

**Clearview Regional High School District
Summer Assignment Coversheet 2017**

Course	Advanced Placement Literature and Composition	
Teacher(s)	Mrs. Schoudt, Mr. Richard	
Due Date	All summer assignments checked for completion on Friday, September 8, 2017	
Grade Category/Weight for Q1	<ul style="list-style-type: none"> ● Assignment II and IV will count as one quiz grade. (On 9/8/17) ● Assignment III will count as one HW grade. (On 9/8/17) 	
New Jersey Student Learning Standards covered:	<ul style="list-style-type: none"> ● 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. ● Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas. ● Read and comprehend complex literary and informational texts independently and proficiently. 	<ul style="list-style-type: none"> ● Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience ● Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
Description of Assignment	<p>Assignment I: AP style close reading of nonfiction (not graded)</p> <p>Assignment II: AP style close reading of fiction</p> <p>Assignment III: Critical writing of fiction (thematic essay)</p> <p>Assignment IV: Critical reading of fiction (comparative analysis outline)</p>	
Purpose of Assignment	<p>These assignments provide foundational skill practice in preparation for the AP Literature and Composition course. The assignments will also serve as a diagnostic of skill level in the area of critical reading of both informational and fiction texts for instructional purposes.</p>	
Specific Expectations	<p>Students are expected to complete each assignment to their current maximal potential. See further details in the Summer Reading Syllabus. For all assignments, students should avoid summarizing the texts.</p>	
Where to Locate	<p>Clearview Regional Webpage</p>	

Assignment	
Teacher Contact Information	Instructors: Lauren Schoudt: schoudtla@clearviewregional.edu Michel Richard: richardmi@clearviewregional.edu Supervisor of English: Diane R. Bernstein: bernsteindi@clearviewregional.edu Emails will be checked weekly during the summer.
Helpful Resource(s)	Assignment specific rubrics, examples, and templates.

Advanced Placement Literature and Composition Summer Reading Syllabus 2017-18

Clearview Regional High School District is committed to supporting students' literacy mastery. It is our goal that every student obtains and refines critical reading skills and as importantly, we hope that every child becomes a lifelong reader. All English and Reading curricula have been developed in accordance with the NJ Student Learning Standards. Our department is dedicated to consistent reflective practice through ongoing collaboration within the department and from outside experts in the field. Recognizing that not all works are appropriate for all students, we enlist your assistance. Texts identified with an (*) contain mature or sensitive language or issues; parents or guardians may wish to preview texts prior to student participation. Please be advised that teachers reserve the right to provide supplemental resources or to utilize other texts not initially listed on the syllabus in order to address students' needs and to appropriately address topics that surface in class. Furthermore, all students will have access to the media center and classroom novel selections as it is the district's professional obligation to provide multiple opportunities for literary study. We welcome feedback from students and parents; we look forward to a productive 2017/2018 school year.

These texts will provide a foundation upon which to place our introduction to the world of ideas and to all the important questions. It is a perfect foundation to begin a year filled with great books and engaging ideas. The assignments will be used during the first few weeks of school as we discuss and develop thematic statements as each text looks to address various universal concepts and convictions pertaining to the human condition.

All AP students must read:

1. Thomas C. Foster, *How to Read Literature Like a Professor*, Harper Perennial, 2003 or 2014 edition

Both used and new copies of these books are available from Amazon.com. Barnes and Noble's online store, BN.com, has used copies. This book may be available at the county library or through interlibrary loan. You may also choose to borrow the book from Clearview alumni. Students also have the option to download the book from the school's library catalog at no charge (See attached instructions.)

2. Self-Selection

In preparation for literary analysis and composition, all students must read and annotate one drama and one work of fiction; while students may make their selections based upon their own criteria, the lists are parallel to provide students with the best "matches" in terms of motifs, symbols, themes and content.

The following selections are to be read in pairs. In other words, the plays and the novels have been intentionally paired up. If you read *Waiting for Godot*, you must read *The Road*.

