AP Literature & Composition
Summer Reading Assignments/2021-22

Welcome to AP Literature and Composition! I trust you will find this course a challenging and rewarding experience. AP Literature is taught as a college-level literature course, carries a demanding workload, and requires a mature approach to study. The pacing for this semester-long course is ambitious; it is intended to expose you to a wide range of literary works in a short period of time and to prepare you to score competitively on the AP Literature Exam in May.

Please feel free to email me @ andrea.decker@carteretk12.org. Visit my website at www.andreadecker.weebly.com for updated course information.

Happy reading!
Mrs. Decker

2021-22 Summer Reading Assignments & Due Dates*:

1. Literary Terms & Definitions **(quizzes second week of school)**
2. *Their Eyes Were Watching God* – novel reading test, dialectical journal **(due on first day of class)**
3. Student-Selected Poetry – printed, annotations, and essay **(due on first day of class)**

   *NOTE: Due dates may change due to modified school opening, class schedules, etc. You are responsible for timely submission and completion of all assignments. Contact me if you have any questions.

Assignment 1: Literary Terms & Definitions

- The Literary Terms & Definitions in this packet are essential for literary analysis. This is not an all-inclusive list; more terms may be added throughout the semester.
- You will be quizzed on these terms during the **second week of school**. Make sure you know them and know how to apply them. You are expected to use them in your analysis of the summer assignments and those that follow and throughout the semester.

Assignment 2: *Their Eyes Were Watching God* by Zora Neale Hurston

1. Before you read, review the dialectical journal requirements/rubric in this packet. You must analyze <u>a minimum of 10 passages</u> from the beginning, middle, and end of the novel. **Make sure each response meets the 100-word minimum requirement.**
2. Read Hurston's novel. **Do not rely on Spark Notes, other online resources, or film to guide your reading for this work (or any other reading this semester).** Such sources offer a limited overview of literary works; they do not replace your reading of the work nor do they enable you to be a successful student in AP Literature.
3. Focus on the practice of **close reading**: it is careful, deliberate, and analytical. Consider the novel's diction, structure, style, themes, and literary devices; identify the use of figurative language, imagery, symbolism, tone, etc. (utilize the provided Literary Terms & Definitions chart). Again, make sure to follow the dialectical journal guidelines.
4. We will discuss the novel extensively during the first week(s) of class, so you will add to your journal/notes.

Assignment 3: Student-Selected Poetry

1. Read poetry (☺) and **select four (4) poems you especially like**. The poems you select should not be any you have read before or any you have studied in a previous English class. Instead, discover new works:

    *   You can find numerous poetry resources online such as www.poetryoutloud.org, www.poetryfoundation.org, www.bartleby.com/verse, and www.poemhunter.com.

    *   Refer to published collections from your favorite poet(s) or explore a contemporary collection of poems.

2. Print out/download your selected poems and **annotate** them. As you annotate each poem, identify all literary techniques, poetic devices, and figurative language elements you can find (refer to the Literary Terms & Definitions chart). Utilize poetry analysis methods such as TP-CASTT or SIFT (see links below). Refer to the Poetry Analysis rubric that follows for additional guidance.

    Simply stated, the more detailed your annotations, the better. Ideally, you will explicate your poems in such a manner that YOU become the expert and can confidently teach your selected poems the class.

3. From your selection of annotated poems, **choose one to further analyze in a two-page, typed, MLA-formatted essay.** In your essay, respond to the following prompt: "In a well-written essay, analyze how the poetic devices and literary techniques used in the poem contribute to its meaning."

4. Helpful links and resources:

    *   How to read a poem: https://writing.wisc.edu/handbook/assignments/readingpoetry/

    *   Annotation, pre-writing, and essay for Langston Hughes's "Harlem": https://www.writingaboutliterature.com/poem-hughes-harlem.html

    *   Writing about poetry: https://owl.purdue.edu/owl/subject_specific_writing/writing_in_literature/writing_about_poetry.html

    *   MLA formatting style guide: https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_general_format.html

    *   Sample 2012 student essays on "Thou Blind Man's Mark" (rubric, essay scores, and grading comments*): https://secure-media.collegeboard.org/apc/ap12_english_lit_q1.pdf
        NOTE: Grading is on the old scale of 1-9 but should give a clear idea of effective poetic analysis and artful composition.

