

## AP Literature Course Intro & Summer Assignments – 2017-2018

Please be aware that students will be held responsible for the assignments on the first day of the fall semester. If a student chooses to change the level of course or class or program over the summer, the student will be held responsible for the summer assignments for the courses reflected on the schedule for the first day of school.

If you have questions regarding which course you are enrolled in for the fall, please contact your guidance counselor.

Please read all the instructions in this document carefully. You are responsible for following all the directions; if you don't, your grade will be lowered.

### What this document contains:

1. Welcome to the course
2. Brief course goal/purpose
3. Summer reading assignments – poetry & novels
  - a. Essay prompt for *All the Light We Cannot See*
  - b. Themes in *Brave New World* chart
  - c. 3<sup>rd</sup> book of your choice
4. Tutorial – How to annotate a passage
5. Sample annotated passage
6. Tutorial – How to TPCASTT a poem
7. Sample poem analyzed using the TPCASTT method
8. Ten poems to analyze using the TPCASTT method

**Welcome** to AP Literature! First, we are glad that you have chosen to take this college-level class. We'd like to tell you a bit about what to expect.

1. This is a literature class, so you must be willing to read the assigned novels and plays. Reading just a part of the book or just reading study aids like Spark Notes will not prepare you for college and the AP test. If you don't like to read, this probably isn't the class for you.
2. A major goal of this class is to prepare you for college. We will work on improving your writing skills, so by the end of the course, you will feel more comfortable about writing for your college classes.
3. We will work on your critical thinking skills.
4. There will be homework most nights.
5. You will be well-prepared to get college credit by doing well on the AP Literature test next May.

### What is AP Literature?

The guiding questions of this course are simple; they are “**Why?**” and “**What is the author's purpose?**” We will read and discuss short and long pieces of literature and ask questions such as:

“Why does the character act that way?”

“How does it affect the author's purpose?”

“Why does the author use this particular image?”

“Why is this symbol used? How does it affect the meaning of the work as a whole?”

It is good to find examples of literary devices, tone, etc., but in this class we will discover how these examples affect the meaning of the work as a whole, and how they reveal the author's purpose. This is literary analysis.

### Summer Reading and Writing Assignments

1. **Poetry.** A large part of the AP Literature test focuses on poetry, so it's never too early to start reading and analyzing poems. Print the 10 poems that are on the following pages. You will analyze each poem according to the TPCASTT method. TPCASTT is explained on the page before the poems. You must have the 10 printed and analyzed poems ready to turn in on the first day of school.
2. **You are to read two novels of literary merit that you will analyze and write about.** You must have your *own personal copy* of each novel, because you will be writing in the books and annotating selected passages in each. Library copies are *not* acceptable; eBooks (Kindle, Nook) *are* acceptable if you are able to highlight and annotate the eBook. **There will be a test on each of the two books you read during the first week of school in August.**

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### These are the two required summer reading books:

*All the Light We Cannot See* by Anthony Doerr AND *Brave New World* by Aldous Huxley

**For of these two books, you will choose two significant passages to annotate.** The first passage must come from the first half of the book; the second passage must come from the second half of the book. (Do not feel that you must annotate the entire book; just choose two important passages to annotate.) Annotate directly in the book, using whatever method of annotating that you like. The goal is for you to make a thoughtful choices of passages that you think reveal something significant about the novel. This “something significant” could reveal characterization, theme, author’s style, use of language, or something else that you consider to be important.

Your annotating will be used in class discussions. Bring your books/eReader to class on the first day of school to show your annotated passages to your teacher. Not sure what annotating is? Then look at the explanation that follows the assignments.

3. **For *All the Light We Cannot See*, write an AP-style essay that answers the prompt below.** The essay must be typed, double-spaced, in an 11 or 12 pt., readable font. If you know MLA format, this is what you should use.

This essay is due on the first day of school; bring a hard copy of the essay to turn in to your teacher. During class on the first day of school, you will receive instructions on how to submit your essays to Turnitin.com, which will verify that your essay is your original work. Do not plagiarize. Because you must submit the essay online, be sure that you save the file on your computer.

#### Essay prompt for *All the Light We Cannot See*

A symbol is an object, action, or event that represents something or that creates a range of associations beyond itself. In literary works a symbol can express an idea, clarify meaning, or enlarge literal meaning. Read *All the Light We Cannot See* and, focusing on one symbol, write an essay analyzing how that symbol functions in the work and what it reveals about the characters or themes of the work as a whole. Do not merely summarize the plot.