Drama	Novel
<i>Waiting for Godot</i> , Samuel Beckett	<i>The Road</i> , Cormac McCarthy
<i>A Raisin in The Sun</i> , Lorraine Hansberry	<i>Howard's End</i> , E. M. Forster
<i>Rosencrantz and Guildenstern Are Dead</i> , Tom Stoppard	<i>Hamlet</i> , William Shakespeare *note that Hamlet is a drama
<i>The Piano Lesson</i> , August Wilson	<i>Freedom</i> *, Jonathan Franzen
<i>Master Harold...and the Boys</i> , Athol Fugard	<i>The Poisonwood Bible</i> , Barbara Kingsolver

Assignment I: Critical Reading of Informational Text- Thomas C. Foster, *How to Read Literature Like a Professor*

- As you critically read the Foster text, please document at least three major conclusions about *the process* of reading like a professor. For each major conclusion, please also provide three crucial points to support your conclusions and directly reference the necessary textual evidence. **Please refer to the informational text guidelines to complete this assignment: “General Guidelines for Critical Reading of Informational Text.” This assignment will not be graded. It will be discussed in class during the first full week of school as we work to developing critical reading strategies that promote deep analysis. We will apply chapters of the text to works throughout the year.**

Assignment II:

- Select two chapters from the Foster text that you feel can best be utilized to deepen your understanding of a key scene of the **novel or drama** you chose to read. With those chapters in mind, reread a crucial selection from the novel and drama you chose and document your critical thoughts with a combination of five critical observations and five analytical points. Please include textual evidence and reference it as appropriate in your documentation. You do not have to use the same crucial selection for each of the chapters chosen from the Foster text. **Please appropriately label your critical thoughts as critical observation or analytical point. See rubric for complete guidelines and expectations for evaluation: “Documenting the Process and Yield of a Critical Read: Critical Observations and Points of Analysis”**

What’s the difference between critical observations and analytical points?

Critical Observation

- an awareness of some crucial element(s) of the text that is worthy of interpretation and to which you attach significance. A critical observation is documentation of that interpretation/significance, but is not linked to an over-arching thematic concept or theme. These observations are grounded in critical approach of Formalism- (how writers use formal elements (language and plot structure) to create meaning.

○ Example:

- In *To Kill a Mockingbird*, there is a disparity between the narrative voice of Scout and the characterization of Scout.
- In *To Kill a Mockingbird*, there is a disparity between moral courage and physical courage.

*the above examples are critical observations and not analytical points because the “so what” or connection to an over-arching thematic concept or theme is not articulated.

Analytical Points

- Articulate ideas that move beyond literal understanding and are guided by a link to an over-arching concept or theme. These points are clearly documented by stating an interpretive idea and its relationship to the over-arching concept or theme. These ideas are still grounded in Formalism, but may be developed using multiple critical approaches.
 - Example: In *To Kill a Mockingbird*, the disparity between the narrative voice of Scout and the characterization of Scout **reveals that growth is found through reflection.**
 - Example: In *To Kill a Mockingbird*, the disparity between moral courage and

physical reveals that serving justice may expose the injustices of a society at the cost of innocence.

*note the boldfaced portion in the above example is thematic, thus this statement is an analytical point. The thematic portion addresses the unanswered “so what” left out of the above statement.

Assignment III: Critical Reading of Fiction- self-selection

- **Critically read both your chosen novel and drama with the following prompt in mind:** Critic Roland Barthes has said, "Literature is the question minus the answer." Using either the **play or novel** you read, and considering Barthes' observation, write an essay in which you analyze a central question the work raises and the extent to which it offers answers. Explain how the author's treatment of this question affects the understanding of the work as a whole. Avoid mere plot summary. **See rubric for complete guidelines and expectations for evaluation: “AP Scoring Rubric- Prompt Based Essays”**

Assignment IV:

Using both the drama and novel you chose to read, **choose a key thematic concept addressed in both** and write a claim/thesis that argues the significance of the crucial similarity and difference between the two. Remember that a claim/thesis must include both a text focus and thematic “so what.” Using the text focus from the claim/thesis, prepare an outline of at least three sub-topics for which you provide at least two critical observations paired with supporting evidence. In your claim/thesis avoid merely listing similarities and difference, but develop a comparative argument that analyzes the relationship between the two mediums. You may use either the point-by-point or text-by-text strategy. **See attached template and rubric for framework and expectations: “AP Scoring Rubric- Comparative Analysis Outline” and “Template for Comparative Analysis Outline”**

Due Date: All assignments are due on Friday, September 8th 2017

*Late assignments **will not** be accepted.

Contact information:

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Guidelines for Submitting Summer Reading Assignments:

- Assignments are due by the assigned due date.
- **Late assignments will not be accepted.**
- All assignments may be either typed or written.
- Written assignments must be clearly legible.
- All graded assignments will be evaluated using the provided rubrics.
- Work must be presented in a clear, organized manner
- All work must be completed in a thoughtful and academic manner that reflects the goals of the rubrics and will otherwise be marked down.
- **All work must be able to be housed in a binder** that you obtain specifically for this class.
- **It is beneficial to complete the assignments in order as they appear.**

General Guidelines for Critical Reading of Informational Text

Before Reading: Preview the Text

- Identify the text structure and use it to establish a purpose for reading.
- Use title, subtitles, and headings as stems for questioning and activating prior knowledge.
 - Turn title into questions and then read with to answer that question via annotations (margin notes).
- If the information is an article with only a title, consider it and the following to help establish a reading purpose:
 - What do I know about this topic?
 - What have I studied that might relate to this text?
 - In what context am I reading this article?

During Reading: Ways to Construct Meaning from the Reading. (Must go beyond simple recall/paraphrase)

- Keep initial questions/purpose in mind, react to points, connect: a.) new learning (*points in article*) to old learning (*prior knowledge/class*) b. the text to you personally, form opinions, and draw inferences via annotations.
- Form questions that will ask for clarification, encourage discourse, or check for understanding. In other words, come to class prepared with “talking points.”
- Develop an insight (point to take from the article) (Theme or central argument--Not a paraphrase or regurgitation of a point read).
- Note repeated ideas (these are the “big ideas”), key concepts via annotations.
- Read it for the purpose of its contextual application in a particular course of study.(the following could work as pre-questions as well)
 - For example, why would my English teacher give me this article to read? Provide a rationale.
 - How does this information apply to my current course studies?

After Reading: Reflect to draw conclusions and synthesize the information.

- List major conclusions/points you draw from the reading.
- Articulate the overall purpose of reading the information.
- Ask yourself:
 - Why did I react (insert reaction) to (insert section/idea/example/...)?
 - Example: why did I react surprised when I found out that the *Rime of the Ancient Mariner* was not well received in its time?
 - What relationship exists between my article and additional articles or my own opinion?
 - What relationship exists between my article and the source or topic of context

9-8 (A 100-93)

These well-focused and persuasive essays address the prompt directly and in a convincing manner. An essay

scored a 9 demonstrates exceptional insight and language facility. An essay scored an 8 or a 9 combines adherence to the topic with excellent organization, content, insight, facile use of language, mastery of mechanics, and an understanding of the essential components of an effective essay. Literary devices and/or techniques are not merely listed, but the effect of those devices and/or techniques is addressed in context of the passage, poem, or novel as a whole. Although not without flaws, these essays are richly detailed and stylistically resourceful, and they connect the observations to the passage, poem, or novel as a whole.

Descriptors that come to mind while reading this essay include: mastery, sophisticated, complex, specific, consistent, and well-supported. Essays scored an 8 may be less sophisticated in language facility or complexity.

If you work at this level, you have achieved critical thinking at the synthesis and evaluation levels of Bloom's taxonomy. This means you put together the literary elements you have broken the piece into (through analysis), and present to your reader a sophisticated, critical understanding of the literature that indicates you have a clearly developed aesthetic or rhetorical sense regarding the piece. Your inferences are well-reasoned and thoroughly developed, demonstrating that you have been "moved" in some way by the piece and have a powerful response to it.

