saturday, July 27th; the maximum number of comments/replies for any one post should be three.

NOVEL

Due: August 3rd / August 10th

Materials Required: text, Moments assignment (Google Classroom), “Moments How To” (Google Classroom), prompt

Review the “Moments How To” carefully before you begin reading. In addition to the “Moments How To”, the following tips may help:

- Make note of ANY moment you deem significant as you read and when you’ve finished the novel, narrow it down to your top ten.
- Be sure your quoted passages are in sequential order on your Moments worksheet and rank accordingly (so the rank does not have to be in sequential order on your chart!).

Once you’re familiar with how to complete your Moments, select and read one of the novels from the list provided below. Our suggestion is to look them up on www.sli.com or www.amazon.com so that you can get a quick synopsis of the story and make an informed decision; while all of the novels are critically well-received, some may contain some material or discuss themes that are not appropriate for all readers or families.

Novel List:

- Invisible Man (Ralph Ellison)
- The Bonesetter’s Daughter (Amy Tan)
- Beloved (Toni Morrison)
- The Portrait of a Lady (Henry James)
- The Picture of Dorian Gray (Oscar Wilde)
- Othello (William Shakespeare)

Your novel Moments are due by Saturday, August 3, 2019. You must use the Moments worksheet on Google Classroom in the “Your Work” box of the posted assignment.

Once you’ve completed your novel and your Moments, complete the following prompt using your selected novel. Your essay should be posted on Google Classroom by Saturday, August 10, 2019.
**Novel Prompt:**
Many works of literature contain a character who intentionally deceives others. The character’s dishonesty may be intended either to help or to hurt. Such a character, for example, may choose to mislead others for personal safety, to spare someone’s feelings, or to carry out a crime. After reading your novel, choose a character who deceives others. Then, in a well-written essay, analyze the motives for that character’s deception and discuss how the deception contributes to the meaning of the work as a whole. Do not merely summarize the plot.

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**POETRY**

**Due:** August 17th & 24th and September 7th

**Materials Required:** Ciardi article, AP Class Blog, Google Classroom, “Dear Reader” by Billy Collins

- Read and annotate the piece by John Ciardi, “How Does a Poem Mean?” (attached and on Google Classroom)
- Respond to the Ciardi prompt on the class blog by Saturday, August 17th
- Read through and comment on at least three other blog posts no later than Saturday, August 24th; please don’t just fly through the first few on the top – the maximum number of comments/replies for any post should be three.
- Read and annotate the Billy Collins poem “Dear Reader” (attached) then complete the discussion questions (taking what you learn from the Ciardi article into consideration) found in the “Dear Reader” assignment posted on Google Classroom by August 24th.
- Finally, spend some time finding a poem that you “experience” that circles around the big idea of family, identity, or childhood. Write a brief reflection (300-400 words) based on Ciardi’s point that “the human-insight of the poem, and the technicalities of the poetic devices are inseparable. Each feeds the other. This interplay is the poem’s meaning, a matter, not of WHAT IT MEANS (nobody can say entirely what a good poem means) but HOW IT MEANS—a process one can come much closer to discussing” (Ciardi 13). In your reflection, discuss HOW your poem means (how does your poem blend human insight and poetic devices to make meaning?). Your reflection should be posted on Google Classroom by Saturday, September 7th.
- Be sure to bring your annotated copy of “Dear Reader” and a printed or written copy of your individually selected poem with you to class.
An excerpt from “The Street” by Ann Petry

There was a cold November wind blowing through 116th Street. It rattled the tops of garbage cans, sucked window shades out through the top of opened windows and set them flapping back against the windows; and it drove most of the people off the street in the block between Seventh and Eighth Avenues except for a few hurried pedestrians who bent double in an effort to offer the least possible exposed surface to its violent assault.

It found every scrap of paper along the street— theater throwaways, announcements of dances and lodge meetings, the heavy waxed paper that loaves of bread had been wrapped in, the thinner waxed paper that had enclosed sandwiches, old envelopes, newspapers. Fingerling its way along the curb, the wind set the bits of paper to dancing high in the air, so that a barrage of paper swirled into the faces of the people on the street. It even took time to rush into doorways and areaways and find chicken bones and pork-chop bones and pushed them along the curb.

It did everything it could to discourage the people walking along the street. It found all the dirt and dust and grime on the sidewalk and lifted it up so that the dirt got into their noses, making it difficult to breathe; the dust got into their eyes and blinded them; and the grit stung their skins. It wrapped newspaper around their feet entangling them until the people cursed deep in their throats, stamped their feet, kicked at the paper. The wind blew it back again and again until they were forced to stoop and dislodge the paper with their hands. And then the wind grabbed their hats.

The wind lifted Lutie Johnson’s hair away from the back of her neck so that she felt suddenly naked and bald, for her hair had been resting softly and warmly against her skin. She shivered as the cold fingers of the wind touched the back of her neck, explored the sides of her head. It even blew her eyelashes away from her eyes so that her eyeballs were bathed in a rush of coldness and she had to blink in order to read the words on the sign swaying back and forth over her head.

Each time she thought she had the sign in focus, the wind pushed it away from her so that she wasn’t certain whether it said three rooms or two rooms. If it was three, why, she would go in and ask to see it, but if it said two—why, there wasn’t any point. Even with the wind twisting the sign away from her, she could see that it had been there for a long time because its original coat of white paint was streaked with rust where years of rain and snow had finally eaten the paint off down to the metal and the metal had slowly rusted, making a dark red stain like blood.

It was three rooms. The wind held it still for an instant in front of her and then swooped it away until it was standing at an impossible angle on the rod that suspended it from the building. She read it rapidly.

Three rooms, steam heat, parquet floors, respectable tenants. Reasonable.
Dear Reader

Baudelaire considers you his brother, and Fielding calls out to you every few paragraphs as if to make sure you have not closed the book, and now I am summoning you up again, attentive ghost, dark silent figure standing in the doorway of these words.

Pope welcomes you into the glow of his study, takes down a leather-bound Ovid to show you.

Tennyson lifts the latch to a moated garden, and with Yeats you lean against a broken pear tree, the day hooded by low clouds.

But now you are here with me, composed in the open field of this page, no room or manicured garden to enclose us, no Zeitgeist marching in the background, no heavy ethos thrown over us like a cloak.

Instead, our meeting is so brief and accidental, unnoticed by the monocled eye of History, you could be the man I held the door for this morning at the bank or post office or the one who wrapped my speckled fish.

You could be someone I passed on the street or the face behind the wheel of an oncoming car.

The sunlight flashes off your windshield, and when I look up into the small, posted mirror, I watch you diminish—my echo, my twin—and vanish around a curve in this whip of a road we can’t help traveling together.

- Billy Collins

Note: If you are interested in listening to Billy Collins talk about this poem and then read it, you can find a 25 minute podcast from the Key West Literary Seminar here: http://www.kwls.org/podcasts/billy_collins_dear_reader/