4. Before you read ***Brave New World***, read these articles:

<http://time.com/4356581/synthetic-human-genome/>

<https://www.wired.com/2017/04/save-floridas-famous-oranges-scientists-race-weaponize-virus/amp/>

<https://www.yahoo.com/tech/artificial-life-spawned-billion-dollar-industry-102428419--finance.html>

These articles should help you understand that *Brave New World* is Aldous Huxley’s warning about the dangers inherent in a utopian society; the World State is a dystopia.

Read the novel. Then complete the “Themes in *Brave New World*” chart that asks you to compare the three articles to the novel. Follow the directions.

5. **In addition to the two novels assigned in #2 above, read a book for your own pleasure.** It can be any book that you want to read, as long as you want to read it and will enjoy reading it. You will give a book talk about this book during the first week of school.

If you have any questions, please email Mrs. Cannaday at [cannadayj@pcsb.org](mailto:cannadayj@pcsb.org) or Mr. Dahl at [dahlc@pcsb.org](mailto:dahlc@pcsb.org).

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### Themes in *Brave New World*

**Directions:** For each of the following *Brave New World* quotes, find a relevant quote from one of the articles you were assigned to read and write it in the center column. All three articles must be used. In the third column, write an explanation that connects the articles to the book. At the very bottom of the page, write a concise 100-200 word commentary that discusses all of the connections you have made between the articles and the book. Make direct references to the articles and to the novel.

You will turn in a typed hard copy of this commentary on the first day of school.

<b><i>Brave New World</i> quotes</b>	<b>Quotes from the articles</b> – Include the exact quote and indicate which article it comes from – time.com, wired.com, or yahoo.com	<b>Connection</b> between the two
<ol style="list-style-type: none"> <li>1. The World State's motto: COMMUNITY, IDENTITY, STABILITY.</li> <li>2. "And that," put in the Director sententiously, "that is the secret of happiness and virtue—liking what you've got to do. All conditioning aims at that: making people like their inescapable social destiny." Chapter 1, pg. 16</li> <li>3. "What man has joined, nature is powerless to put asunder." The Director, Chapter 2, pg. 22</li> <li>4. "All our science is just a cookery book, with an orthodox theory of cooking that nobody's allowed to question, and a list of recipes that mustn't be added to except by special permission from the head cook." World Controller Mustapha Mond, Chapter 16, pg. 225</li> <li>5. "We can't allow science to undo its own good work." World Controller Mustapha Mond, Chapter 17, pg. 227</li> <li>6. The Savage has attempted to overthrow the order of the government-controlled hospital, but the government has prepared measures against this type of event. The Savage is powerless against the government.</li> </ol>		

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- |   |  |  |
|---|--|--|
| <p>7. "Alpha children wear grey. They work much harder than we do, because they're so frightfully clever. I'm awfully glad I'm a Beta, because I don't work so hard. And then we are much better than the Gammas and Deltas. Gammas are stupid. They all wear green, and Delta children wear khaki. Oh no, I don't want to play with Delta children. And Epsilons are still worse. They're too stupid to be able to read or write. Besides they wear black, which is such a beastly colour. I'm glad I'm a Beta."<br/>Sleep-teaching, Chapter 2, pg. 27</p> <p>8. One egg, one embryo, one adult—normality. But a bokanovskified egg will bud, will proliferate, will divide. From eight to ninety-six buds, and every bud will grow into a perfectly formed embryo, and every embryo into a full-sized adult. Making ninety-six human beings grow where only one grew before.<br/>Progress. Chap. 1</p> <p>9. "Doing repairs on the outside of a rocket in mid-air is a ticklish job. We slacken off the circulation when they're right way up, so that they're half starved, and double the flow of surrogate when they're upside down. They learn to associate topsy-turvydom with well-being; in fact, they're only truly happy when they're standing on their heads.</p> |  |  |
|---|--|--|

100-200 word commentary

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### How do I annotate a passage?

The following information is from Ms. Pollack. All the AP English teachers are on the same page about annotating – the process and the purpose. You have options: you may use highlighters and a pen/pencil to make margin notes, or you may use just a pen or pencil to make margin notes, add brackets/stars/question marks, etc., as needed.