7-6 (B 92-85)

These highly competent essays comprehend the task set forth by the prompt and respond to it directly, although some of the analysis may be implicit rather than explicit. The 7 essay is in many ways a thinner version of the 9-8 paper in terms of discussion and supporting details, but it is still impressive, cogent, and generally convincing. It may also be less well-handled in terms of organization, insight, or vocabulary. Descriptors that come to mind while reading these essays include: demonstrates a clear understanding but is less precise and less well-supported than a 9-8 paper. These essays demonstrate an adherence to the task, but deviate from course on occasion. The mechanics are sound, but may contain a few errors which may distract but do not obscure meaning. Although there may be a few minor misreadings, the inferences are for the most part accurate with no significant sustained misreadings. An essay that scores a 6 is an upper-half paper, but it may be deficient in one of the essentials mentioned above. It may be less mature in thought or less well-handled in terms of organization, syntax or mechanics. The analysis is somewhat more simplistic than found in a 7 essay, and lacks sustained, mature analysis.

If you work at this level, you have achieved critical thinking at the analysis level of Bloom's taxonomy. This means you have broken the material down into its constituent literary parts and detected relationships of the parts and of the way they are organized. However, your inferences are not as insightful and well-developed as an 8 – 9 essay.

5 (C 84-77)

These essays may be overly simplistic in analysis, or rely almost exclusively on paraphrase rather than specific, textual examples. These essays may provide a plausible reading, but the analysis is implicit rather than explicit.

These essays might provide a list of literary devices present in the literature, but make no effort to discuss the effect that these devices have on the poem, passage, or novel as a whole. Descriptors that come to mind when

reading include: superficial, vague, and mechanical. The language is simplistic and the insight is limited or lacking in development.

If you work at this level, you have achieved comprehension of the material and some analysis, but your analysis is not sufficiently developed.

4-3 (D 76-70)

These lower-half essays compound the problems found in the 5 essay. They often demonstrate significant sustained misreadings, and provide little or no analysis. They maintain the general idea of the writing assignment, show some sense of organization, but are weak in content, maturity of thought, language facility, and/or mechanics. They may distort the topic or fail to deal adequately with one or more important aspects of the topic. Essays that are particularly poorly written may be scored a 3. Descriptors that come to mind while reading include: incomplete, oversimplified, meager, irrelevant, and insufficient.

If you work at this level, you have achieved comprehension of the material but you have not moved into higher level thinking skills. You are not making insightful, developed inferences through careful analysis of the text.

2-1 (F 69-below)

These essays make an attempt to deal with the topic but demonstrate serious weakness in content and coherence and/or syntax and mechanics. Often, they are unacceptably short. They are poorly written on several counts, including numerous distracting errors in mechanics, and/or little clarity, coherence, or supporting evidence. Attempt at analysis may be entirely invalid or may result in entire plot. Wholly vacuous, inept, and mechanically unsound essays should be scored a 1.

If you work at this level, you do not adequately comprehend the piece assigned and have not yet begun to work cognitively with this piece of literature.

0
A zero is given to a response with no more than a passing reference to the task.

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The dash indicates a blank response or one with no reference to the task.

Retrieved and Adapted from:

https://docs.google.com/document/d/1VPcCTWoxuxO7KTO5GJF01P1cDY9rdoiXHV0NxxVfLdk/edit?hl=en_US&pli=1

*Rubric subject to change throughout school year.

9-8 (A 100-93)

These well-focused outlines clearly demonstrate how the similarities and differences between the two texts are motivated by a critical framing of a central thematic concept/ issue. These outlines will clearly articulate insightful subtopics with critical observations that reflect complexity and sophistication in analysis. Evidence and/or critical observations establish a relevant and insightful relationship between the texts as a means to develop the claim's text focus and thematic "so what." Outline clearly reflects an effective organizational structure (text-to-text or point-by-point). "A" outlines stand out by the ingenuity and the strength of the claim, and they may demonstrate an exceptional command of the written language through precise word choice. Outlines scored an 8 may be less sophisticated in complexity.

