Advanced Placement Literature and Composition
Summer Reading Assignments

Assigned readings:
*How to Read Literature Like a Professor* by Thomas C. Foster
*Their Eyes Were Watching God* by Zora Neale Hurston
“To His Coy Mistress” (poem provided in packet) by Andrew Marvell
“The Black Walnut Tree” (poem provided in packet) by Mary Oliver

Welcome to AP Literature!

We hope you enjoy reading these selections of literature and look forward to learning your thoughts on these works in the fall. Please read the following requirements carefully. If you have any questions, feel free to email Ms. Branson, Mr. Gifford, or Ms. Kim for clarification.

First, please be aware that we are not interested in what SparkNotes, CliffsNotes, or any other websites say about these texts. We want to hear what you think, so do the reading and the writing components *on your own*.

Secondly, don’t procrastinate! Each of these works is a rich and engaging text. If you wait until the last minute, you will not be fully prepared to engage in class discussions the first week of school.

– Ms. Branson, Mr. Gifford, Ms. Kim

Your summer reading annotations and worksheets will be collected the first day of class. You will have an objective test and a Socratic Seminar (a guided discussion for a grade) on *Their Eyes Were Watching God* in the first few days of the school year. Teachers grade your submissions for accuracy and learning, not for completion.

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When emailing, please put your full name and AP Summer Reading in the subject box.
Grades for students’ summer reading submissions

Grade = A
These responses demonstrate consistent mastery, although they may have minor errors. The responses
• effectively state and develop claims, provide strong insights, and use well-chosen detail to achieve their purpose.
• are well organized, focused, and coherent.
• use language and vocabulary purposefully.
• vary sentence structure skillfully.
• are generally free of errors in grammar, usage, and mechanics.

Grade = B
These responses demonstrate adequate mastery with occasional lapses in quality. The responses
• state and develop claims, exhibit sound thinking, and use appropriate supporting detail.
• are generally organized, focused, and coherent.
• generally use language and vocabulary effectively.
• demonstrate variety in sentence structure.
• may have some errors in grammar, usage, or mechanics.

Grade = C
These responses demonstrate partial mastery, but have one or more flaws. The responses
• state and develop claims, but need more consistent thinking and supporting detail.
• sometimes lack organization, focus, and coherence.
• generally use language coherently, but some word choices are vague or inappropriate.
• show little variety in sentence structure or have some sentence structure errors.
• may contain a number of errors in grammar, usage, or mechanics.

Grade = D
These responses demonstrate little mastery and are marred by one or more weaknesses. The responses
• have vague or limited claims, weak thinking, and inappropriate or insufficient supporting detail.
• are poorly organized, lacking focus and coherence.
• use limited language and vocabulary or incorrect word choice.
• demonstrate simplistic or incorrect sentence structure.
• contain errors in grammar, usage, or mechanics that hamper meaning.

Grade = E
These responses demonstrate a lack of mastery and serious flaws. The responses
• do not state or develop a claim or provide little, if any, supporting detail.
• are disorganized, rambling, or incoherent.
• have numerous errors in vocabulary and use of language.
• have serious flaws in sentence structure.
• contain numerous errors in grammar, usage, or mechanics that consistently hamper meaning.

Grade = 0 (zero) points
The absence of a response, or a response that in the teacher’s judgment does not constitute a good-faith effort to complete the assignment, will receive a score of zero.
How to Read Literature Like a Professor

Mature readers read between the lines.

Read this text first.

Worksheet #1: After reading each chapter (including interludes), write a one-sentence summary that best communicates the message of the chapter.

Their Eyes Were Watching God

AP Literature and Composition requires that as readers we focus not just on what an author says, but also on how he or she says it – what literary devices the author uses, what threads the author creates, what paths the author takes us down as we appreciate a work.

Worksheet #2: Put Foster’s ideas into practice as you analyze Zora Neale Hurston’s Their Eyes Were Watching God. Select four elements from Foster’s How to Read Literature Like a Professor that you feel are at work in Hurston’s novel. What patterns of meaning do you recognize, and how do they relate to the novel? List specific examples and details to authenticate your ideas. You don’t have room for a lengthy analysis, but you can briefly recognize how some literary devices Foster discussed are employed skillfully within Hurston’s novel.