#### **Annotation: Best Practices**

- Pre read the text; develop an understanding of the text’s meaning.
- At the end of each paragraph, **briefly** summarize in the margin.
- Make a list of vocabulary words: author’s special jargon, new or unknown words, interesting words.
- Look for patterns and repetitions: recurring elements within the text include images, phrases, and situations.  
Ask why the author may have used these repetitions.
- Circle words the author uses for their connotative meanings
- Circle words you need to define in the margin
- Underline sentences that stand out, develop an argument, or make a point
- Number related points
- Make connections with other things you’ve read
- Bracket important sections of text
- Connect important ideas, words, phrases

#### **In the margins:**

- Summarize and number each paragraph
- Define the unfamiliar terms
- Note any questions that come to mind
- Note possible connotative meanings of circled words
- Note any significant patterns
- Identify any outstanding language usage or devices you discover
- Identify points or arguments

On the following page, you will find an example of an annotated passage.

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## From *The Book of Small*, by Emily Carr

Background: The following excerpt from Carr's memoir implies that Carr's father defined the cultural context of her childhood. He had been transported into the wilderness on the wild Pacific coast of southwestern Canada along with his sea chest, a sense of British propriety, a Sabbatarian religious tradition, and strict child-rearing practices.

*proper, stiff*  
*What does this mean?*

*short, to-the-point intro*

Line 5 All our Sundays were exactly alike. They began on Saturday night after Bong the Chinaboy had washed up and gone away, after our toys, dolls and books, all but *The Peep of Day* and Bunyan's *Pilgrim's Progress*, had been stored away in drawers and boxes till Monday, and every Bible and prayerbook in the house was puffing itself out, looking more important every minute.

*personification*

Then the clothes-horse came galloping into the kitchen and straddled round the stove inviting our clean clothes to mount and be aired. The enormous wooden tub that looked half coffin and half baby-bath was set in the middle of the kitchen floor with a rag mat for dripping on laid close beside it. The great iron soup pot, the copper wash-boiler and several kettles covered the top of the stove, and big sister Dede filled them by working the kitchen pump-handle furiously. It was a sad old pump and always groaned several times before it poured. Dede got the brown Windsor soap, heated the towels and put on a thick white apron with a bib. Mother unbuttoned us and by that time the pots and kettles were steaming.

*active verbs = business*

*antithesis*

*imagery*

*Tone here is warm, busy, fragrant, comfortably familiar.*

Dede scrubbed hard. If you wriggled, the flat of the long-handled dipper came down spankety on your skin.

Line 20 As soon as each child was bathed Dede took it pick-a-back and rushed it upstairs through the cold house. We were allowed to say our prayers kneeling in bed on Saturday night, steamy, brown-windsory prayers—then we cuddled down and tumbled very comfortably into Sunday.

*cozily*

*refer to bath 9)*

Line 25 At seven o'clock Father stood beside our bed and said, "Rise up! Rise up! It's Sunday, children." He need not have told us; we knew Father's Sunday smell—Wright's coal-tar soap and camphor. Father had a splendid chest of camphor-wood which had come from England round the Horn in a sailing ship with him. His clean clothes lived in it and on Sunday he was very camphory. His chest was high and very heavy. It had brass handles and wooden knobs. The top let down as a writing desk with pigeon-holes; below there were little drawers for handkerchiefs and collars and long drawers for clothes. On top of the chest stood Father's locked desk for papers. The key of it was on his ring with lots of others. This desk had a secret drawer and a brass-plate with R. H. CARR engraved on it.

*specific details to characterize father*

*Tone - impressive, intimidating, secret*

*Camphor has a sharp, strong smell. Coal-tar isn't pleasant smelling.*

*a child's/childlike statement*

*a. M. interested "h"*

*a curious-looking figure*

Line 30 On top of the top desk stood the little Dutchman, a china figure with a head that took off and a stomach full of little candies like colored hailstones. If we had been very good all week we got hailstones Sunday morning.

*simile*

*- Does she like these candies?*

*details*

Line 40 Family prayers were uppish with big words on Sunday—reverend awe-ful words that only God and Father understood.

*shift in tone -> rigid, just like the afternoon*

Line 45 No work was done in the Carr house on Sunday. Everything had been polished frightfully on Saturday and all Sunday's food cooked too. On Sunday morning Bong milked the cow and went away from breakfast until evening milking-time. Beds were made, the dinner-table set, and then we got into our very starchiest and most uncomfortable clothes for church.

*Author's purpose - to convey the solemn holiness of Sundays. Compare to coziness of Sat. night. She does this through imagery, diction, + detail.*

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### How to TPCASTT a poem

TPCASTT is a method of analyzing poetry that gives you a formula to work from when you're trying to figure out what a poem means. It's an excellent way to "cover the bases", rather than just asking someone to tell what he/she thinks the poem might mean. Below is a description of what you should analyze in each step.