If you work at this level, you have achieved critical thinking at the synthesis and evaluation levels of Bloom's taxonomy. This means you put together the literary elements you have broken the piece into (through analysis), and present to your reader a sophisticated, critical understanding of the literature that indicates you have a clearly developed aesthetic or rhetorical sense regarding the piece. Your inferences are well-reasoned and thoroughly developed, demonstrating that you have been "moved" in some way by the piece and have a powerful response to it.

7-6 (B 92-85)

These focused outlines demonstrate how the similarities and differences between the two texts are motivated by a critical framing of a central thematic concept/ issue. These outlines will articulate relevant and strong subtopics with critical observations that reflect analysis. Evidence and/or critical observations establish a relevant relationship between the texts as a means to develop the claim's text focus and thematic "so what." Outline reflects an organizational structure (text-to-text or point-by-point). Outlines scored a 7 stand out by the strength of the claim.

If you work at this level, you have achieved critical thinking at the analysis level of Bloom's taxonomy. This means you have broken the material down into its constituent literary parts and detected relationships of the parts and of the way they are organized. However, your inferences are not as insightful and well-developed as an 8 – 9 essay.

5 (C 84-77)

These focused outlines somewhat demonstrate how the similarities and differences between the two texts are motivated by a critical framing of a central thematic concept/ issue. These outlines will articulate relevant subtopics with some critical observations that attempt to reflect analysis, but may be vague or unclear at times. Evidence and/or critical observations attempt to establish a relevant relationship between the texts as a means to develop the claim's text focus and thematic "so what." Outline somewhat reflects an organizational structure (text-to-text or point-by-point).

If you work at this level, you have achieved comprehension of the material and some analysis, but your

analysis is not sufficiently developed.

4-3 (D 76-70)

These outlines weakly demonstrate how the similarities and differences between the two texts are motivated by a critical framing of a central thematic concept/ issue. These outlines will attempt to articulate subtopics with observations, but analysis is limited and invalid at times. Evidence and/or critical observations establish a weak relationship between the texts as a means to develop the claim's text focus and thematic "so what." Outline reflects a weak organizational structure (text-to-text or point-by-point). Descriptors that come to mind while reading include: incomplete in thought, oversimplified, meager, and insufficient.

If you work at this level, you have achieved comprehension of the material but you have not moved into higher level thinking skills. You are not making insightful, developed inferences through careful analysis of the text.

2-1 (F 69-below)

These outlines compound the weakness found in a 4/3 outline. Comparative analysis claim weakly demonstrates how the similarities and differences between the two texts are motivated by a critical framing of a central thematic concept/ issue. Plot or observations may substitute claims. These outlines may have plot points rather than sub points of argument. The evidence and/or critical observations will establish a weak relationship between the texts or not at all, therefore unable to develop the claim's text focus and thematic "so what" should it exist. Outline reflects no organizational strategy (text-to-text or point-by-point). Outline may be completed at a comprehension level only and/or is incomplete in thought and task, or irrelevant.

If you work at this level, you do not adequately comprehend the piece assigned and have not yet begun to work cognitively with this piece of literature.

0

A zero is given to an outline with no more than a passing reference to the task or is off task. Outline must be a comparative analysis to be scored. Outlines written on one text will be scored a 0.

Retrieved and Adapted from:

https://docs.google.com/document/d/1VPcCTWoxuxO7KTO5GJF01P1cDY9rdoiXHV0NxxVfLdk/edit?hl=en_US&pli=1

*Rubric subject to change throughout school year.

