

Required Summer Work for AP Literature 2023-2024

Seffner Christian Academy

Salutations! Below are **four** works and assignments you need to have completed by the first day of school. Assignments 1, 2, and 3 must be completed in the order listed and should be on the same document in MLA format. The vocabulary flash cards and log (part 4) spans across the summer (please do not wait until just before school to do this part).

Assignment Part 1 (Non Fiction): *How to Read Literature Like a College Professor* by Thomas C. Foster

ISBN: 978-0-06-000942-7

The Assignment:

1. Read these chapters: 1, 2, 3, 10, 11, 12, 18, 24, and 25
2. Summarize the most important idea from those chapters in two to three sentences.
3. Name one story, movie, or tv series you thought about while you were reading this chapter.

Assignment Part 2 (Drama): *A Streetcar Named Desire* by Tennessee Williams

The Assignment:

1. Read the play (yes, the whole thing).
2. As you read, create annotations (that's a fancy way of saying notes about a particular part of the work) using the ideas from *How to Read Literature Like a College Professor* (Chapters 2, 3, 11, 12, 24, and 25 should be especially helpful).
3. Using your annotations as evidence, write a response about a theme of the play. You should use MLA as your format.

Assignment Part 3 (Fiction): *Their Eyes Were Watching God* by Zora Neale Hurston

The Assignment:

1. Read the novel (yes, the whole thing).
2. As you read, create annotations (that's a fancy way of saying notes about a particular part of the work) using the ideas from *How to Read Literature Like a College Professor* (Chapters 1, 2, 10, 11, 12, 18, and 24 should be especially helpful).
3. Using your annotations as evidence, write a response about a theme of the novel. You should use MLA as your format.

Assignment Part 4: Academic Vocabulary Flash Cards and Log

DUE DATE: Bring them on the First Day of School; use them every spare moment you have to learn them all summer long. The purpose of making flashcards is for you to develop a strong familiarity with the language of literary analysis. The flashcards can help you do this if you spend time memorizing the meanings/definitions of each of the terms so that you know them like you know the back of your own hand. **USE** your flashcards. Take them with you on your adventures.

To give you that extra motivation/inspiration to take full advantage of this assignment, you are required to **KEEP A LOG** of how often you look at your flashcards. And you must take them with you on a vacation or adventure on which you take

a “SELFIE” with you and the flashcards. You will use this photo as part of your “Getting to Know You” pod activity the first week of school, so make sure the photo is SCA appropriate. We will focus a great deal of time on how the use of these terms helps a writer achieve his/her purpose. You must know the terms and their meanings if you are going to be successful. **Aim for about 8-10 entries for full credit. This will be on a separate document from parts 1, 2, and 3.**

The LOG should look something like this:

#	DATE	Amount of time studying cards; witness (other pertinent facts about study session)
1	June 12	10 minutes; <i>Bill Smith</i> (studied cards in the car on the way to beach)
2	June 30	15 minutes; <i>Joan Smith</i> (studied cards by the pool)
3	July 2	10 minutes; <i>Meemaw Smith</i> (visiting with family)

Make sure that you have someone witness or sign off on your studying. Bring in your log on the first day.

Your flashcards should be 3” x 5”. **Write** the term neatly in big, bold lettering on the front. **Write** the definition of the term on the back. Do not cut and paste the definitions from this handout onto your cards. The point of writing the term and definition out by hand is to get your mind engaged in the process. You are trying to learn what the words mean rather than what they look like.

Note: If you took AP Lang. last year at SCA, you are exempt from this activity, as you have already paid your vocabulary flashcard dues.

1. **Allusion:** a reference to something literary, mythological, or historical that the author assumes the reader will recognize.
2. **Analogy:** a comparison of two different things that are similar in some way
3. **Anaphora:** repetition of the same word or group of words at the beginning of successive clauses (Example from the great Richard D. Bury: “In books I find the dead as if they were alive; in books I foresee things to come; in books warlike affairs are set forth; from books come forth the laws of peace.”)
4. **Anecdote:** a brief narrative that focuses on a particular incident or event
5. **Antithesis:** a statement in which two opposing ideas are balanced
6. **Aphorism:** a concise, statement that expresses succinctly a general truth or idea, often using rhyme or balance
7. **Asyndeton:** a construction in which elements are presented in a series without conjunctions (“They spent the day wondering, searching, thinking, understanding.”)
8. **Chiasmus:** a statement consisting of two parallel parts in which the second part is structurally reversed (“Susan walked in, and out rushed Mary.”)
9. **Climax:** generally, the arrangement of words, phrases, or clauses in an order of increasing importance, often in parallel structure (“The concerto was applauded at the house of Baron von Schnooty, it was praised highly at court, it was voted best concerto of the year by the Academy, it was considered by Mozart the highlight of his career, and it has become known today as the best concerto in the world.”)
10. **Colloquialism:** informal words or expressions not usually acceptable in formal writing