**Directions for this packet:** Analyze each of the poems in this packet using the TPCASTT method, step by step. You should do all the analysis on these handouts; you do not need to write on separate paper. Annotate as you analyze; write notes to yourself, underline/highlight key ideas, figures of speech, interesting diction, etc. There is an example for you to study before you start your own analysis.

**Title:** Take a look at the title before you even read the poem. What could it mean? Sometimes, the title is very straightforward – that tells you a great deal about what to expect from the poem. Often, the title is somewhat cryptic in nature. That should tell you something about what to expect, too.

**Paraphrase:** What is the literal meaning of the poem? It's difficult to get the figurative meaning of the poem if you can't figure out the literal meaning.

**Connotation:** This is the most important part of your analysis; it's where you should demonstrate the most work. What is the implied meaning, and how does the poet convey this meaning? (Hint: It does NOT simply mean "negative" or "positive" connotation.) Sample ideas to look for:

1. Specific diction
2. Syntax
3. Imagery
4. Symbols and Motifs
5. Poetry terms such as metaphor, simile, hyperbole, alliteration, paradox, allusion, rhyme scheme, etc.
6. In short, any literary device used in the poem fits under the connotation category.

**Attitude:** What is the tone of the poem? Come up with at least two tone words that pinpoint the exact attitude of the poet toward the topic.

**Shift:** There is a shift of some sort in nearly every poem written. It might be a shift in tone, in subject matter, in meaning, in rhyme scheme – anything. Look for the shift, and then decide why the poet has a shift in that particular place.

**Title:** Take another look at the title. What does it mean to you now that you've analyzed the poem?

**Theme:** In a sentence, what is the theme, the poet's message? In other words, what statement about life is the poet making? Be careful: theme is difficult to nail down, and all too often students put down the subject matter instead of the theme.

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To Have without Holding  
Marge Piercy

Learning to love differently is hard,  
love with the hands wide open, love  
with the doors banging on their hinges,  
the cupboard unlocked, the wind  
roaring and whimpering in the rooms  
rustling the sheets and snapping the blinds  
that thwack like rubber bands  
in an open palm.

anastrophe

anastrophe

repeat

why?

It hurts to love wide open  
stretching the muscles that feel  
as if they are made of wet plaster,  
then of blunt knives, then  
of sharp knives.

repeat

It hurts to thwart the reflexes  
of grab, of clutch; to love and let  
go again and gain. It pesters to remember  
the lover who is not in the bed,  
to hold back what is owed to the work  
that gutters like a candle in a cave  
without air, to love consciously,  
conscientiously, concretely, constructively.

simile

I can't do it, you say it's killing  
me, but you thrive, you glow  
on the street like a neon raspberry.  
You float and sail, a helium balloon  
bright bachelor's button blue and bobbing  
on the cold and hot winds of our breath,  
as we make and unmake in passionate  
diastole and systole the rhythm  
of our unbound bonding, to have  
and not to hold, to love  
with minimized malice, hunger  
and anger moment by moment balanced.

oxymoron

Title: This could possibly mean something  
of desire that the narrator can  
not have. Maybe something  
intangible.

Paraphrase: The narrator has to learn  
how to love but be able to  
let go, to be more "open"  
and flexible. May follow the  
saying if you love something  
and it is meant to be, let  
it go and it will come back  
to you

Connotation: - There was use of repetition  
of words like "open", "love",  
"wide" and "hurts"  
- Many examples of alliteration  
are present: "consciously,  
conscientiously, concretely,  
constructively" and  
"balloon bright bachelor's  
button blue and bobbing"  
- Imagery of "doors banging"  
"roaring and whimpering"  
"thwack like rubber bands"  
(simile)

Attitude: There is a tone of regret, bitterness,  
and struggle.

Shift: between the 3rd and 4th stanzas.  
The meaning starts to become more  
concrete and there is a different  
structure and word usage.

Title: Two lovers may have parted and  
the narrator wants to have that  
love again but can not hold it.

Theme: Changes in relationships and love.  
The pain in giving something up.