    *   TP-CASTT chart: http://andreadecker.weebly.com/ap-literature-and-composition.html --> under "Class Handouts"

    *   SIFT chart: http://andreadecker.weebly.com/ap-literature-and-composition.html --> under "Class Handouts"

AP Literature & Composition
Literary Terms by Subject (PROSE)

General

Allegory A narrative or description having a second or symbolic meaning beneath the surface one
Allusion A reference, explicit or implicit, to something in previous literature or history
Anecdote A short account of an interesting or humorous incident
Artistic unity That condition of a successful literary work whereby all its elements work together for the achievement of its central purpose
Cacophony A harsh, discordant, unpleasant-sounding choice and arrangement of sounds
Euphony A smooth, pleasant-sounding choice and arrangement of sounds
Genre A type or class, as poetry, drama, etc.
Imagery The representation through language of sensory experience
Mood The pervading impression of a work
Moral A rule of conduct or maxim for living expressed or implied as the "point" of a literary work. Compare *Theme.*
Prose Non-metrical language; the opposite of *verse*
Theme The main idea, or message, of a literary work. Themes often explore timeless and universal ideas and may be implied rather than stated explicitly.
Tone The writer's or speaker's attitude toward the subject, the audience, or herself or himself; the emotional coloring, or emotional meaning, of a work
Topic The subject matter or area of a literary work. *Not to be confused with theme.*
Setting The context in time and place in which the action of a story occurs
Symbol (literary) Something that means more than what it is; an object, person, situation, or action that in addition to its literal meaning suggests other meanings as well, a figure of speech which may be read both literally and figuratively.
Verse Metrical language; the opposite of *prose*
Voice The distinctive style or manner of expression of an author or a character in a book

Character

Antagonist Character in a story or poem who opposes the main character (protagonist). Sometimes the antagonist is an animal, an idea, or a thing.
Character (1) Any of the persons involved in a story or play [sense 1] (2) The distinguishing moral qualities and personal traits of a character [sense 2]
Characterization The process of conveying information about characters
Deuteragonist the second most important character, after the protagonist, often a foil or eventual antagonist
Direct presentation of character A method of characterization in which the author, by exposition or analysis, tells us directly what a character is like, or has someone else in the story do so
Dynamic character A character (sense 1) who during the course of a story undergoes a permanent change in some aspect of character (sense 2) or outlook.
Flat character A character (sense 1) whose character (sense 2) is summed up in one or two traits
Foil a character who contrasts with another character (usually the protagonist) in order to highlight various features of that other character's personality, throwing these characteristics into sharper focus.
Hero A man who is endowed with great courage and strength, celebrated for bold exploits, and favored by the gods
Hubris Overbearing and excessive pride
Indirect presentation of character That method of characterization in which the author shows us a character in action, compelling us to infer what the character is like from what is said or done by the character
Protagonist The main character of a novel, play, or film
Round character A character (sense 1) whose character (sense 2) is complex and many sided.
Static character A character who is the same sort of person at the end of a story as at the beginning.
Stock character A stereotyped character.
Tragic Flaw A flaw in the character of the protagonist of a tragedy that brings the protagonist to ruin or sorrow

Dialogue

Aside A brief speech in which a character turns from the person being addressed to speak directly to the audience; a dramatic device for letting the audience know what a character is really thinking or feeling as opposed to what the character pretends to think or feel
Colloquial Informal, conversational language
Dialogue (1) Conversation between characters in a drama or narrative. (2) A literary work written in the form of a conversation.
Dialect A regional variety of a language distinguished by pronunciation, grammar, or vocabulary
Diction Word choice
Euphemism Substituting a mild, indirect, or vague term for a harsh, blunt, or offensive one
Figure of speech Broadly, any way of saying something other that the ordinary way; more narrowly (and for the purposes of this class) a way of saying one thing and meaning another.

