Welcome to AP literature! I am thrilled that you have decided to challenge yourself by tackling literature and composition at the college level. We will be reading constantly and writing on a regular basis. The pace is rigorous but in the end you will have honed your critical thinking and analytical skills and be ready to take on the college curriculum of your choice. In the meantime, you need to keep reading, so this summer selection will help to keep the atrophy at bay. Sharpen your pencil, grab your bookmark, and enjoy the literary exploration.

Assigned Readings: How to Read Literature Like a Professor Revised Edition (Foster) – SOURCE WORK
The Kite Runner (Khaled Hosseini) – NOVEL

Source Work: The source work provides a strong background for you to build your analytical discussions on during the year.

1. How to Read Literature Like a Professor. This work will help give you the foundation to analyze literature in the way you will need to for this class. After you have read the book, complete the “Foster Assignment” attached to this sheet. (Due August 12th)

Novel: The Kite Runner (Khaled Hosseini)

1. Annotate directly in the novel (if purchased), or on post-it notes if borrowed, noting quotations, important moments, and literary details. As you read, I would like you to annotate the text (see slowreads.com/Resources HowToMarkABook_Outline.htm: this is an internet source for you to print out on your own). First look for things that you like or that puzzle you, disturb you or resonate with you. Mark them. Ask questions in the margin; underline things that interest you; look up words you do not know and write the definitions in the margin. Read your novel with a highlighter in hand, and jot notes and questions in the margins. Use post-its if necessary but create a running response log where you share some of your emotional, critical responses to the book. Please don’t forget to enjoy the book. (Due August 18th)

2. Complete the following study guide outline. You will need to complete one of these for The Kite Runner. The purpose of this outline is to guide your reading and prompt you to consider how quality literature pieces work and function. The attached outline will help you in this process. Make sure you always explain the significance of the literary techniques (especially character, behavior, symbols, quotations, and literary elements.)

AP Literature Study Guide Outline
This outline must be completed for your novel, in addition to the other assignments. (Due August 17th)

1. Title, author, and date (era) written
2. Three main characters and 1-2 sentence description each
3. Two minor characters and 1-2 sentence description each
Note: #2 and #3 may be mixed and matched as your literary interpretation deems necessary (e.g., two main characters & three minor; four main & one minor; etc.)

4. Three main settings and 1-2 sentence description of each (settings should come from the piece’s beginning, middle and end, and each setting’s significance must be explained.)
5. One paragraph plot outline (no textual support needed.)
6. Two important symbols and their references (to a character, idea, theme, etc.)
7. Two or three sentences on style and why they’re used (to show what?)
8. One or two sentences of the work’s dominant philosophy/theme.
9. Three short quotations typical of the work (include speaker and why the quotation is important to the scene/occasion; quotations must come from the piece’s beginning, middle and end.)
10. Two literary elements and how they function in the piece (use elements discussed in English class in prior years.)

Students in AP Literature and Composition need to be prepared to be challenged and sometimes even disturbed by what they read. The texts chosen are adult literature and are typical of those found in the college courses which the AP program approximates. I recommend purchasing the assigned summer texts, and you will find it helpful to make your annotations directly in the book. Should you borrow your novels, you may make your annotations on post it notes; annotations will be checked in the first few weeks. Furthermore, you will need these works for class during the first few weeks of school so it would be nice to have your own copy. Within the first few weeks of school, students should be prepared to demonstrate their knowledge of these texts by writing either an essay or answering short questions or quote based questions.
**SUMMER READING: Highlighting and Annotating Rubric**