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### #1 – Sound and Sense                    by Alexander Pope (1688-1744)

True ease in writing comes from art, not chance,  
As those move easiest who have learned to dance.  
'Tis not enough no harshness gives offense,  
The sound must seem an echo to the sense:  
Soft is the strain when Zephyr gently blows,                    5  
And the smooth stream in smoother numbers flows;  
But when loud surges lash the sounding shore,  
The hoarse, rough verse should like the torrent roar;  
When Ajax strives some rock's vast weight to throw,  
The line too labors, and the words move slow;                    10  
Not so, when swift Camilla scours the plain,  
Flies o'er the unbending corn, and skims along the main.  
Hear how Timotheus' varied lays surprise,  
And bid alternate passions fall and rise!

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### #2 – Dulce et Decorum Est by Wilfred Owen (1893-1918)

Bent double, like old beggars under sacks,  
Knock-kneed, coughing like hags, we cursed through sludge,  
Till on the haunting flares we turned our backs,  
And towards our distant rest began to trudge.  
Men marched asleep. Many had lost their boots,           5  
But limped on, blood-shod. All went lame, all blind;  
Drunk with fatigue; deaf even to the hoots  
Of gas-shells dropping softly behind.

Gas! GAS! Quick, boys!-An ecstasy of fumbling,  
Fitting the clumsy helmets just in time,           10  
But someone still was yelling out and stumbling  
And flound'ring like a man in fire or lime.-  
Dim through the misty panes and thick green light,  
As under a green sea, I saw him drowning.

In all my dreams before my helpless sight           15  
He plunges at me, guttering, choking, drowning.

If in some smothering dreams, you too could pace  
Behind the wagon that we flung him in,  
And watch the white eyes writhing in his face,  
His hanging face, like a devil's sick of sin,           20  
If you could hear, at every jolt, the blood  
Come gargling from the froth-corrupted lungs  
Bitter as the cud  
Of vile, incurable sores on innocent tongues,-  
My friend, you would not tell with such high zest           25  
To children ardent for some desperate glory,  
The old lie: *Dulce et decorum est*  
*Pro patria mori.*

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### #3 - To His Coy Mistress by Andrew Marvel (1621-78)

Had we but world enough, and time,  
This coyness Lady were no crime.  
We would sit down and think which way  
To walk, and pass our long love's day.  
Thou by the Indian Ganges' side 5  
Shouldst rubies find; I by the tide  
Of Humber would complain. I would  
Love you ten years before the flood,  
And you should, if you please, refuse  
Till the conversion of the Jews. 10  
My vegetable love should grow  
Vaster than empires and more slow;  
An hundred years should go to praise  
Thine eyes, and on thy forehead gaze;  
Two hundred to adore each breast, 15  
But thirty thousand to the rest;  
An age at least to every part,  
And the last age should show your heart.  
For, lady, you deserve this state,  
Nor would I love at lower rate. 20  
But at my back I always hear  
Times winged chariot hurrying near;  
And yonder all before us lie  
Deserts of vast eternity.  
Thy beauty shall no more be found; 25  
Nor, in thy marble vault shall sound  
My echoing song; then worms shall try  
That long preserved virginity,  
And your quaint honor turn to dust,  
And into ashes all my lust: 30  
The grave's a fine and private place,  
But none, I think, do there embrace.  
Now therefore while the youthful hue  
Sits on thy skin like morning dew,  
And while thy willing soul transpires 35  
At every pore with instant fires,  
Now let us sport us while we may,  
And now, like amorous birds of prey,  
Rather at once our time devour  
Than languish in his slow-chapped power. 40  
Let us roll all our strength and all  
Our sweetness up into one ball,  
And tear our pleasures with rough strife  
Thorough the iron gates of life:  
Thus, though we cannot make our sun 45  
Stand still, yet we will make him run.

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### #4 – Woman Work

by Maya Angelou (1928-2014)

I've got the children to tend  
The clothes to mend  
The floor to mop  
The food to shop  
Then the chicken to fry  
The baby to dry  
I got company to feed  
The garden to weed  
I've got shirts to press  
The tots to dress  
The can to be cut  
I gotta clean up this hut  
Then see about the sick  
And the cotton to pick.

Shine on me, sunshine  
Rain on me, rain  
Fall softly, dewdrops  
And cool my brow again.

Storm, blow me from here  
With your fiercest wind  
Let me float across the sky  
'Til I can rest again.

Fall gently, snowflakes  
Cover me with white  
Cold icy kisses and  
Let me rest tonight.

Sun, rain, curving sky  
Mountain, oceans, leaf and stone  
Star shine, moon glow  
You're all that I can call my own.



