

Welcome to AP Literature 2021-2022

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Hello, AP Literature Students!

Welcome to Advanced Placement English Literature and Composition class. I am Ms. Hunter, and I'm excited to have the opportunity to spend the coming school year with you as we explore and discuss great works of literature. I truly look forward to our class experience together and getting to know you all!

Summer Assignment

There is a summer assignment for AP Literature. Please read through the information provided on the following pages and feel free to email me with any questions.

Novel Selection of Choice and Film

Choose one of the following novel or play selections to read:

- *Atonement* by Ian McEwan
- *Breakfast at Tiffany's* by Truman Capote
- *The Color Purple* by Alice Walker
- *The Kite Runner* by Khaled Hosseini
- *Life of Pi* by Yann Martel
- *The Tragedy of Macbeth* by William Shakespeare
- *A Midsummer Night's Dream* by William Shakespeare
- *One Flew Over the Cuckoo's Nest* by Ken Kesey
- *Pride and Prejudice* by Jane Austen
- *Room* by Emma Donoghue

Each of these works has a movie version (some have several); after reading your novel or play, view the film adaptation. (For *Macbeth*, choose the 1971 Roman Polanski film or the 2015 film with Michael Fassbender and Marion Cotillard. For *A Midsummer Night's Dream*, the 1999 version is recommended.) Note how the movie adheres to the original work, and where it departs from it.

I am happy to provide information on these titles and recommendations for you—just ask!

What to do

A. Novel or Play Selection of Choice—Reading and Dialectical Journal

Select a novel or play of your choice from the list provided and read it carefully. You may choose to annotate the text as much as you wish. For your assignment, create five entries in a dialectical journal using the guidelines below:

Dialectical Journal Expectations

- Minimum five entries, typed (use Times New Roman, 12-point font)
- At the top of the entry give the quote or passage you are responding to with its chapter and page number (for novels) or act and line numbers (for plays).
- In paragraph form, synthesize your understanding of the details of the text.
- Your response may be analytical, argumentative, or personal (mix these up). **Avoid summary.**
- One suggestion is to start with a personal reaction to the text. Then, consider that the author composed these words in a way to purposefully make you have that reaction. Analyze the words to discover **how** the author manipulated them to affect you in a certain way.
- A certain degree of informality is acceptable in providing a thoughtful, personal response to the text. However, your diction should be academic in tone—avoid the use of slang unless you are quoting. Think of the dialectical journal as an ongoing dialogue, a living document that evolves along with your understanding of the work.

Each entry is worth ten points and must be a well-developed paragraph of five or more typed sentences with integrated quotations and page number citations. A word count of approximately 150 per entry is a guideline for length. **Your journal will be submitted to Turnitin.com, which contains a plagiarism check. Submit original work.**

Grading Guidelines

9-10 Detailed, meaningful passages, and quotation selections. Thoughtful interpretation and insightful commentary about the text; avoids clichés. Well-integrated quotes; includes citations. Includes comments about literary elements such as diction, imagery, syntax, figurative language, irony, or symbolism, and how these elements contribute to the meaning of the text as a whole. Makes insightful personal connections and asks thought-provoking questions. Journal is neat and organized -- student has followed the directions in the organization of the journal. Few or no errors.

7-8 Effective quotation selections but less detailed commentary. Some insightful commentary; addresses some thematic connections. Some integrated quotes. Includes some literary elements but less on how they contribute to the meaning. Some personal connection; asks pertinent questions. Journal is neat and readable -- student has followed the directions in the organization of the journal. Few or no errors.

5-6 Few effective details from the text. Commentary is vague, unsupported, or plot summary. Some listing of literary elements; limited discussion on meaning. Limited personal connection; asks few or limited questions. Not consistent with minimum length requirements. Student may not have followed all directions in journal organization. Some errors in grammar and mechanics.

3-4 Few details from the text; overreliance on plot summary. Few literary elements, and limited discussion on meaning; drop-in textual references. Limited personal connections; few thoughtful questions; underdeveloped. Did not follow directions in organizing journal. Many errors; difficult to read or follow.

1-2 Few or no details from the text; overreliance on plot summary or unrelated content. Few or no literary elements and connections to text. Few or no textual references. Few or no personal connections or insights; underdeveloped or incomplete. Did not follow directions in organizing journal. Difficult to read or follow; many errors in grammar and mechanics.

0 No journal completed; plagiarized

B. Film Viewing & Comparison-Contrast

After reading your novel or play and creating your dialectical journal, watch the movie adaptation of your work, noting how the original material has been transformed into the genre of film, how it adheres to the source material of the work and where it departs from it.