Hyperbole A figure of speech in which exaggeration is used in the service of truth
Invective Denunciatory or abusive language.
Monologue (1) A dramatic soliloquy. (2) A literary composition in such form
Proverb A short, pithy saying that expresses a basic truth or practical precept
Pun A play on words, sometimes on different senses of the same word and sometimes on the similar sense or sound of different words
Sarcasm Bitter or cutting speech; speech intended by its speaker to give pain to the person addressed
Soliloquy A device often used in drama whereby a character relates his or her thoughts and feelings to him/herself and to the audience without addressing any of the other characters.
Slang A kind of language esp. occurring in casual or playful speech, usu. made up of short-lived coinages and figures of speech deliberately used in place of standard terms
Understatement A figure of speech that consists of saying less than one means, or of saying what one means with less force than the occasion warrants.

Dramatic Structure

Exposition The part of a play (usually at the beginning) that provides the background information needed to understand the characters and the actions.
Conflict A clash of actions, desires, ideas, or goals in the plot of a story or drama. Conflict may exist between the main character and some other person or persons; between the main character and some external force—physical nature, society, or "fate"; or between the main character and some destructive element in his or her own nature. A struggle that takes place in a character's mind is called *internal conflict*.
Rising action That development of plot in a story that precedes and leads up to the climax
Climax The turning point or high point of a plot
Falling Action The falling action immediately follows the climax and shows the aftereffects of the events in the climax
Denouement (Also called the resolution) the conclusion of the story. Conflicts are resolved, creating normality for the characters and a sense of catharsis for them and the reader. Sometimes a hint as to the characters' future is given

Irony

Irony A situation, or a use of language, involving some kind of incongruity or discrepancy. Three kinds of irony are distinguished in this class:
Dramatic irony An incongruity of discrepancy between what a character says or thinks and what the reader knows to be true (or between what a character perceives and what the author intends the reader to perceive).
Irony of situation A situation in which there is an incongruity between appearance and reality, or between expectation and fulfillment, or between the actual situation and what would seem appropriate.
Verbal irony A figure of speech in which what is said is the opposite of what is meant

Narrative Mode

Epistolary novel a novel written as a series of documents.
First person point of view The story is told by one of its characters, using the first person.
Flashback A literary device in which an earlier event is inserted into a narrative.
Flashforward A literary device in which a later event is inserted into a narrative.
In medias res (into the middle of things) is a Latin phrase denoting the literary and artistic narrative technique wherein the relation of a story begins either at the mid-point or at the conclusion, rather than at the beginning, establishing setting, character, and conflict via flashback and expository conversations.
Limited omniscient point of view The author tells the story, using the third person, but is limited to a complete knowledge of one character in the story and tells us only what that one character thinks, feels, sees, or hears.
Linear structure a plot that follows a straight-moving, cause and effect, chronological order
Objective point of view The author tells the story, using the third person, but is limited to reporting what the characters say or do; the author does not interpret their behavior or tell us their private thoughts or feelings.
Omniscient point of view The author tells the story, using the third person, knowing all and free to tell us anything, including what the characters are thinking or feeling and why they act as they do.
Narrator the speaker or the "voice" of an oral or written work. Although it can be, the narrator is not usually the same person as the author. The narrator is one of three types of characters in a given work, (1) participant (protagonist or participant in any action that may take place in the story), (2) observer (someone who is indirectly involved in the action of a story), or (3) non participant (one who is not at all involved in any action of the story). The narrator is the direct window into a piece of work.
Nonlinear structure is when the plot is presented in a non-causal order, with events presented in a random series jumping to and from the main plot with *flashbacks* or *flashforwards*; or in any other manner that is either not chronological or not cause and effect, for example, *in medias res*.
Point of View The angle of vision from which a story is told.
Stream of consciousness Narrative which presents the private thoughts of a character without commentary or interpretation by the author
Unreliable narrator a narrator whose credibility has been seriously compromised. Unreliable narrators are usually first-person narrators.

