

English IV AP Summer Reading

Instructor: Emily Altazin, emily.altazin@parkviewbaptist.com

Welcome to AP Literature and Composition! I applaud you on your decision to undertake what is sure to be both a challenging and rewarding experience. This course is taught as a college-level literature course, and as such, it includes a significant workload, especially with regard to reading outside of class. Be prepared to schedule reading into your nightly study time and to receive frequent writing assignments. These summer assignments are modified from those of national AP teachers, ensuring that you begin on the right foot to score competitively on the exam. We will hit the ground running at the beginning of the year, so it would be best for you to complete the assignments by the first day of class. Don't hesitate to email (even over the summer) with any questions. Happy reading! 😊

The **two** required summer assignments include:

1. Thematic annotations of *The Kite Runner* by Khaled Hosseini
2. Poem annotations and analysis

DUE DATES

1. Thematic Annotations of *The Kite Runner*—**DUE Monday, August 16th**
2. Poem Annotations and TPCASTT Analysis—**DUE Tuesday, August 24th**

ASSIGNMENTS

Poem Annotation/Analysis Instructions

Locate the following poems online:

- “The Author to Her Book” by Anne Bradstreet
- “Thou Blind Man’s Mark” by Sir Phillip Sidney
- “Blackberry-Picking” by Seamus Heaney
- “Ozymandias” by Percy Bysshe Shelley
- Another poem of your choice by a poet who is currently living
 - If you need an idea of where to start, you may choose to search the poems of John Warner Smith (Poet Laureate of Louisiana), Joy Harjo (current Poet Laureate of America), Amanda Gorman (National Youth Poet Laureate), or any other poet, laureate or not, who is currently alive. You can also google or search Twitter for the hashtag #teachlivingpoets for more ideas.

Transcribe, print out, or download **all five** poems in order to annotate them. You will need to annotate a copy of the poem itself **as well as** completing a TPCASTT form (see attached sheet) for each poem.

Resources:

- “How to Read a Poem”—
<https://writing.wisc.edu/handbook/assignments/readingpoetry/#starting>
- An annotated example of Seamus Heaney’s “Digging”—
<https://nijheer.files.wordpress.com/2011/01/diggingannotated0001.jpg>

***Kite Runner* Annotation Instructions:**

You will need to purchase a copy of Khaled Hosseini's *The Kite Runner*, which you will then annotate thematically. In your annotations, you will do three things: highlight, label, and explain. **Make a key for your annotations in the front cover of your book.**

1. **Choose one color of highlighter for each of the following theme ideas.** Anywhere you see things that contribute to these themes, highlight them in the color specified in your key and make a short note in the margin explaining the significance of what you highlighted.
 - Betrayal and redemption/forgiveness
 - The persistence of the past
 - Social class and ethnic tensions
 - The immigrant experience
2. **Underline characterization of the following characters, labeling in the margin with an abbreviation of their names.** Keep a list of traits and the page numbers where you found them separately on a sheet of paper or an index card, which you will tape into your book upon submitting for grading.
 - Amir
 - Hassan
 - Baba
 - Assef
3. Short summaries for every chapter (1-2 sentences, written in the book at the end of the chapter)
4. Mark diction, syntax, figurative language, and point of view with another mark of your choosing (circle, brackets, another color of highlighter, etc.)

All four of these things should be included in your key, and when I grade your book, your key should be clear enough that I can grade your annotations accordingly. If writing your explanations in the margin is too difficult, or if the margins are too small, you may use the Annotation Sheet method or the Post-It Note method, outlined below.

- **Annotation sheet method:**
 - Students who use an annotation sheet still highlight in the book, but instead of writing their annotations in the margins, they number them. Then, they have a sheet of handwritten or typed commentary that are numbered to correspond with the highlighted sections.
- **Post-it note method:**
 - Students who use the post-it note method still highlight in the book. Then they either use full adhesive post-it notes on the directly on the page or they use page markers or tabs at the edge of the pages.

If you have questions or would like to see examples of different types of annotations, please email me! I can clarify more fully if you have questions, and I have lots of examples I can show you, including annotated books from previous students.

TPCASTT Template

Name _____ Title of Poem _____ AP Literature

TPCASTT: Poem Analysis Method: title, paraphrase, connotation, diction, attitude, tone, shift(s), title revisited and theme

Title Before you even think about reading the poetry or trying to analyze it, speculate on what you think the poem *might* be about based upon the title. Often time authors conceal meaning in the title and give clues in the title. Jot down what you think this poem will be about...

Paraphrase Before you begin thinking about meaning or trying to analyze the poem, don't overlook the literal meaning of the poem. One of the biggest problems that students often make in poetry analysis is jumping to conclusions before understanding what is taking place in the poem. When you paraphrase a poem, write in your own words exactly what happens in the poem. Look at the number of sentences in the poem—your paraphrase should have exactly the same number. This technique is especially helpful for poems written in the 17th and 19th centuries. Sometimes your teacher may allow you to *summarize* what happens in the poem. Make sure that you understand the difference between a *paraphrase* and a *summary*.

Connotation Although this term usually refers solely to the emotional overtones of word choice, for this approach the term refers to any and all poetic devices, focusing on how such devices contribute to the meaning, the effect, or both of a poem. You may consider imagery, figures of speech (simile, metaphor, personification, symbolism, etc), diction, point of view, and sound devices (alliteration, onomatopoeia, rhythm, and rhyme). It is not necessary that you identify all the poetic devices within the poem. The ones you do identify should be seen as a way of supporting the conclusions you are going to draw about the poem.

<p>Attitude Having examined the poem's devices and clues closely, you are now ready to explore the multiple attitudes that may be present in the poem. Examination of diction, images, and details suggests the speaker's attitude and contributes to understanding. You may refer to the list of words on <i>Tone</i> that will help you. Remember that usually the tone or attitude cannot be named with a single word. Think <i>complexity</i>.</p>	
<p>Shift Rarely does a poem begin and end the poetic experience in the same place. As is true of most us, the poet's understanding of an experience is a gradual realization, and the poem is a reflection of that understanding or insight. Watch for the following keys to shifts:</p> <ul style="list-style-type: none"> • key words, (but, yet, however, although) • punctuation (dashes, periods, colons, ellipsis) • stanza divisions • changes in line or stanza length or both • irony • changes in sound that may indicate changes in meaning • changes in diction 	
<p>Title revisited Now look at the title again, but this time on an interpretive level. What new insight does the title provide in understanding the poem.</p>	
<p>Theme What is the poem saying about the human experience, motivation, or condition? What subject or subjects does the poem address? What do you learn about those subjects? What idea does the poet want you take away with you concerning these subjects? Remember that the theme of any work of literature is stated in a complete sentence.</p>	