Then, complete the comparison-contrast graphic organizer on the following page.

You may use the graphic organizer provided or create a similar one of your own.

An example is provided for you using F. Scott Fitzgerald's novel *The Great Gatsby* and Baz Luhrmann's 2013 film version by the same name.

The dialectical journal and comparison-contrast graphic organizer will be submitted for grading by the end of the first week of school when we return in August.

	Novel or Play:	Film:
Title Author/Director Year		
Plot & Structure <i>The arrangement of the parts and sections of a text, the relationship of the parts to each other, and the sequence in which the text reveals information are all structural choices made by a writer/ director that contribute to the reader's/ viewer's interpretation of a text.</i>		
Setting <i>Setting and the details associated with it not only depict a time and place, but also convey values associated with that setting.</i>		
Characterization <i>Characters allow readers/ viewers to study and explore a range of values, beliefs, assumptions, biases, and cultural norms represented by those characters.</i>		
Theme <i>Themes are the underlying ideas, insights, or issues explored in a work.</i>		
Symbolism <i>Symbols are concrete objects that represent abstract ideas, qualities or concepts.</i>		

	Novel or Play:	Film:
Title Author/Director Year	<i>The Great Gatsby</i> F. Scott Fitzgerald 1925	<i>The Great Gatsby</i> Baz Luhrmann 2013
Plot & Structure	<p>Narrated from the point of view of Nick Carraway, recalling the summer of 1922 and his time as Gatsby's neighbor in West Egg</p> <p>Though the narrative is a reflection on the past, the order of events is sequential and largely follows a conventional narrative structure, with exposition, rising action, a crisis/turning point, falling action, climax, resolution and denouement.</p>	<p>Set as a frame story also from Nick's POV but starts at a "sanitarium"</p> <p>Nick is a recovering alcoholic who is encouraged by a doctor (psychiatrist) to write the story of Gatsby (a sort of therapy)</p> <p>Narrative sequence is occasionally interrupted to include conversations between Nick and the doctor; otherwise, the plot generally adheres to the novel</p>
Setting	<p>Summer of 1922</p> <p>Long Island, New York—East and West Egg</p> <p>The Valley of Ashes</p> <p>Manhattan</p> <p>West/Midwest vs. East</p> <p>Weather: the heat of the summer intensifies as we reach the climax of the novel</p>	<p>Begins in winter at sanitarium; snowfall Flashes back to summer of '22</p> <p>The sweeping grandeur of the Buchanans' home is showcased with vast lawns, formal gardens, flowing drapery, crystal chandelier</p> <p>Details like gold monogramming, the Wurlitzer, champagne, illustrate that Gatsby's mansion is opulent, excessive, parties are raucous and decadent</p> <p>The Valley of Ashes—dark, gritty</p> <p>Manhattan—speakeasy and apartment, garish, chaotic, loud; heat of climax scene</p> <p>Music serves as an important backdrop and enhancement to setting</p>
Character	<p>Nick: Midwesterner, moral code, intermediary</p> <p>Gatsby: dreamer, ambitious, hopeful, dubious and mysterious dealings, assumed identity</p>	<p>Nick is characterized as someone who has a drinking problem</p> <p>Tom: arrogant, domineering, philanderer, "brute"</p> <p>Jordan: aloof, intermediary, "modern"</p>

	<p>Daisy: “golden girl”; flirtatious, charming, capricious; lacking substance, strength, Characterization largely adheres to the novel, with a few notable exceptions: Gatsby’s violent outburst in New York’s Plaza hotel amplifies an underlying rage and desire, a need for control, longing and acceptance</p>	<p>Myrtle’s character comes to life in her dress, voice, and demeanor; they accentuate crassness, immorality; as in the book, she is Daisy’s opposite, but the film accentuates this element</p>
Symbolism	<p>Green light Gatsby’s car Dr. T.J. Eckleberg Nick’s uncut books Gatsby’s shirts The clock Use of color</p>	<p>The green light is showcased in the beginning, middle and end of the movie; Nick fans through the “uncut” books on finance; Gatsby’s car is frequently and prominently displayed; Gatsby showers Daisy with the “beautiful” shirts and she sobs</p>
Theme	<p>The American Dream, hopefulness, a “romantic readiness”; corruption and decay of dreams, yet also the persistent striving/belief in them</p> <p>Old vs. new money; past and the future</p>	<p>Themes explored in the novel are likewise developed in the movie; epitomized by the recurring green light which concludes the movie; Nick adds in handwriting “The Great” to his book title; captions from the novel’s ending float into the pictorial and reinforce the central theme of perpetual striving toward our dreams “so we beat on...borne ceaselessly into the past.”</p>