<table>
<thead>
<tr>
<th>Pts.</th>
<th>Short-Takes</th>
<th>Comprehension Demonstration</th>
<th>Critical Thinking and Active Reading Demonstration</th>
</tr>
</thead>
<tbody>
<tr>
<td>18 to 20</td>
<td>Impression of “seamless” understanding of text.</td>
<td>1. <strong>Complete</strong>: Important lines conveying full literal understanding have been noted.</td>
<td>1. Full range of “meaning-making” strategies (connect, reflect, evaluate, compare/contrast, ask questions, predict, apply/conclude, summary or re-statement) employed consistently.</td>
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<td></td>
<td></td>
<td>2. <strong>Thorough</strong>: Annotations marked with detail, giving impression of a rigorous effort to convey full range of meaning and understanding, including reader connections, reflections, questions, and possible theories.</td>
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<td></td>
<td></td>
<td>3. <strong>Discriminating</strong>: Highlighting not excessive and indiscriminate; does convey a sense of purpose.</td>
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<td></td>
<td></td>
<td>4. <strong>Comprehension</strong>: Text not taken merely at face value. Annotations reveal effort to understand nuances, paradoxes, bias, and inconsistencies in text.</td>
<td></td>
</tr>
<tr>
<td>16 to 17</td>
<td>Hit all the keys, but missed some deeper understandings</td>
<td>1. <strong>Complete and thorough as in the A level.</strong></td>
<td>The B Level has the range and coherency of the A, but lacks as much depth. Sense that more could have been explained for the annotation to be fully realized in the mind of the reader.</td>
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<td>2. <strong>Differentiation from the A level</strong> is the sense of “seamless” understanding, lacking full attempt to deal with nuance and paradox, and perhaps missing bias or inconsistencies in text; little attempt to question the text.</td>
<td></td>
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<tr>
<td>14 to 15</td>
<td>An even mix of hits and misses</td>
<td>1. <strong>Selection and density of highlighted passages</strong> gives impression that reader recognized the central ideas and supporting details, but the subtle passages seem to have escaped attention.</td>
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<td></td>
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<td>2. Instances of excessive and/or indiscriminate highlighting, lacking a clear purpose behind it.</td>
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<td></td>
<td></td>
<td>3. Pattern of highlighting creates impression that comprehension does not go beyond the more overt, literal detail.</td>
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<tr>
<td>13</td>
<td>You missed far more than you hit</td>
<td>1. <strong>Selection and density of highlighting</strong> is inconsistent or incomplete: a little here; a little there.</td>
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<td>2. Though sparse, highlighting is sufficient to give impression that student has read entire text, though with limited attention.</td>
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<tr>
<td></td>
<td></td>
<td>3. Numerous instances of excessive and indiscriminate highlighting, lacking clear purpose behind it.</td>
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<td></td>
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<td>4. Annotations reveal only the most minimal grasp of the central ideas of the reading.</td>
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<tr>
<td>12</td>
<td>Oh no! Your highlighter ran dry! Time to buy a new one!</td>
<td>1. <strong>Incomplete and lacking thoroughness</strong>: Highlighting and annotating suggests that between 10% and 33% of the selection was skipped or unfinished.</td>
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<td></td>
<td></td>
<td>2. <strong>No attention to detail</strong>—gives impression of trying to create appearance that material has been read; random, scattered.</td>
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<td></td>
<td></td>
<td>1. The use of “meaning-making” strategies has been reduced to an over-reliance on one or two particular strategies.</td>
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<td>2. <strong>No clear, focused thread</strong> has been woven.</td>
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<td>3. There are obvious gaps in the logic of the support. No questions are asked of the text.</td>
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<td></td>
<td>4. Annotations have been reduced to a few words throughout, leaving the reader to attempt to figure out meaning or understanding.</td>
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</tbody>
</table>
In Arthur Conan Doyle’s ‘The Red-Headed League,’ Sherlock Holmes and Dr. John Watson both observe Jabez Wilson carefully, yet their differing interpretations of the same details reveal the difference between a ‘good reader’ and a ‘bad reader.’ Watson can only describe what he sees; Holmes has the knowledge to interpret what he sees, to draw conclusions, and to solve the mystery.

Understanding literature need no longer be a mystery. Thomas Foster’s book will help transform you from a naïve, sometimes confused Watson to an insightful, literary Holmes. Professors and other informed readers see symbols, archetypes, and patterns because those things are there – if you have learned to look for them. As Foster says, you learn to recognize the literary conventions the ‘same way you get to Carnegie Hall. Practice’ (xiv).

