

CAREER MAGNET CENTER Summer Assignment for 2018-2019
English IV: AP Literature and Composition

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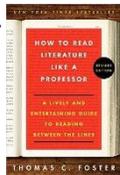
The summer assignment is designed to help you prepare for college and for the AP exam, where skills developed by avid reading are essential. Only the well-read student can respond intelligently to the free-response question on the AP exam; therefore, summer reading is vital to success.

The summer assignment for AP Literature and Composition not only indicates your willingness to work hard, but it also measures your commitment to the course. Other reasons for the summer assignment include time constraints during the school year—there just is not enough time to read all the material necessary to adequately prepare for the AP English Literature and Composition exam.

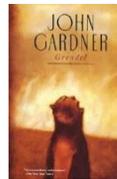
One of the main differences between an AP English class and a regular English class is the amount of effort students are required to put into their work. AP students are expected to always put all of their thinking and effort into assignments and readings. This kind of effort is expected on every aspect of the summer assignment and future assignments throughout the progression of the course.

Reading/Annotating:

You are to obtain copies of two books:



ASSIGNMENT OVERVIEW:



*Note: Cover art and editions may vary, but these are the covers I have.

- 1) *How to Read Literature like a Professor* by Thomas C. Foster (**Read this one FIRST! I would read it in June.**)
- 2) *Grendel* by John Gardner (**Read *Grendel* after *How to Read Literature like a Professor*. I would read it in July,**

complete the written assignments, and then prepare for a quiz.) Both books should be readily available online (try Amazon Prime). **Digital copies are also allowed as long as you are still able to provide annotations.** You will be **REQUIRED** to annotate both texts (**more so with *Grendel***), marking significant passages and writing abundant marginal notes. You will need to bring both books for your first day of class so I can review your annotations. **If you are unsure how to mark a book, please review pages 3-5 of this packet as they provide a guide on the annotation process.**

Writing:

1) After reading both *Grendel* and *How to Read Literature like a Professor*, apply your knowledge and understanding of *Grendel* to **one chapter of your choice** in Foster's book. Your chapter response should be a well-developed essay of at least 500 words in length. For example, if you are selecting "Chapter 22: "He's Blind for a Reason, You Know" in Foster's book, you may choose to write an essay on the significance of the blind man (Ork) in *Grendel*. **This essay will be due on your first day of class.** I have attached a rubric (page 2) that shows how your AP essays will be assessed.

2) You will also need to complete the Literary Vocabulary Journal (pages 6-7) by using *Grendel* as the source text. The instructions are on the worksheet. **This will also be due on your first day of class.**

All components (reading/annotating both books, writing the essay, completing the vocabulary journal, signing both contracts) of the summer assignment are due on your first day of class. Assignments submitted after the due date will not be eligible for full credit. Remember to pace yourself accordingly during the summer break.

***Note: For the summer assignment components and everything you ever complete for my class, do YOUR OWN work.**

AP Essay Scoring Rubric

General Explanation: The score reflects the quality of the essay as a whole—its content, style, and mechanics. Students are rewarded for what they do well. The score for an exceptionally well-written essay may be raised by 1 point above the otherwise appropriate score. In no case may a poorly written essay be scored higher than a 3.

9 - These essays meet all the criteria for 8 papers but are particularly persuasive, well-reasoned, and insightful—rich in content, unique in voice, and stylistically elegant.

8 - An 8 essay is a carefully reasoned critique of the strategies the author has used in the work. The writer offers a plethora of appropriate textual support and commentary, demonstrates a stylistic command of language, and is mechanically sound. The sentence structure is fluid and varied; the diction mature and sophisticated. These essays are in-depth (at least 2 pages and often more), show a significant understanding of literary techniques and terminology, and relate all observations to the meaning of the work.

7 - Essays earning a 7 fit the descriptions of 6 essays, but they are distinguished by fuller analysis and stronger prose style. They are significantly more than competent.

6 - Essays scoring 6 reasonably evaluate the argument, work, or task asked for by the prompt. Their views are accurate, the commentary on important elements generally sound. They do not have the depth, elaboration, or detailed related to the meaning of the work that essays which earn higher scores do, yet they are logically ordered, well-developed, and unified around a clear organizing principle. A few lapses in dictation or syntax may be present, but for the most part, the prose of 6 essays conveys the writer's ideas clearly.

