

## ENGLISH IV AP SUMMER READING ASSIGNMENT

The primary purpose of the AP English courses is to give students a first-year college reading and writing course which prepares them to encounter sophisticated texts with confidence, independence, and creativity. The AP exams use close reading, careful analysis of text, and precise use of the text to develop a written response.

The AP English teacher hopes to give students a healthy mix of new and established literature, enabling students to use the AP English classroom as a laboratory for encountering new and uncharted literary territory while learning to respect and understand our English literary traditions.

Prior to the start of the fall semester any student enrolled in AP English class will be required to read one novel and complete a writing assignment. Students are also required to read and analyze a number of poems, which are attached; students will also choose one of these poems and write a poetry analysis essay.

Testing on the summer reading will be completed within the first week of the fall term and will constitute a portion of the course's first grading assessment. This summer work is mandatory; failure to meet these requirements will result in a recommendation that the student be reassigned.

**Due date: the second day of class in August, 11:59 PM on turnitin.com**

1. Read *The Metamorphosis* by Franz Kafka & complete a Dialectical Journal.
  - Go to the Calallen High School website (<http://calallenhigh.tx.cdh.schoolinsites.com/>) to download a Word document format of the summer reading assignment that includes a template for the Dialectical Journal.
    - i. On the left hand tool bar, under the category title Academic Resources, click on Pre-AP/AP Summer Reading to find English IV AP and then download and save the Word Document.
    - ii. Students should type all responses into the Word document and save it.
    - iii. This digital copy of the document will be submitted to turnitin.com by **11:59 PM on the second day of class.**
  - All **NINE** journal entries should be in the same document for submission
  - Free online version of the book available at: <http://www.gutenberg.org/files/5200/5200-h/5200-h.htm>
2. Complete a Data Sheet for *The Metamorphosis*. Follow all of the instructions carefully for completing each section. A copy of the Data Sheet can also be found on the Calallen High School website if needed.
3. Read the 3 attached poems
  - Annotate each poem on the page itself (use the TPCASTT method described below) – you will turn this in to class on the third day, after submitting the essay the night before.
  - Choose **one** of the three poems and write a well-organized 1-2 page analysis essay (in MLA format) that demonstrates how the use of one particular literary device develops an overall theme of the poem. A Work Cited page is not required, though in-text citations of the line numbers are necessary for quotes. Line numbers are provided on the left margin of the poem.
  - Keep in mind that your essay should be original, based on YOUR interpretation. Outside resources should NOT be used.

Be prepared to submit the TWO Word documents to [turnitin.com](http://turnitin.com) (Dialectical Reading Journal and Poetry Analysis Essay) by 11:59 PM on the second day of class in August. We will set up the accounts in class within the first two days. Please remember that [turnitin.com](http://turnitin.com) checks for plagiarism, including copying ideas from internet sources, so use only YOUR mind and the literary texts as a basis for your responses.

If you have any questions regarding the assignment, please email at [jgrubaugh@calallen.org](mailto:jgrubaugh@calallen.org)

## Dialectical Reading Journal—*The Metamorphosis*

“If Kafka’s *The Metamorphosis* strikes anyone as anything more than an entomological fantasy, then I congratulate him on having joined the ranks of good and great readers.” -Vladimir Nabokov (author of *Lolita*)

First published in 1915 in German, Kafka’s definitive work is hailed as one of the greatest novellas of modern times. It is a classic tale of life in the modern world, in which conformity is alienating, dehumanizing and even the mildest rebellion is threatening. As a result of this and (to a lesser extent) his other works, today we use the term *Kafkaesque* to describe situations that are complex, surreal, disorienting and thus menacing.

**Directions:** You will identify passages in the novel and write commentary and analysis based on your selected passages. For creating the dialectical journals, use tables to divide the paper in half. The left side will be for writing important quotations. The right side is for writing insightful commentary on the quotations (see the example below). You must have a total of **NINE** journal entries, three for each of the three “parts” of the book.

Copy the quotation exactly as it appears in the text of the book, place quotation marks around it, and put a parenthetical (in-text) citation after the closing quotation mark showing the part of the book (in Roman Numerals) and the page number. Pay close attention to the format and punctuation in the example quotation so you format it correctly.