Documenting the Process and Yield of a Critical Read: Critical Observations and Points of Analysis

Components	4	3	2	1
<p>Critical Observations</p> <p>Example with <u>Direct Label of Formalist Technique</u>: There is a disparity between the <u>narrative voice</u> of Scout and the <u>characterization</u> of Scout.</p> <p>Example with <u>Direct Label of an Aspect of Formalist Technique</u>: There is a disparity between <u>*moral courage and physical courage</u>. *inference driven by the formalist technique of characterization.</p>	<p>Critical observations clearly document focal points of analysis guided by a critical approach and includes a “label” that identifies a crucial aspect or crucial inference of the textual evidence under study. Labels are directly noted by either a Formalist technique or aspect of a Formalist technique.</p> <p>Example: Alice falling down the rabbit hole initiates her journey of self-discovery.</p>	<p>Critical observations document focal points of analysis guided by a critical approach and includes a “label” that identifies an aspect or inference, but may not be as crucial, of the textual evidence under study. Labels are directly noted by either a Formalist technique or aspect of a Formalist technique.</p> <p>Example: Alice falling down the rabbit hole initiates her journey.</p>	<p>Critical observations somewhat document focal points of analysis guided by a critical approach, but may or may not include a “label” that identifies an aspect of the textual evidence under study. Critical observations may be too obvious, reducing the level of inferencing.</p> <p>Example: Alice of <u>Alice in Wonderland</u> is an adolescent. *note there is a label of adolescent, but the label is a mere fact about a character, thus there is no inferencing.</p> <p>Example: Alice falling down the rabbit hole creates problems.</p>	<p>Critical observations do not clearly document focal points of analysis guided by a critical approach and fail to include a “label” that identifies a crucial aspect of the textual evidence under study. Labels are not noted. A mere mention of a plot points only.</p> <p>Example: Alice falls down the rabbit hole.</p>
<p>Points of Analysis</p>	<p>Points include both a focal point of analysis and extended thematic commentary to provide a “so what.” Points articulate valid and insightful thematic focuses guided by one or more critical approaches to provide thematic commentary.</p>	<p>Points include both a focal point of analysis and extended thematic commentary to provide a “so what.” Points articulate relevant thematic focuses guided by one or more critical approaches to</p>	<p>Points attempt to include both a focal point of analysis and extended thematic commentary to provide a “so what,” but parts may be too vague. Points attempt to articulate thematic focuses, but thematic commentary is too simplistic, broad, or obvious.</p>	<p>Points do not include both a focal point of analysis and extended thematic commentary to provide a “so what.” Points do not articulate valid and insightful thematic</p>

	<p>Example: In <u>To Kill A Mockingbird</u>, the disparity between moral courage and physical courage reveals that serving justice may expose the injustices of society at the cost of innocence.</p>	<p>provide thematic commentary.</p> <p>Example: In <u>To Kill A Mockingbird</u>, the disparity between moral courage and physical courage exposes the injustice of blind hatred.</p>	<p>Example: In <u>To Kill A Mockingbird</u>, there are different types of courage in the book to expose the struggles with hatred.</p>	<p>focuses guided by one or more critical approaches to provide thematic commentary. Point may merely reference a thematic concept.</p> <p>Example: <u>To Kill A Mockingbird</u> addresses hatred.</p>
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Template for Comparative Analysis Outline

*Outline can be used for either comparative approach referenced in the Summer Reading Syllabus.

Comparative Analysis Claim/Thesis:

Subtopic 1: Write the first sub topic of your claim/thesis.

- A. Critical Observation One (what is the significance of the evidence?)
 - a. Evidence I would discuss in support of critical observation/significance
 - b. Evidence
- B. Critical Observation Two (what is the significance of the evidence?)
 - a. Evidence
 - b. Evidence

Subtopic 2: Write the second sub topic of your claim/thesis

- A. Critical Observation One
 - a. Evidence
 - b. Evidence
- B. Critical Observation Two

- a. Evidence
- b. Evidence

Subtopic 3: Write the third sub topic of your claim/thesis

- A. Critical Observation One
 - a. Evidence
 - b. Evidence
- B. Critical Observation Two
 - a. Evidence
 - b. Evidence