Plot

Anticlimax A sudden descent from the impressive or significant to the ludicrous or inconsequential

Catastrophe The concluding action of a classical tragedy containing the resolution of the plot

Comic Relief A humorous incident introduced into a serious literary work in order to relieve dramatic tension or heighten emotional impact

Dilemma A situation in which a character must choose between two courses of action, both undesirable

Deus ex machina (god from the machine) The resolution of a plot by use of a highly improbable chance or coincidence (so named from the practice of some Greek dramatists of having a god descend from heaven at the last possible minute—in the theater by means of a stage machine—to rescue the protagonist from an impossible situation).

Indeterminate ending An ending in which the central problem or conflict is left unresolved

Inversion A reversal in order, nature, or effect

Motivation An emotion, desire, physiological need, or similar impulse that acts as an incitement to action

Mystery An unusual set of circumstances for which the reader craves an explanation; used to create suspense

Paradox A statement or situation containing apparently contradictory or incompatible elements

Plot The sequence of incidents or events of which a story is composed

Plot manipulation A situation in which an author gives the plot a twist or turn unjustified by preceding action or by the characters involved

Plot device An object, character, or event whose only reason for existing is to advance the story. Often breaks *suspension of disbelief.*

Prologue An introduction or a preface, esp. a poem recited to introduce a play

Red herring a literary tactic of diverting attention away from an item or person of significance

Scene A subdivision of an act in a dramatic presentation in which the setting is fixed and the time continuous

Suspense That quality in a story that makes the reader eager to discover what happens next and how it will end

Suspension of Disbelief An unspoken agreement between writer and reader: "I agree to believe your make-believe if it entertains me."

Subplot A plot subordinate to the main plot of a literary work

Surprise An unexpected turn in the development of a plot

Genre

Comedy A type of drama, opposed to tragedy, having usually a happy ending, and emphasizing human limitation rather than human greatness.

• **Comedy of manners** Comedy that ridicules the manners (way of life, social customs, etc.) of a certain segment of society

• **Satire** A kind of literature that ridicules human folly or vice with the purpose of bringing about reform or of keeping others from falling into similar folly or vice.

• **Scornful comedy** A type of comedy whose main purpose is to expose and ridicule human folly, vanity, or hypocrisy

• **Romantic comedy** A type of comedy whose likable and sensible main characters are placed in difficulties from which they are rescued at the end of the play

• **Farce** A type of comedy that relies on exaggeration, horseplay, and unrealistic or improbable situations to provoke laughter

Escapist literature Literature written purely for entertainment, with little or no attempt to provide insights into the true nature of human life or behavior.

Fable A short narrative making an edifying or cautionary point and often employing animal characters that act like human beings

Fantasy A kind of fiction that pictures creatures or events beyond the boundaries of known reality

Interpretive literature Literature that provides valid insights into the nature of human life or behavior

Myth any story that attempts to explain how the world was created or why the world is the way that it is. Myths are stories that are passed on from generation to generation and normally involve religion. Most myths were first spread by oral tradition and then were written down in some literary form. Many ancient literary works are, in fact, myths as myths appear in every ancient culture of the planet.

Novel a book of long narrative in literary prose.

Novella (also called a short novel), a written, fictional, prose narrative longer than a novelette but shorter than a novel.

Parable A simple story illustrating a moral or religious lesson

Tragedy Drama in which a noble protagonist — a person of unusual moral or intellectual stature or outstanding abilities — falls to ruin during a struggle caused by a *tragic flaw* (or hamartia) in his character or an error in his rulings or judgments

AP Literature & Composition
Literary Terms by Subject (VERSE)

Style
Apostrophe A figure of speech in which someone absent or dead or something nonhuman is addressed as if it were alive and present and could reply

Connotation What a word suggests beyond its basic definition; a word's overtones of meaning

Denotation The basic definition or dictionary meaning of a word

Ekphrasis The poetic representation of a painting or sculpture in words

Epigram (1) A short, witty poem expressing a single thought or observation. (2) A concise, clever, often paradoxical statement.