Worksheets #3 and #4: Annotate short passages and reflect on their significance. Worksheet #3 selects a short passage for you from early in Their Eyes Were Watching God. Annotate it by:

- writing questions or comments in the margins
- underlining key words/phrases
- marking character traits and motivations
- noting patterns of literary devices such as diction, imagery, metaphor, symbolism, detail, irony, allusion, foreshadowing, motifs, etc.

The annotations should reflect a close reading of that passage.

As you read Their Eyes Were Watching God, put a sticky-note on other passages that stand out to you as pivotal, enlightening, intriguing, or revealing. You will choose one of these passages for the enclosed worksheet #4 to show your engagement with the text. Scan, photocopy or rewrite your passage on the worksheet and annotate it in a similar fashion to worksheet #3.

Underneath each annotation, write a “What I Think” paragraph, a place for you to share your ideas and questions with us. It is not an essay or piece of formal writing, but rather a place for you to engage with the text.

Provided poems

Worksheets #5A/B and #6A/B focus your pen on a pair of poems to probe your analytical prowess.
**Worksheet #1 – Chapter Summaries, How to Read Literature Like a Professor**

<table>
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<tr>
<th>Chapter</th>
<th>Your one-sentence summary</th>
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</table>
### Worksheet #2: Find Four Concepts from Foster’s Book in Hurston’s Novel

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<th>Three:</th>
<th>Four:</th>
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</table>
Paragraph: “What I Think:”

______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

Last name: _____________________________ First name: ___________________ Date: ___/___/_____
Worksheet #4: *Their Eyes Were Watching God* – close reading, student’s choice

Paragraph: “What I Think:”

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Copy the passage here...annotate in the text and in the space at right.

(Space for your annotations here:)

Attach another sheet of paper if you need more room to finish your paragraph.
Poetry is the most condensed form of literature. Samuel Taylor Coleridge called poetry “the best words in the best order.”

Fully annotate each poem, looking at both content (what the poem means) and technique (how the poet communicates that meaning), and complete the analysis worksheet for each poem.

Worksheet #5A, Annotations in the margins

“To His Coy Mistress”

Had we but world enough, and time,
This coyness, lady, were no crime.
We would sit down, and think which way
To walk, and pass our long love’s day.
Thou by the Indian Ganges’ side
Shouldst rubies find; I by the tide
Of Humber would complain. I would
Love you ten years before the Flood,
And you should, if you please, refuse
Till the conversion of the Jews.
My vegetable love should grow
Vaster than empires and more slow;
An hundred years should go to praise
Thine eyes, and on thy forehead gaze;
Two hundred to adore each breast,
But thirty thousand to the rest;
An age at least to every part,
And the last age should show your heart.
For, lady, you deserve this state,
Nor would I love at lower rate.
But at my back I always hear
Time’s wingèd chariot hurrying near;
And yonder all before us lie
Deserts of vast eternity.
Thy beauty shall no more be found,
Nor, in thy marble vault, shall sound
My echoing song; then worms shall try
That long-preserved virginity,
And your quaint honor turn to dust,
And into ashes all my lust;
The grave’s a fine and private place,
But none, I think, do there embrace.

Now therefore, while the youthful hue
Sits on thy skin like morning dew,
And while thy willing soul transpires
At every pore with instant fires,
Let us sport us while we may,
And now, like amorous birds of prey,
Rather at once our time devour
Than languish in his slow-chapped power.
Let us roll all our strength and all
Our sweetness up into one ball,
And tear our pleasures with rough strife
Thorough the iron gates of life:
Thus, though we cannot make our sun
Stand still, yet we will make him run.

– Andrew Marvell (1621-1678)
**Worksheet #5B: TPCASTT “To His Coy Mistress” by Andrew Marvell**

**TPCASTT poem analysis method:** title, paraphrase, craft, diction, attitude, tone, shift(s), title revisited, and theme