5 - Essays earning a 5 plausibly evaluate the work, argument, or tasks, but the reasoning is limited or unevenly developed. A few lapses in diction or syntax may be present, but for the most part, the prose of a 5 essay conveys the writer's ideas clearly. A 5 essay doesn't say much, though it makes no significant errors of interpretation and says what it does rather well. These essays are typically competently written.

4 - Essays earning 4 respond inadequately to the prompt. These essays may misinterpret or misrepresent a significant part of the work, inadequately develop ideas, remain unclear or unconvincing, or never address the meaning of the work as a whole. The prose generally conveys the writer's ideas, but there is inconsistent control over such elements of writing as organization, diction, and syntax.

3 - Essays earning a 3 fit the description of a 4 essay, but are particularly unsuccessful in the attempt to evaluate the work, tasks, or argument stated in the prompt, or are particularly inconsistent in their control of the elements of writing.

2 - Essays earning a 2 demonstrate little or no success in evaluating the question. Some may substitute another related task. The prose of 2 papers may reveal consistent weaknesses in grammar or other basics of composition. These essays are characteristically brief.

1 - Essays earning a 1 are particularly simplistic in their response, inadequately short in length, and may reveal consistent weaknesses in grammar or other elements of composition.

How to Annotate a Book

Note-Taking vs. Annotation:

Most serious readers take notes of some kind when they are carefully considering a text, but many readers are too casual about their note-taking. Later they realize they have taken notes that are incomplete or too random, and then they laboriously start over, **re-notating** an earlier reading. Others take notes only when cramming for a test, which is often merely "better than nothing." Students can easily improve the depth of their reading and extend their understanding over long periods of time by developing a systematic form of annotating. Such a system is not necessarily difficult and can be completely personal and exceptionally useful.

First, what is the difference between **annotating** and "taking notes"? For some people, the difference is nonexistent or negligible, but in this instance I am referring to a way of making notes directly onto a text such as a book, a handout, or another type of publication. The advantage of having one annotated text instead of a set of note papers **plus** a text should be clear enough: all the information is together and inseparable, with notes very close to the text for easier understanding, and with fewer pieces to keep organized.

What the reader gets from annotating is a deeper initial reading and an understanding of the text that lasts. You can deliberately engage the author in conversation and questions, maybe stopping to argue, pay a compliment, or clarify an important issue—much like having a teacher or storyteller with you in the room. If and when you come back to the book, that initial interchange is recorded for you, making an excellent and entirely personal study tool.

Criteria for Successful Annotation:

Using your annotated copy of the book six weeks after your first reading, you can recall the key information in the book with reasonable thoroughness in a 15- to 30-minute review of your notes and the text.

Why Annotate?

- Annotate any text that you must know well, in detail, and from which you might need to produce evidence that supports your knowledge or reading, such as a book on which you will be tested.
- Don't assume that you must annotate when you read for pleasure; if you're relaxing with a book, well, relax. Still, some people—let's call them "not-abnormal"—actually annotate for pleasure.

Don't annotate other people's property, which is almost always selfish, often destructive, rude, and possibly illegal. For a book that doesn't belong to you, use adhesive notes for your comments, removing them before you return the text.

Don't annotate your own book if it has intrinsic value as an art object or a rarity. Consider doing what teachers do: buy an inexpensive copy of the text for class.

How to Annotate a Book

Annotation Tools:

- **Pencil:** Using a pencil is a better choice than a pen since even geniuses need to occasionally correct mistakes.
- **Highlighter:** Yellow is recommended as it emphasizes without interfering.
- **Adhesive Notes:** Using “sticky” notes allows you to mark pages while writing a considerable amount of text. These also make handy tabs which allow for easy reference to a particular section of the book.
- **Dictionary:** It is a good idea to keep a dictionary (on your phone or an actual physical copy of one—museums may have them) nearby in order to look up words you may not know so that you can better understand the text.
- **Your Text:** If possible, it is best to have your own copy of the text so that you can highlight and write in it. However, if you don’t, you may wish to use adhesive notes that you can use to put in the book and then take out when you return the book.

Before Reading:

1. Read the front and rear jackets of the book, including information about the author. This can give you a more rounded picture of the book while reading. (It is also not a bad idea to research the author online.)
2. Always read the title page, introductions, table of contents, prefaces, and any notes from the author. These will help familiarize yourself with the content of the book and its origins.
3. Check to see if there is a glossary or any other information at the back of the book that you can use while you are reading.