Extended figure (also known as sustained figure) A figure of speech (usually **metaphor, simile, personification, or apostrophe**) sustained or developed through a considerable number of lines or through a whole poem

Figurative language Language employing figures of speech; language that cannot be taken literally or only literally

Figure of speech Broadly, any way of saying something other that the ordinary way; more narrowly (and for the purposes of this class) a way of saying one thing and meaning another

Juxtaposition Positioning opposites next to each other to heighten the contrast

Metaphor A figure of speech in which an implicit comparison is made between two things essentially unlike

Metonymy A figure of speech in which some significant aspect or detail of an experience is used to represent the whole experience

Onomatopoeia The use of words that supposedly mimic their meaning in their sound (for example, boom, click, plop).

Personification A figure of speech in which human attributes are given to an animal, an object, or a concept

Rhythm Any wavelike recurrence of motion or sound

Sentimentality Unmerited or contrived tender feeling; that quality in a story that elicits or seeks to elicit tears through an oversimplification or falsification of reality

Simile A figure of speech in which an explicit comparison is made between two things essentially unlike. The comparison is made explicit by the use of some such word or phrase as like, as, than, similar to, resembles, or seems

Synecdoche A figure of speech in which a part is used for the whole. In this class it is subsumed under the term *Metonymy*.

Syntax Word organization and order.

Structure
Alliteration The repetition at close intervals of the initial consonant sounds of accented syllables or important words (for example, map-moon, kill-code, preach-approve)

Anapest A metrical foot consisting of two unaccented syllables followed by one accented syllable (for example, understand)

Anapestic meter A meter in which a majority of the feet are anapests

Approximate rhyme (also known as imperfect rhyme, near rhyme, slant rhyme, or oblique rhyme) A term used for words in a rhyming pattern that have some kind of sound correspondence but are not perfect rimes (for example, arrayed-said)

Assonance The repetition at close intervals of the vowel sounds of accented syllables or important words (for example, hat-ran-amber, vein- made).

Ballad meter Stanzas formed of *quatrains* of iambs in which the first and third lines have four stresses (tetrameter) and the second and fourth lines have three stresses (trimeter). Usually, the second and fourth lines rhyme (abcb), although ballad meter is often not followed strictly.

Blank verse Poetry with a meter, but not rhymed, usually in iambic pentameter

Consonance The repetition at close intervals of the final consonant sounds of accented syllables or important words (for example, book- plaque-thicker)

Couplet Two successive lines, usually in the same meter, linked by rhyme

Dactyl A metrical foot consisting of one accented syllable followed by two unaccented syllables (for example, merrily)

Dactylic meter A meter in which a majority of the feet are dactyls

End rhyme Rhymes that occur at the ends of lines

End-stopped line A line that ends with a natural speech pause, usually marked by punctuation — the opposite of *enjambment*

Enjambment Or run-on line, a line which has no natural speech pause at its end, allowing the sense to flow uninterruptedly into the succeeding line — the opposite of an *end-stopped line*

English (or Shakespearean) sonnet A sonnet rhyming ababcdcdefefgg. Its content or structure ideally parallels the rhyme scheme, falling into three coordinate quatrains and a concluding couplet; but it is often structured, like the *Italian sonnet*, into octave and sestet, the principal break in thought coming at the end of the eighth line.

Feminine rhyme A rhyme in which the stress is on the penultimate (second from last) syllable of the words (picky, tricky)

Foot The basic unit used in the scansion or measurement of verse. A foot usually contains one accented syllable and one or two unaccented syllables

Free verse Nonmetrical verse. Poetry written in free verse is arranged in lines, may be more or less rhythmical, but has no fixed metrical pattern or expectation

Half rhyme (Sometimes called slant rhyme, sprung, near rhyme, oblique rhyme, off rhyme or imperfect rhyme), is consonance on the final consonants of the words involved

Heroic couplet Poems constructed by a sequence of two lines of (usually rhyming) verse in iambic pentameter. If these couplets do not rhyme, they are usually separated by extra white space.