Your analysis should be focused on passages that use literary devices to demonstrate a significant aspect of the novel. For each entry you are required to:

- Identify two-three examples of literary devices for each quotation entry
- Analyze (in sentence form) each example to show the deeper meanings/connotations within the quotation
- Make a connection between these literary devices and a universal theme of the novel (remember: there is a complete statement, not just a topic)

### EXAMPLE DIALECTICAL JOURNAL ENTRY

QUOTATIONS	ANALYSIS
<p>“For there stood a bowl filled with fresh milk, in which small slices of white bread were floating. He could almost have laughed for joy, since he was even hungrier than he had been in the morning, and he immediately dipped his head into the milk, almost to over his eyes” (II, 21).</p>	<p><b>Literary Devices:</b> Imagery – “fresh milk,” “immediately dipped his head into the milk, almost to over his eyes” Symbolism - white milk, white bread, and (white) eyes.</p> <p><b>Analysis:</b> The imagery contributes to the brief and desperate sense of hope, which is immediately followed by repulsion because Gregor cannot drink the milk he longs to consume. The white imagery connotes purity, which Gregor cannot consume because of his tainted and mutated state of being. The fact that he dips his head almost to his eyes might connote the desire to cleanse what he has seen he has become. He wants to drench himself in the purity, and the remembrance of what he once was, in the drink that used to be his favorite.</p> <p><b>Connection to Theme:</b> Gregor has lost his sense of identity and the things that used to bring him comfort, such as this milk, because he has been transformed into a worker bug by mass society. This relates to the overall message that people can lose sight of their individuality if they devote their entire being to work</p>

Read each of the following three (at least once aloud to yourself and then again to annotate). Let the poem say to you what it will. (Remember, in reading poetry, follow the directions of standard punctuation. Do not stop arbitrarily at the ends of lines.) As you reread, annotate the poem on the page and in the margins. For each poem, use the TPCASTT method (outlined below) to annotate.

Remember that theme is not just a topic, but a complete statement of a universal message. A theme should remain in third person (no you/your/we), should not be in the form of a command (no “Do not...”), and should not mention specific characters or events mentioned in the literary work.

Example of a theme: People often fear what they do not understand.

**Use the following TPCASTT method to analyze and annotate each poem:**

<b>T</b>	<b>TITLE</b>	BEFORE reading the poem, consider the title, and make a prediction about what the poem will be about. <i>Make sure this is done prior to reading or learning background information on the poem.</i>
<b>P</b>	<b>PARAPHRASE</b>	After the title, paraphrase the poem. You may translate the poem line by line into your own words or summarize the work as a whole. Write your paraphrasing in the margins of the page. Try not to guess or infer what the author might be saying at this point. Keep things concrete and literal.
<b>C</b>	<b>CONNOTATION</b>	Now, it is time to look deeper. Examine the poem for meaning beyond the literal. Infer, guess, question, and think about the emotions and feelings the lines invoke. Look for figurative language, imagery, sound devices, and connotations of individual words and what deeper or alternative meanings they might have that add another layer to the text’s meaning.
<b>A</b>	<b>ATTITUDE/TONE</b>	Consider the tone of the speaker. Come up with some words to describe what that tone sounds like. Is it upset, angry, excited, melancholy? Circle words or phrases that all work to develop this tone.
<b>S</b>	<b>SHIFTS</b>	Think about the speaker's attitude or tone and note any shifts or changes. Try to specifically look for key words, time change, or punctuation that is different than what preceded it.
<b>T</b>	<b>TITLE</b>	Go back and examine the title again. Now that you have uncovered much of the literal and interpretive meanings of the work, what do you think the title means? How does this compare to your previous analysis of the title?
<b>T</b>	<b>THEME</b>	In your own words, develop a statement of a universal message that the poem presents. Make sure it is not just a topic, but is a complete statement. This should be based on YOUR interpretation of the poem, not found on the internet. What do you think the poem is really stating about the human condition or about life in general?