<table>
<thead>
<tr>
<th><strong>Title</strong></th>
<th>Speculate on what you think the poem <em>might</em> be about based upon the title.</th>
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</thead>
<tbody>
<tr>
<td><strong>Paraphrase</strong></td>
<td>One of the biggest problems students have in poetry analysis is jumping to conclusions before understanding what is taking place in the poem. Write in your own words exactly what happens in the poem.</td>
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<tr>
<td><strong>Craft:</strong></td>
<td>Focus on how devices such as these contribute to the poem’s meaning, effect, or both:</td>
</tr>
<tr>
<td></td>
<td>- alliteration</td>
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<td></td>
<td>- diction</td>
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<td></td>
<td>- figures of speech (simile, metaphor, personification, symbolism, etc.)</td>
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<tr>
<td></td>
<td>- imagery</td>
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<td>- onomatopoeia</td>
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<td>- point of view</td>
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<td>- rhyme</td>
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<td></td>
<td>- rhythm or meter</td>
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</tbody>
</table>

It is not necessary to identify all the poetic devices within the poem. The ones you do identify should support the conclusions you draw about the poem.
### Attitude
Identify the speaker’s attitude toward the subject matter. Remember that the attitude usually cannot be named with a single word. Think *complexity*.

### Shift
Rarely does a poem begin and end the poetic experience in the same place. Identify shifts in the poem. Watch for the following keys to shifts:

- changes in diction
- changes in line or stanza length
- changes in sound that may indicate changes in meaning
- irony
- key words, (but, yet, however, although)
- punctuation (dashes, periods, colons, ellipses)
- stanza divisions

### Title revisited
Look at the title again. What new insight does the title provide in understanding the poem?

### Theme
What is the author’s message for the reader? What is the poem saying about the human experience, motivation, or condition? Remember that the theme of any work of literature is stated in a complete sentence.
My mother and I debate:  
we could sell  
the black walnut tree  
to the lumberman,  
and pay off the mortgage.  
Likely some storm anyway  
will churn down its dark boughs,  
smashing the house. We talk  
slowly, two women trying  
in a difficult time to be wise.  
Roots in the cellar drains,  
I say, and she replies  
that the leaves are getting heavier  
every year, and the fruit  
harder to gather away.  
But something brighter than money  
moves in our blood – an edge  
sharp and quick as a trowel  
that wants us to dig and sow.  
So we talk, but we don’t do  
anything. That night I dream  
of my fathers out of Bohemia  
filling the blue fields  
of fresh and generous Ohio  
with leaves and vines and orchards.  
What my mother and I both know  
is that we’d crawl with shame  
in the emptiness we’d made  
in our own and our fathers’ backyard.  
So the black walnut tree  
swings through another year  
of sun and leaping winds,  
of leaves and bounding fruit,  
and, month after month, the whip-crack of the mortgage.

- Mary Oliver  
from *Twelve Moons* (Little Brown & Co., 1979)  
Source of this text: [http://writersalmanac.publicradio.org](http://writersalmanac.publicradio.org)
Worksheet #6B: DIDLS “The Black Walnut Tree” by Mary Oliver

**DIDLS poem analysis method:** diction, images, details, language, and sentence structure

<table>
<thead>
<tr>
<th>Diction</th>
<th>Images</th>
<th>Details</th>
</tr>
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<tbody>
<tr>
<td>The connotation of the word choice. The effect of the poet’s word choice on the reader’s understanding of the poet’s message (scrawny and emaciated vs. svelte and willowy). Consider the following when discussing diction:</td>
<td>Vivid appeals to understanding through the senses. Explore how the poet evokes the reader’s senses:</td>
<td>Facts that are included or omitted, elements and ideas intentionally emphasized or explored by the poet. What details does the author choose to include? What do they imply? What does the author choose to exclude? NOTE: Details are facts. They differ from images in that they don't have a strong sensory appeal.</td>
</tr>
<tr>
<td>- monosyllabic/polysyllabic - colloquial/informal/formal - denotative/connotative - euphonious/cacophonous</td>
<td>- hearing (auditory imagery) - smell (olfactory) - taste (gustatory) - touch (tactile) - vision (visual) - passage of time (temporal)</td>
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</tbody>
</table>
**Language**
Is the poet’s language formal, or colloquial, or clinical, or does he or she throw in dialect or jargon? Why?

Given dozens and dozens of literary devices at any poet’s disposal, for example…

- allusion
- antithesis
- apostrophe
- extended metaphor
- figurative language
- meter or rhythm
- paradox
- repetition
- rhyme
- satire
- suspense
- symbolism

…what does this poet accomplish for the reader by employing such devices?

**Sentence Structure**
How sentence structure (and hence stanza structure) affects the reader’s attitude.

What do you detect in organization of ideas within a sentence, or from stanza to stanza?