Iamb A metrical foot consisting of one unaccented syllable followed by one accented syllable (for example, rehearse)

Iambic meter A meter in which the majority of feet are iambs, the most common English meter

Internal rhyme A rhyme in which one or both of the rhyme-words occur within the line

Italian (or Petrarchan) sonnet A sonnet consisting of an octave rhyming abbaabba and of a sestet using any arrangement of two or three additional rhymes, such as cdcdcd or cdecde

Masculine rhyme (also known as single rhyme) A rhyme in which the stress is on the final syllable of the words (rhyme, sublime)

Meter Regularized rhythm; an arrangement of language in which the accents occur at apparently equal intervals in time

Octave (1) An eight-line stanza. (2) The first eight lines of a sonnet, especially one structured in the manner of an Italian sonnet

Perfect rhyme A rhyme in which is when the later part of the word or phrase is identical sounding to another. Types include *masculine* and *feminine*, among others.

Pentameter A metrical line containing five feet

Quatrain (1) A four-line stanza. (2) A four-line division of a sonnet marked off by its rhyme scheme.

Refrain A repeated word, phrase, line, or group of lines, normally at some fixed position in a poem written in stanziac form

Rhyme The repetition of an identical or similarly accented sound or sounds in a work. Lyricists may find multiple ways to rhyme within a verse. *End rhymes* have words that rhyme at the end of a verse-line. *Internal rhymes* have words that rhyme within it.

Rhyme scheme Any fixed pattern of rhymes characterizing a whole poem or its stanzas

Scansion The process of measuring verse, that is, of marking accented and unaccented syllables, dividing the lines into feet, identifying the metrical pattern, and noting significant variations from that pattern

Sestet (1) A six-line stanza (2) The last six lines of a sonnet structured on the Italian model

Spondee A metrical foot consisting of two syllables equally or almost equally accented (for example, true-blue).

Stanza A group of lines whose metrical pattern (and usually its rhyme scheme as well) is repeated throughout a poem

Syntax The arrangement of words to form phrases, clauses and sentences; sentence construction

Terza Rima A three-line stanza form borrowed from the Italian poets. The rhyme scheme is: aba, bcb, cdc, ded, etc.

Tetrameter A metrical line containing four feet

Trimeter A metrical line containing three feet

Triple meter A meter in which a majority of the feet contain three syllables. (Actually, if more than 25 percent of the feet in a poem are triple, its effect is more triple than duple, and it ought perhaps to be referred to as triple meter.) Anapestic and dactylic are both triple meters.

Trochaic meter A meter in which the majority of feet are trochees

Trochee A metrical foot consisting of one accented syllable followed by one unaccented syllable (for example, barter)

Genre

Ballad a narrative folk song. The ballad is traced back to the Middle Ages. Ballads were usually created by common people and passed orally due to the illiteracy of the time. Subjects for ballads include killings, feuds, important historical events, and rebellion.

Elegy A type of literature defined as a song or poem, written in elegiac couplets, that expresses sorrow or lamentation, usually for one who has died.

Epic A long poem in a lofty style about the exploits of heroic figures. These often come from an oral tradition of shared authorship or from a single, high-profile poet imitating the style.

Lyric a song-like poem written mainly to express the feelings of emotions or thought from a particular person, thus separating it from narrative poems. These poems are generally short, averaging roughly twelve to thirty lines, and rarely go beyond sixty lines. These poems express vivid imagination as well as emotion and all flow fairly concisely.

Narrative poem A poem that tells a story. A narrative poem can come in many forms and styles, both complex and simple, short or long, as long as it tells a story. A few examples of a narrative poem are epics, ballads, and metrical romances.

Ode Usually a lyric poem of moderate length, with a serious subject, an elevated style, and an elaborate stanza pattern. The ode often praises people, the arts of music and poetry, natural scenes, or abstract concepts.