1       The buzz-saw snarled and rattled in the yard  
      And made dust and dropped stove-length sticks of wood,  
      Sweet-scented stuff when the breeze drew across it.  
      And from there those that lifted eyes could count  
5       Five mountain ranges one behind the other  
      Under the sunset far into Vermont.  
      And the saw snarled and rattled, snarled and rattled,  
      As it ran light, or had to bear a load.  
      And nothing happened: day was all but done.  
10       Call it a day, I wish they might have said  
      To please the boy by giving him the half hour  
      That a boy counts so much when saved from work.  
      His sister stood beside them in her apron  
      To tell them "Supper." At the word, the saw,  
15       As if to prove saws knew what supper meant,  
      Leaped out at the boy's hand, or seemed to leap--  
      He must have given the hand. However it was,  
      Neither refused the meeting. But the hand!  
      The boy's first outcry was a rueful laugh,  
20       As he swung toward them holding up the hand  
      Half in appeal, but half as if to keep  
      The life from spilling. Then the boy saw all--  
      Since he was old enough to know, big boy  
      Doing a man's work, though a child at heart--  
25       He saw all spoiled. "Don't let him cut my hand off--  
      The doctor, when he comes. Don't let him, sister!"  
      So. But the hand was gone already.  
      The doctor put him in the dark of ether.  
      He lay and puffed his lips out with his breath.  
30       And then--the watcher at his pulse took fright.  
      No one believed. They listened at his heart.  
      Little--less--nothing!--and that ended it.  
      No more to build on there. And they, since they  
      Were not the one dead, turned to their affairs.

**“Theme for English B” by Langston Hughes**

1       The instructor said  
      Go home and write  
      a page tonight.  
      And let that page come out of you---  
5       Then, it will be true.  
      I wonder if it's that simple?  
      I am twenty-two, colored, born in Winston-Salem.  
      I went to school there, then Durham, then here  
      to this college on the hill above Harlem.  
10       I am the only colored student in my class.  
      The steps from the hill lead down into Harlem  
      through a park, then I cross St. Nicholas,  
      Eighth Avenue, Seventh, and I come to the Y,  
      the Harlem Branch Y, where I take the elevator  
15       up to my room, sit down, and write this page:  
  
      It's not easy to know what is true for you or me  
      at twenty-two, my age. But I guess I'm what  
      I feel and see and hear, Harlem, I hear you:  
      hear you, hear me---we two---you, me, talk on this page.  
20       (I hear New York too.) Me---who?  
      Well, I like to eat, sleep, drink, and be in love.  
      I like to work, read, learn, and understand life.  
      I like a pipe for a Christmas present,  
      or records---Bessie, bop, or Bach.  
25       I guess being colored doesn't make me NOT like  
      the same things other folks like who are other races.  
      So will my page be colored that I write?  
      Being me, it will not be white.  
      But it will be  
30       a part of you, instructor.  
      You are white---  
      yet a part of me, as I am a part of you.  
      That's American.  
      Sometimes perhaps you don't want to be a part of me.  
35       Nor do I often want to be a part of you.  
      But we are, that's true!  
      As I learn from you,  
      I guess you learn from me---  
      although you're older---and white---  
40       and somewhat more free.  
      This is my page for English B.  
      **“Mirror”**

**By Sylvia Plath**

1 I am silver and exact. I have no preconceptions.  
Whatever I see I swallow immediately  
Just as it is, unmisted by love or dislike.  
I am not cruel, only truthful--

5 The eye of a little god, four-cornered.  
Most of the time I meditate on the opposite wall.  
It is pink, with speckles. I have looked at it so long  
I think it is a part of my heart. But it flickers.  
Faces and darkness separate us over and over.

10 Now I am a lake. A woman bends over me,  
Searching my reaches for what she really is.  
Then she turns to those liars, the candles or the moon.  
I see her back, and reflect it faithfully.  
She rewards me with tears and an agitation of hands.

15 I am important to her. She comes and goes.  
Each morning it is her face that replaces the darkness.  
In me she has drowned a young girl, and in me an old woman  
Rises toward her day after day, like a terrible fish.