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#6 - M. Degas Teaches Art & Science At Durfee Intermediate School--Detroit, 1942

by Philip Levine (1928-2015)

He made a line on the blackboard,  
one bold stroke from right to left  
diagonally downward and stood back  
to ask, looking as always at no one  
in particular, "What have I done?"  
From the back of the room Freddie  
shouted, "You've broken a piece  
of chalk." M. Degas did not smile.  
"What have I done?" he repeated.  
The most intellectual students  
looked down to study their desks  
except for Gertrude Bimmler, who raised  
her hand before she spoke. "M. Degas,  
you have created the hypotenuse  
of an isosceles triangle." Degas mused.  
Everyone knew that Gertrude could not  
be incorrect. "It is possible,"  
Louis Warshowsky added precisely,  
"that you have begun to represent  
the roof of a barn." I remember  
that it was exactly twenty minutes  
past eleven, and I thought at worst  
this would go on another forty  
minutes. It was early April,  
the snow had all but melted on  
the playgrounds, the elms and maples  
bordering the cracked walks shivered  
in the new winds, and I believed  
that before I knew it I'd be  
swaggering to the candy store  
for a Milky Way. M. Degas  
pursed his lips, and the room  
stilled until the long hand  
of the clock moved to twenty one  
as though in complicity with Gertrude,  
who added confidently, "You've begun  
to separate the dark from the dark."  
I looked back for help, but now  
the trees bucked and quaked, and I  
knew this could go on forever.

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### #7 - Since feeling is first      by E. E. Cummings (1894-1962)

since feeling is first  
who pays any attention  
to the syntax of things  
will never wholly kiss you;  
wholly to be a fool  
while Spring is in the world

my blood approves  
and kisses are a better fate  
than wisdom  
lady i swear by all flowers. Don't cry  
—the best gesture of my brain is less than  
your eyelids' flutter which says

we are for each other: then  
laugh, leaning back in my arms  
for life's not a paragraph

and death i think is no parenthesis

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### #8 - The Portrait

by Stanley Kunitz (1905-2006)

My mother never forgave my father  
for killing himself,  
especially at such an awkward time  
and in a public park,  
that spring  
when I was waiting to be born.  
She locked his name  
in her deepest cabinet  
and would not let him out,  
though I could hear him thumping.  
When I came down from the attic  
with the pastel portrait in my hand  
of a long-lipped stranger  
with a brave moustache  
and deep brown level eyes,  
she ripped it into shreds  
without a single word  
and slapped me hard.  
In my sixty-fourth year  
I can feel my cheek  
still burning.



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### #9 - Believing in Iron                      by Yusef Komunyakaa (1947-)

The hills my brothers & I created  
Never balanced, & it took years  
To discover how the world worked.  
We could look at a tree of blackbirds  
& tell you how many were there,  
But with the scrap dealer  
Our math was always off.  
Weeks of lifting & grunting  
Never added up to much,  
But we couldn't stop  
Believing in iron.  
Abandoned trucks & cars  
Were held to the ground  
By thick, nostalgic fingers of vines  
Strong as a dozen sharecroppers.  
We'd return with our wheelbarrow  
Groaning under a new load,  
Yet tiger lilies lived better  
In their languid, August domain.  
Among paper & Coke bottles  
Foundry smoke erased sunsets,  
& we couldn't believe iron  
Left men bent so close to the earth  
As if the ore under their breath  
Weighed down the gray sky.  
Sometimes I dreamt how our hills  
Washed into a sea of metal,  
How it all became an anchor  
For a warship or bomber  
Out over trees with blooms  
Too red to look at.

**AP Literature Course Intro & Summer Assignments – 2017-2018**

**#10 – Mexicans Begin Jogging      by Gary Soto (1952-)**

At the factory I worked  
In the fleck of rubber, under the press  
Of an oven yellow with flame,  
Until the border patrol opened  
Their vans and my boss waved for us to run.  
"Over the fence, Soto," he shouted,  
And I shouted that I was an American.  
"No time for lies," he said, and passes  
A dollar in my palm, hurrying me  
Through the back door.

Since I was on his time, I ran  
And became the wag to a short tail of Mexicans--  
Ran past the amazed crowds that lined  
The street and blurred like photographs, in rain.  
I ran from that industrial road to the soft  
Houses where people paled at the turn of an autumn sky.  
What could I do but yell vivas  
To baseball, milkshakes, and the sociologists  
Who would clock me  
As I jog into the next century  
On the power of a great, silly grin.