Sonnet A fixed form of fourteen lines, normally iambic pentameter, with a rhyme scheme conforming to or approximating one of two main types—the Italian or the English

Dialectical Journal Guidelines

Dialectic means "the art or practice of arriving at the truth by using conversation involving question and answer." The "dialectic" was the method Socrates used to teach his students how to be actively engaged in the struggle to obtain meaning from an unfamiliar and challenging work. A dialectical journal is a written conversation with yourself about a piece of literature that encourages the habit of reflective questioning. You will use a double-entry form to examine details of a passage and synthesize your understanding of the text.

There is to be NO collaboration with other students. Any assistance from the Internet, movies, or secondary sources such as SparkNotes or Shmoop will be viewed as cheating. If you have questions about format, e-mail me!

Instructions:
1. Create a Google document OR purchase a spiral-bound notebook or a composition book.
2. Create a two-column table in a Google document OR fold pages in half vertically or draw a vertical line down the middle of the page
3. Label the top of each column: left TEXT and right RESPONSE.

In the TEXT column...   In the RESPONSE column...

TEXT	RESPONSE

Cite passages verbatim from the novel, including quotation marks, author's last name, and page numbers:
 	
Ex. "Talking 'bout life, Mama. You all always telling me to see life like it is. Well-I laid there on my back today . . . and I figured it out. Life just like it is. Who gets and who don't get. Mama, you know it's all divided up. Life is. Sure enough. Between the takers and the 'tooken'" (Hansberry 95).
 	
• Choose **10 passages** from the entirety of your novel or play to explore.
• Quotations do not have to be dialogue
• What passages should you choose?
  o Details that seem important to you
  o You have an epiphany
  o You recognize a pattern (overlapping images, repetitions of idea, details, etc.)
  o You find an interesting or potentially significant quotation
  o You notice something important or relevant about the writer's style
  o You notice effective use of literary devices
  o You see the author refer to other texts, myths, symbols, famous figures, historical events, quotations, etc.
	Reflect upon the passages. Each RESPONSE must be at least **100 words** (include word count at the end).
	
	Ex. In this passage Hansberry brings to light Walter Lee's realization that he is on the wrong side of life – he is one of the "tooken." Walter is portrayed throughout much of the play as a despairing man who sees no possibility of his dreams coming true and little hope for a successful future. While he is buoyed by Mama's giving him $3,500 to invest in his business, he is devastated when Willie Harris takes off with the entire $6,500 Mama had entrusted to him. In these lines, Hansberry is showing the reality in Walter's life and perhaps a sentiment echoed in the lives of other poor families: they feel they will never get ahead. (114)
	
	• Raise questions about the beliefs and values implied in the text
	• Discuss the words, ideas, or actions of the author or character
	• Question a character's motivation
	• Compare the text to other characters or novels
	• Argue with or speak to the characters or author
	• Make connections to any themes that are revealed to you
	• Make connections among passages or sections of the work
	• First person is acceptable in the RESPONSE column.
	• DO NOT MERELY SUMMARIZE THE PLOT

4. Write down your thoughts, questions, insights, and ideas while you read or immediately after reading so the information is fresh.
5. As you take notes, you should regularly reread your previous pages of notes and comments.

Adapted from https://ahs.pasco.k12.fl.us/wp-content/uploads/ahs/2018/05/AP-LIT-Summer-Reading-18-19.pdf

Dialectical Journal Rubric

Critical Reader (detailed, elaborate responses)—90-100:
- ☐ Extra effort is evident.
- ☐ You include more than the minimal number of entries.
- ☐ Your quotes are relevant, important, thought provoking, and representative of the themes of the novel.
- ☐ You can "read between the lines" of the text (inference).
- ☐ You consider meaning of the text in a universal sense.
- ☐ You create new meaning through connections with your own experiences or other texts. You carry on a dialogue with the writer.
- ☐ You question, agree, disagree, appreciate, and object.
- ☐ Sentences are grammatically correct with correct spelling and punctuation.