**READING**

For this assignment, you will read the entire text and write many short responses. It would be wise to create a schedule wherein each day you read a chapter and complete the written assignment(s). These short writing assignments will allow you practice your literary analysis. Whenever asked for an example from literature, use *The Kite Runner*. We will utilize the Foster’s book throughout the year to analyze different literary works so be sure to keep it on hand and to bring it to school.

**Introduction: How’d He Do That?**

How does the recognition of patterns make it easier to read complicated literature? Discuss *The Kite Runner* and how your appreciation of the literary work was enhanced by understanding symbol or pattern.

**Chapter 1: Every Trip Is a Quest (Except When It’s Not)**

In a single paragraph essay, share the five aspects of the QUEST and then apply them to *The Kite Runner*.

**Chapter 2: Nice to Eat with You: Acts of Communion**

In a single paragraph essay, apply the ideas of Chapter 2 to this literary depiction.

**Chapter 12: Is That a Symbol?**

In a single paragraph essay, investigate symbolism in *The Kite Runner*.

**Chapter 13: It’s All Political**

Assume that Foster is right and ‘it is all political.’ In a single paragraph essay, use his criteria to show that *The Kite Runner* is political.

**Chapter 19: Geography Matters...**

In a single paragraph essay, discuss how the “geography matters.” In other words, a change in setting would make it completely different; meaning the plot, characters, theme, etc. would be significantly changed. Consider “Distillation” (Chapter 10) for your textual reference.

**Interlude: One Story**

In a single paragraph essay, write your own definition for archetype, and identify the archetypal story.

**Chapter 21: Marked for Greatness**

Select a character with a physical imperfection and, in a single paragraph essay, analyze its implications for characterization.
Summer Reading Assignment Rationale
Jacqueline Vance

1. **Books:** *How to Read Literature Like a Professor* and *The Kite Runner*

2. **Purpose of assignment:** The purpose is for students to begin engaging with a text in multiple ways, allowing them to start thinking about how they arrive at the understanding they get from a text. This helps them work through the text and gives a framework for how to read and analyze text (to be used as the year goes on). Another purpose is for students to have a good understanding and background knowledge of the allusions that are prevalent in various types of literature.

3. **Standards:** The assignment develops the reading standards primarily, but eventually leads to development of writing standards as well.

   ELACC11-12RL1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

   ELACC11-12RL2: Determine two or more themes or central ideas of text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

   ELACC11-12RL3: Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

   **Craft and Structure**

   ELACC11-12RL4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

   ELACC11-12RL5: Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

   ELACC11-12RL6: Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

   **Reading (Informational)**

   **Key Ideas and Details**

   ELACC11-12RI1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

   ELACC11-12RI2: Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.

   ELACC11-12RI3: Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

   **Craft and Structure**

   ELACC11-12RI4: Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).

   ELACC11-12RI5: Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

   ELACC11-12W2: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

   a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.

AP STANDARDS:

STANDARD 1
Comprehension of Words, Sentences, and Components of Texts
Objectives
R1.1 Student comprehends the meaning of words and sentences.
R1.2 Student comprehends elements of literary texts.
R1.3 Student comprehends organizational patterns, textual features, graphical representations, and ideas in informational and literary texts.

STANDARD 2
Using Prior Knowledge, Context, and Understanding of Language to Comprehend and Elaborate the Meaning of Texts
Objectives
R2.1 Student uses prior knowledge to comprehend and elaborate the meaning of texts.
R2.2 Student uses context to comprehend and elaborate the meaning of texts.
R2.3 Student uses knowledge of the evolution, diversity, and effects of language to comprehend and elaborate the meaning of texts.

STANDARD 3
Author’s Purpose, Audience, and Craft
Objectives
R3.1 Student rhetorically analyzes author’s purpose, intended audience, and goals.
R3.2 Student interprets, analyzes, and critiques author’s use of literary and rhetorical devices, language, and style.

STANDARD 4
Using Strategies to Comprehend Texts
Objectives
R4.1 Student uses strategies to prepare to read.
R4.2 Student uses strategies to interpret the meaning of words, sentences, and ideas in texts.
R4.3 Student uses strategies to go beyond the text.
R4.4 Student uses strategies to organize, restructure, and synthesize text content.
R4.5 Student monitors comprehension and reading strategies throughout the reading process.