During Reading:

1. Write notes (in the margins or on adhesive notes) to mark key material. These marks may include question marks, stars, arrows, brackets, and/or written words and phrases. Basically, you are to develop your own system of identifying literary elements/devices and marking what is important, interesting, quotable, questionable, etc.
2. At the end of each chapter, summarize the main ideas/events in the chapter in one or two sentences, or bullet point the main events in the chapter on an adhesive note. (If you purchased the book, then you can write your summary at the end of each chapter if you would like.)

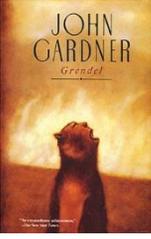
*Note: If you use adhesive notes, place the notes so that they stick slightly out of the book to the right so that they are easy to access when reviewing them.

**Note: Conduct Internet searches for examples showing how to annotate, highlight, and/or use adhesive notes while annotating a book. Example images are easy to find online and may spark ideas. Remember: There is no right or wrong way to annotate, only suggested methods.

***Note: For more information on the annotation process and what is “important” to mark, carefully review the Reading/Annotation Overview (the next page).

Reading/Annotation Overview

Review the suggestions below to assist in your reading and subsequent annotation of the John Gardner's *Grendel*. Be sure to have *Grendel* read/annotated for your first day of class!



Annotating allows a reader to have an active “dialogue” with a story. Reading is an active process. As you read a text, you should have questions, predictions, and opinions about what you are reading. Annotating also helps you navigate the book again when you need to prepare for tests, essays, and class discussions.

Annotating is a selective process. You do not want to mark everything because then nothing would stand out. EVERYONE MUST ANNOTATE IN HIS OR HER OWN WAY, but to help you determine what to mark, here are some suggestions:

BASIC ELEMENTS OF STYLE AND STRUCTURE

- **Setting** – make notes about the time, place, etc.
- **Characters** – make note of each character’s name the first time you see it. Also, mark the passages that describe the characters’:
 - Physical appearance
 - Motivations behind his/her actions
 - Relationships to other characters
 - Personality (especially changes in personality)
- **Plot** – events of rising action, climax, falling action, and resolution
 - Identify conflict types (Man vs. Man, Man vs. Self, Man vs. Nature, etc.).
 - Make notes periodically at the tops of pages to help you remember.
- **Vocabulary** – Look up words you do not understand. When you find a definition for the word, you may want to write a synonym out to the side.
- **Tone** – Tone is the attitude implied in a literary work toward the subject and the audience. The following figures of speech may help when identifying tone in literature:
 - **Metaphor** – comparison between two otherwise unlike things (for example: *love is a rose, life is a rollercoaster, all the world’s a stage, you are a chicken, etc.*)
 - **Simile** – comparison of two things often using “like,” “as,” or “resembles” (for example: *brave as a lion, fits like a glove, moves like a snail, etc.*)
 - **Diction** – words with significant connotation (beyond the literal meaning)
 - **Images** – appeals to any one of the five senses (taste, touch, smell, sight, hearing)
 - **Details** – important and noteworthy facts
 - **Language** – the sound of the text (formal, informal, colloquial/particular geographical location, etc.)
 - **Syntax** – basic sentence structure, punctuation, arrangement of words in a sentence, etc.
 - **Point of View** – the way the events of a story are communicated from the author to the reader; (For further details, look up the definitions for first, second, and third person POV.)

FOCUS ON QUOTES

Quotes can be any length, but try to be clear, concise, and focused in your selections. The following suggestions may be helpful in identifying quotes:

- **Important or Striking Passages**
 - Make note of quotes that you find interesting or that “speak” to you in some way.
- **Confusing Passages**
 - If you find yourself baffled, offended, or puzzled, you may want to write a question in the margin to mark that passage/quote for clarification or discussion at a later time.
- **Thought-Provoking Passages**

Look for the following:

 - passages that might provoke discussion about the book
 - connections to movies, current issues, history, or other pieces of literature
 - commentary on issues of a social, emotional, ethical (moral), or spiritual nature
 - examination of human nature in general or how the book does or does not hold true today

Grendel – Literary Vocabulary Journal

Directions: As you read *Grendel*, you will note examples of important literary devices used by Gardner. For each of the following literary terms, provide a definition, at least one example from the text, and the page(s) it is found. If you do not have enough room in the table, you may use loose-leaf paper or create your own table. Note: All terms are evidenced at least once in the novel; most appear numerous times.