Connected Reader (detailed responses)—80-89:
- ☐ A solid effort is evident.
- ☐ You include an adequate number of legible entries.
- ☐ Your quotes are relevant and connect to the themes of the novel.
- ☐ Entries exhibit insight and thoughtful analysis.
- ☐ You construct a thoughtful interpretation of the text.
- ☐ You show some ability to make meaning of what you read.
- ☐ You create some new meaning through connections with your own experiences and the text.
- ☐ You explain the general significance.
- ☐ You raise interesting questions.
- ☐ You explain why you agree or disagree with the text.

Thoughtful Reader (somewhat detailed responses)—75-79:
- ☐ You include an insufficient number of entries.
- ☐ Sentences are mostly correct with a few careless spelling and grammatical errors.
- ☐ You selected quotes that may be interesting to you, but that don't necessarily connect to the themes of the novel.
- ☐ Entries exhibit insight and thoughtful analysis at times.
- ☐ You make connections but explain with little detail.
- ☐ You rarely make new meaning from the reading.
- ☐ You ask simple questions of the text.
- ☐ You may agree or disagree, but don't support your views.

Literal Reader (simple, factual responses)—70-74:
- ☐ You include few entries.
- ☐ Entries exhibit limited insight or none at all.
- ☐ You accept the text literally. You are reluctant to create meaning from the text.
- ☐ You make few connections, which lack detail.
- ☐ You are sometimes confused by unclear or difficult sections of the text.

Limited Reader (perfunctory responses)—below 70:
- ☐ You include very few entries.
- ☐ Very little effort is evident.
- ☐ You find the text confusing but make no attempt to figure it out.
- ☐ You create little or no meaning from the text.
- ☐ You make an occasional connection to the text, and the ideas lack development.
- ☐ Sentences contain numerous grammatical and spelling errors.

Scoring Rubric for Question 1: Poetry Analysis (6 points)

Reporting Category	Scoring Criteria				
Row A **Thesis** (0-1 points) **7.B**	**0 points** For any of the following: • There is no defensible thesis. • The intended thesis only restates the prompt. • The intended thesis provides a summary of the issue with no apparent or coherent claim. • There is a thesis, but it does not respond to the prompt.			**1 point** Responds to the prompt with a thesis that presents a defensible interpretation of the poem.	
Row B **Evidence AND Commentary** (0-4 points) **7.A** **7.C** **7.D** **7.E**	**0 points** Simply restates thesis (if present), repeats provided information, or offers information irrelevant to the prompt.	**1 point** EVIDENCE: Provides evidence that is mostly general. AND COMMENTARY: Summarizes the evidence but does not explain how the evidence supports the student's argument.	**2 points** EVIDENCE: Provides some specific, relevant evidence. AND COMMENTARY: Explains how some of the evidence relates to the student's argument, but no line of reasoning is established, or the line of reasoning is faulty.	**3 points** EVIDENCE: Provides specific evidence to support all claims in a line of reasoning. AND COMMENTARY: Explains how some of the evidence supports a line of reasoning. AND Explains how at least one literary element or technique in the poem contributes to its meaning.	**4 points** EVIDENCE: Provides specific evidence to support all claims in a line of reasoning. AND COMMENTARY: Consistently explains how the evidence supports a line of reasoning. AND Explains how multiple literary elements or techniques in the poem contribute to its meaning.
Row C **Sophistication** (0-1 points) **7.C** **7.D** **7.E**	**0 points** Does not meet the criteria for one point.	**1 point** Demonstrates sophistication of thought and/or develops a complex literary argument. Responses that earn this point may demonstrate a sophistication of thought or develop a complex literary argument by doing any of the following: 1. Identifying and exploring complexities or tensions within the poem. 2. Illuminating the student's interpretation by situating it within a broader context. 3. Accounting for alternative interpretations of the poem. 4. Employing a style that is consistently vivid and persuasive. This point should be awarded only if the sophistication of thought or complex understanding is part of the student's argument, not merely a phrase or reference.			

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