11. **Connotation:** the implied or associative meaning of a word (slender vs. skinny; cheap vs. thrifty)
12. **Denotation:** the literal meaning of a word
13. **Dialect:** a variety of speech characterized by its own particular grammar or pronunciation, often associated with a particular geographical region (“Y’all” = Southern dialect)
14. **Ellipsis:** the omission of a word or phrase which is grammatically necessary but can be deduced from the context (“Some people prefer cats; others, dogs.”)
15. **Epistrophe:** the repetition of a word or words at the end of a phrase or clause. Its placement in a sentence is the opposite of anaphora's placement of words or phrases.
16. **Euphemism:** an indirect, less offensive way of saying something that is considered unpleasant
17. **Hyperbole:** intentional exaggeration to create an effect
18. **Imagery:** the use of figures of speech to create vivid images that appeal to one of the senses
19. **Implication:** a suggestion an author or speaker makes (implies) without stating it directly. NOTE: the author/speaker implies; the reader/audience infers.
20. **Inverted Syntax:** a sentence constructed so that the predicate comes before the subject (ex: In the woods I am walking.)
21. **Irony:** the use of words to convey the opposite of their literal meaning; or, incongruity between what is expected and what actually occurs (situational, verbal, dramatic)
22. **Juxtaposition:** placing two elements side by side to present a comparison or contrast
23. **Litotes:** a type of understatement in which an idea is expressed by negating its opposite (describing a particularly horrific scene by saying, “It was not a pretty picture.”)
24. **Metaphor:** a direct comparison of two different things
25. **Metonymy:** substituting the name of one object for another object closely associated with it (“The pen [writing] is mightier than the sword [war/fighting].)
26. **Mood:** the emotional atmosphere of a work
27. **Paradox:** an apparently contradictory statement that actually contains some truth (“Whoever loses his life, shall find it.”)
28. **Personification:** endowing non-human objects or creatures with human qualities or characteristics
29. **Polysyndeton:** the use, for rhetorical effect, of more conjunctions than is necessary or natural (John Henry Newman: “And to set forth the right standard, and to train according to it, and to help forward all students towards it according to their various capacities, this I conceive to be the business of a University.”)
30. **Rhetorical Question:** a question asked merely for rhetorical effect and not requiring an answer
31. **Scheme:** an artful deviation from the ordinary arrangement of words (anaphora, anastrophe, antithesis are some examples of schemes)
32. **Simile:** a comparison of two things using “like,” “as,” or other specifically comparative words
33. **Solecism:** nonstandard grammatical usage; a violation of grammatical rules (ex: unflammable; they was)
34. **Syllepsis:** a construction in which one word is used in two different senses (“After he threw the ball, he threw a fit.”)
35. **Synecdoche:** using one part of an object to represent the entire object (for example, referring to a car simply as “wheels”)
36. **Synesthesia:** describing one kind of sensation in terms of another (“a loud color,” “a sweet sound”)
37. **Tone:** the attitude of a writer, usually implied, toward the subject or audience
38. **Trope:** an artful deviation from the ordinary or principal signification of a word (hyperbole, metaphor, and personification are some examples of tropes)
39. **Understatement:** the deliberate representation of something as lesser in magnitude than it
40. **Vernacular:** the everyday speech of a particular country or region, often involving nonstandard usage

Anticipated Questions

Why are we reading secular texts as part of this curriculum?

This is a great question. As John Milton points out in his essay “Areopagitica,” it is important for Christians to use the knowledge of the world to their advantage, just as Moses and Daniel did. The Bible says that Daniel and his friends were chosen for the King Nebuchadnezzar’s court because they had “no blemish, but [were] well favoured, and skilful in all wisdom, and cunning in knowledge, and understanding science, and such as had ability in them to stand in the king's palace...” (Dan. 1:4, KJV), and Moses “was learned in all the wisdom of the Egyptians, and was mighty in words and in deeds” (Acts 7:22, KJV). So too is this course designed to expose students to some great pieces of the Western Literary Canon, teaching them not only to understand the authors’ intended messages but also to filter those messages through the truth of God’s word. Feel free to contact me with any questions or concerns you might have:

jaustin@scacrusaders.com.

Is the response the same as an essay?

Essentially, yes. Your thoughts should be organized into paragraphs, which should each be focused on defending one idea. The biggest difference between an essay and a response is the tone—responses tend to be informal, which means you are allowed to write in the first person and use contractions.

How long should my responses be?

Somewhere between four to six paragraphs. It depends on what you were able to discern while reading. Longer is not necessarily better, but you are trying to convince me that you read the works and thought about them deeply.

For assignment parts 2 and 3, am I supposed to find examples for every chapter listed in the parenthesis?

No, those are listed as a way to help you focus. Choose two or three ideas that you can find and write your responses based on those.

Are you going to look at things like spelling and grammar?

Yes, please use this as an opportunity to show your best work. This first writing assignment helps me identify what mechanical topics need work this year. Every class is a little different.

What’s a theme?

In literature, a theme is a lesson the author wants the audience to learn. It might be something about humanity or the world or relationships. Most texts that are any good have multiple themes. Your job is not to capture every single one. You are trying to identify one and defend your interpretation with evidence.

What happens if my response is wrong?

Nothing. Focus on making connections using your experiences as a reader and *How to Read Literature Like a College Professor* to make meaningful interpretations.

Can I use spark notes (or something like it)?

Please don’t. The point of this exercise is to help develop your analytical skills. Using a resource designed around summary limits your ability to think for yourself. Also, as a general rule, I distrust sources which do not have a named author. If that work were any good, someone would be taking credit for it.