Literary Terminology	Definition	Example(s) from Text	Page(s)
Allusion			
Anachronism			
Characterization (direct/indirect)			
Conflict (internal/external)			
<i>Deus ex machina</i>			
Epiphany			
Flashback			
Foreshadowing			
Hyperbole			

Imagery			
Irony			
Kenning			
Metaphor			
Motif			
Oxymoron			
Point of View (omniscient/first person)			
Simile			
Symbolism			
Understatement			
Theme			

What is Plagiarism?

Many people think of plagiarism as copying another's work or borrowing someone else's original ideas. Innocuous terms such as "copying" and "borrowing" can disguise the seriousness of the offense:

According to the Merriam-Webster online dictionary, to "plagiarize" means the following:

- to steal and pass off (the ideas or words of another) as one's own
- to use (another's production) without crediting the source
- to commit literary theft
- to present as new and original an idea or product derived from an existing source

In other words, plagiarism is an act of fraud. It involves both stealing someone else's work and lying about it afterward.

Can words and ideas really be “stolen”?

According to U.S. law, the answer is yes. The expression of original ideas is considered intellectual property and is protected by copyright laws as is with original inventions. Almost all forms of expression fall under copyright protection as long as they are recorded in some way.

All of the following are considered plagiarism:

- turning in someone else's work as your own
- copying words or ideas from someone else without giving credit
- failing to put a quotation in quotation marks
- giving incorrect information about the source of a quotation
- changing words but copying the sentence structure of a source without giving credit
- copying so many words or ideas from a source that it makes up the majority of your work, whether you give credit or not

Most cases of plagiarism can be avoided, however, by citing sources. Simply acknowledging that certain material has been borrowed and providing your audience with the information necessary to find that source is usually enough to prevent plagiarism.

The legality of these situations, and others, would be dependent upon the intent and context within which they are produced. The two safest approaches to take in regards to these situations are as follows:

- avoid them altogether
- confirm the works' usage permissions and cite them properly

Original source: <http://www.plagiarism.org/article/what-is-plagiarism>

Plagiarism Contract

After reading/reviewing “What is Plagiarism?” in the summer assignment packet, carefully read through the following items. Then print and sign your name and date this document as an acknowledgement/understanding of the expectations of you regarding plagiarism as an AP English student at the Career Magnet Center in Mr. Garner’s class.

1. I know that plagiarism means taking and using the ideas, writings, works, or inventions of another as if they were my own. I know that plagiarism not only includes verbatim copying, but it also includes the extensive use of another person’s ideas without proper acknowledgement (which includes, but is not limited to, the proper use of quotation marks). I know that plagiarism covers this sort of use of material found in textual sources and from the Internet.
2. I acknowledge and understand that plagiarism is immoral and an act of literary/intellectual theft.
3. I understand that any outside sources I consult and incorporate into my literary works must be appropriately referenced.
4. I acknowledge that any work I complete as assigned in this course is my own unique work and mine alone.
5. I acknowledge that copying someone else’s assignment—or any part of it—is unacceptable, and that submitting identical work to others constitutes a form of plagiarism. I have not allowed—nor will I in the future allow—anyone to copy my work with the intention of passing it off as his or her own work, and if plagiarism is suspected or found to have occurred, I shall accept the consequences.

*Note: Detach this contract page from the summer assignment packet to turn in on the first day of class.

Printed Name:

Signed Name:

Date:

CMC AP Contract

Successful completion of an AP exam (a score of 3, 4, or 5) allows students the opportunity to earn college credit while still in high school. By achieving college credits early, students can bypass college introductory courses, save on tuition, and ultimately even graduate earlier than the expected rate of time needed to complete their undergraduate programs. Additionally, success on AP exams stands out to scholarship-granting officials and to college admissions officers.

As a student enrolled in Mr. Garner’s English IV: AP (AP English Literature and Composition) at the Career Magnet Center, one of the requirements of the course is taking the AP English Literature and Composition examination to be administered on Wednesday, May 8, 2019.

Students and their parents/guardians should complete the following document as an acknowledgment and understanding of the expectation that students take the course’s culminating AP examination.

*Note: Detach this contract page from the summer assignment packet to turn in on the first day of class.

Student printed name:

Parent/Guardian printed name:

Student signature:

Parent/Guardian signature:

Date:

Date: