

AP English Summer Assignment

Read *Crime and Punishment* by Fyodor Dostoyevsky carefully and then write thoughtful paragraphs of your own, original, unadulterated thinking that respond to the following ideas (**at least a page, double-spaced word processed for each question**). You must respond to the first four sections, and then you may respond to two of the other four sections. Each response must include **thoughtful, thorough discussions which include specific and apt references/details from the text** to support your thinking. You don't necessarily need to answer every question within each section—these are ideas for you to think about addressing. **Avoid plot summary.**

Also, **create a Dialectical Journal (DJ): One entry for each section of the novel (there are 7 sections, so you will have 7 total DJ entries)**. Choose the passage that you feel is the most important/significant in that section for your entry. **See DJ instructions and example.**

USE NO OUTSIDE SOURCES FOR THIS ASSIGNMENT, print, Internet, or otherwise. I want to see your intelligent thoughts about the novel. Honor your own mind.

The following four topics are required responses.

FIRST RESPONSES

Immediately after finishing the novel, write your reactions to the work as a whole. Try to relate the action or outcome of the story to your own life or to experiences you've had through reading. Did you see yourself or others? Did you learn a lesson? Did you remember something from your past that you had forgotten? What did you learn that you did not already know? How strongly do you respond to the work? With what attitudes do you identify? **Support your thinking with specific references to the text.**

TITLE

What is the significance of the title? Explain when/where the title is referenced (either literally or metaphorically). Why do you think the author chose this as the title? What are some possible implications? Meanings? (This response **may be less than a full page but must be at least a half page**). **Support your thinking with specific references to the text.**

SYMBOLISM

What cultural or universal symbols can you discover in names, objects, places, situations or actions in the work? Why do you believe these elements are symbolic? What abstract ideas do these elements symbolize? Why do you think this? **Discuss at least 3. Support your thinking with specific references to the text.**

THEME

What truths about life, living and human nature do you discover in the work? What view of the world and the people in it does the author want you to understand? How do elements of the novel help you discover these ideas?

What idea seems particularly important in the work? Why do you say this? Is the idea asserted directly, indirectly, dramatically, ironically? What values are embedded in this idea?

What ironies do you find in the work (verbal, situational, cosmic)? How is the irony connected to philosophies of marriage, family, society, politics, religion, or morality? **Discuss at least 2 different themes. Support your thinking with specific references to the text.**

Choose any two of the following topics for the other responses

CHARACTERS

Who is the main character, and what do you learn about this person from his actions and speeches? What do you learn about this character from the speeches and actions of others? What are other ways you learn about this character?

What is the main character's relationship to other characters? Which characters oppose the main character and how do the main character and the opposing characters interact? What is the effect of these interactions?

How does the author use economic, cultural, religious and political conditions? Does the main character adjust and accept these conditions? How do these conditions affect the character's judgment and actions?

For each significant character, what values did each hold, and what purpose did each character have in the book? How did the society of the story influence each character? Why would the author create these particular characters? **Support your thinking with specific references to the text.**

PLOT

What use does the story make of chance and coincidence? Are these occurrences used to initiate, to complicate, or to resolve the story? How improbable are they? How is suspense created in the story? Is the interest confined to "What happens next?" or are larger concerns involved? Can you find examples of mystery? Of dilemma? What use does the story make of surprise? Are the surprises achieved fairly? What purpose do they serve? Is the story told in present tense or past? What might be the significance of present? Of past) **Support your thinking with specific references to the text.**

SETTING

What connections are apparent between locations and characters? Do the locations bring characters together or separate them, facilitate privacy or make intimacy and conversation difficult? For what symbolic purpose does the author give detail, and why might the author leave some descriptions vague or difficult to imagine?

How important to the plot and characters are shapes, colors, times of day, clouds, storms, light and sun, seasons of the year, conditions of vegetation?

How important are sounds, silences, music or other sounds important in the development of character or action?

How does the author use travel, geography as symbols to develop character and/or to contribute to theme development? **Discuss at least 2 key settings. Support your thinking with specific references to the text.**

CONFLICT

Describe the conflicts precisely (**at least 2 main conflicts**). How do the characteristics of the protagonist and antagonist put them in conflict? How does the action develop from the conflict? What problems does the main character face, and how does the main character deal with these problems?

How do the major characters achieve (or not achieve) their major goals? What obstacles do they overcome? What obstacles overcome or alter the characters? How do these accomplishments or obstacles contribute to the meaning of the novel as a whole?

At the end, are the characters successful or unsuccessful, happy or unhappy, satisfied or dissatisfied, changed or unchanged, enlightened or ignorant?

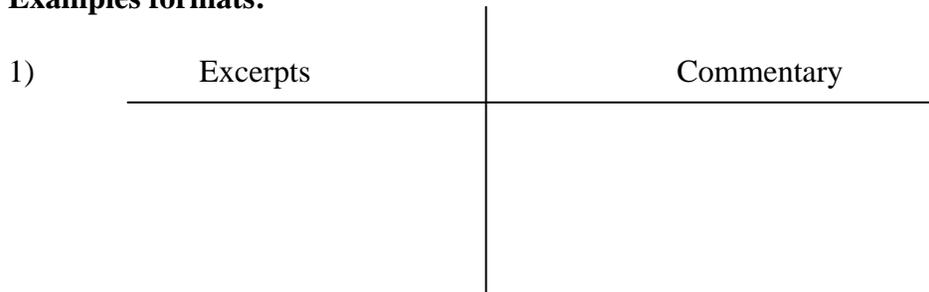
How does the resolution of the major conflict produce these results? **Support your thinking with specific references to the text.**

Writing Dialectical Journal Entries (“DJ”)

The purpose of a DJ is for you to show your thinking about the important ideas contained in a piece of literature. A DJ contains your preliminary ideas about theme ideas in the work and the stylistic elements (i.e. literary devices) the author uses to convey those ideas.

Structure: Contains two main parts: a significant excerpt from the text followed by commentary

Examples formats:



2) Excerpt:

Commentary:

Levels of Responses in a DJ—focus your thinking in levels two and three.

Level One: These are literal and are directly textually explicit. Level one responses can be easily answered from the facts contained in the reading or they merely summarize or paraphrase action. These should never appear in a DJ because careful first reading (and 2nd reading, even better) will reveal the answers. Words whose definitions the reader does not know fall into this level; however, UTD before you ask its meaning in your DJ.

Level Two: These responses are textually implicit, requiring analysis and interpretation of specific parts of the text. Although there is some room for disagreement and discussion among readers about the answers, readers must be able to point to those parts of the text that support their interpretations. These responses are style-driven. Use of language and sentence structures and the “language of literature” (i.e. literary devices) and their connotations will be level two responses. Responses on this level are educated opinions.

Level Three: These responses go one step beyond level two. They include the discussion of a level two response but carry that discussion beyond the specific of the text into the realm of ideas. They make deeper meaning from the text by making suggestions about the author’s purpose for using specific stylistic devices as well as the author’s purpose for writing the work—what the work reveals about the author’s views of the world and the people in it (religious, political, social, economical, cosmological, etc.).

Process/Characteristics of a DJ entry:

Step 1, Selecting Excerpts:

- a. Find a sentence or group of sentences here that use some kind of literary element and that seems to suggest meaning(s) outside the work as a whole, something you feel you can tie to a theme/author's views. Copy the excerpt verbatim.
- b. Identify where in the story this quote is located if it isn't obvious. Page numbers and identify the speaker (note: Page numbers are indicated with a lower case "p" and the number(s)—do not use "pg"; that is a movie rating!).
- c. Be sure to select an equal number of quotations from beginning, middle and ending of text.

Step 2, Commentary:

- a. Identify the example of the use of literary element.
- b. Explain or identify the implied connotations or interpretations of this particular literary element implementation.
- c. Explain how this fits into the story's plot (be careful not to re-tell/paraphrase plot).
- d. Explain how this supports or helps develop one of the story's themes, what this reveals about the author's views/purposes.

Model DJ entries:

Example 1: from John Steinbeck's *Of Mice and Men*

Excerpt

"Curley's wife came around the end of the last stall. She came very quietly, so that Lennie didn't see her. She wore her...mules with the red ostrich feathers." Spoken by narrator- p. 86 (This is where she finds Lennie with his dead puppy. She talks about her lost dreams, lets Lennie stroke her hair and is killed by him.)

Commentary

Red ostrich feathers here are a double symbol. The first part of the symbol is the color red. Red is traditionally a color of sacrifice, of blood. Here, of course, Curley's wife is a sacrifice to Lennie's increasingly destructive inability to control his strength and to George's desire to give him as normal a life as possible. She is the last in a long line of sacrifices of mice, the puppy, the girl's dress in Weed, etc. The second part of the symbol is the ostrich feathers. Ostriches are flightless birds; hence, their feathers do them no good. Curley's wife is like the poor flightless ostrich. She has tried to escape her mother and her dull life by marrying Curley, which didn't turn out to be a particularly positive move on her part, as she is more unhappy now than ever. Her dreams of escaping her lonely life on the ranch have also proved fruitless as her trying to talk with the men to alleviate her loneliness have led her to the fateful conversation with Lennie which ends her life. Curley's wife's attempt to "fly" or run away from her life's problems have gotten her about as far as an ostrich's wings. Curley's wife's dreams of "[making] something of [herself]" and having "nice" things a certainly never came true anymore than did Lennie's and George's dreams of getting a little place of their own. Steinbeck uses

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these red ostrich feathers to show that dreams rarely come true despite the sacrifices that have been made for them. Such failure of dreams can be devastating.

Example 2: from Thomas Hardy's *Tess of the D'Urbervilles*

Excerpt

"She had hoped to be a teacher at the school, but the fates seemed to decide otherwise." Spoken by narrator, p. 40. (This is in the exposition in the description of Tess's family and of Tess specifically).

Commentary

Mythological allusion, helpless man controlled by the "Fates". Since the Fates controlled and determined the mortals' lives simply by chance and whim, this puts Tess in a very vulnerable state. Sympathetic narrator talks about Tess's early dreams, but Tess is in a sadly ironic way, a teacher to the people who read her story. As this is stated at the beginning, it serves to foreshadow some doom for Tess. She is a pawn of the Fates; she is the pawn of her parents, Alec, Angel. Like the rats at the bottom of the rick, Tess is a victim of powers stronger than she. Fate plays a cruel role in lives of just about every character. "Hope," or its demise really, is one of the saddest parts of this book. All Tess's hopes get shattered. Hardy does not seem to see any hope in the human condition. Is hope foolish? Vain? Hardy seems to be commenting on the cruel forces that conspire against humans, especially women (since Tess is the tragic heroine here); he is distressed at the unfair treatment of women by many powers of society—men, the church, the social disparities.

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To Prospective AP English Students,

As the year winds down, I am gearing up for summer AP preparation. I want you to prepare, too. For your success on the AP test and for your success in college English classes, you need to be ready on the first day of school next year. To that end I want you to complete the following assignments:

1. Procure a copy of Fyodor Dostoevsky's *Crime and Punishment* to read. Having your own copy makes doing the assignment much easier. After reading the novel, take time to write thoughtful responses to the questions on the sheet attached and complete a DJ with 7 entries. **Directions are attached. You will have a 50-point comprehension test on the novel the first day of school. No re-testing.**
* * * **Bring your copy of the novel to the first day of class.** * * *
2. Make your own dictionary of allusions. The directions are on another sheet. This is a tool you will use all year long, and it is likely to get more involved. Have fun and learn all sorts of new things.

All written assignments (your novel responses, DJ and dictionary of allusions) will be collected for bonus points on the first day of school, but all work will still be worth full credit on the following Monday. Show your commitment to excellent learning (and grades too). Be ready.

I urge you to open your heart and mind to the challenge which lies ahead. The goal is your success on the AP test in May and preparation for your future college courses. One of the keys to success in AP is enjoying the reading we do. Enjoy the reading and have fun.

I will be checking my school email periodically this summer, so if you have questions, feel free to contact me. I'll respond as soon as I can. My email is: eeboggs@guhsdaz.org.

See you around,

Mrs. Boggs

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Allusions to mythology, the Bible and other ancient stories are common in good literature. To help you better understand the allusions, you will make your own dictionary of allusions. Get a pack of 100 index cards, either 3x5 or 5x7 depending on the size of your handwriting (or you may word process your information and then cut and paste onto the card), and find the **origin (i.e. the “story”/background of the allusion and implied meanings** of the following allusions. Make these look like flashcards with **the term or name on one side and the origin and implied meanings on the other side**. The lists below are far from complete; these are just some of the allusions you will encounter in the literature we read this year.

You will definitely need to use outside sources for this assignment. Many good sources are available in print, Internet, and otherwise. Please keep and make a list of “References” you use for this part. Word process this using correct MLA format (see the GUHSD district gray booklet you received this year). Read the stories/origins, but **do not copy verbatim (i.e. don’t plagiarize)**. Put your paraphrasing skills to use and write accurate, complete paraphrases of the information. The interpretation part (“implied meanings”) **must** be your own thinking (see example). For this part, ask yourself, “What abstract ideas does this allusion connote, suggest, imply” (if a character was said to be a modern-day Achilles or if a setting is described as Edenic)? **This part must be at least 2-3 sentences in length.**

Classical Allusions (31 total)

Achilles’ heel
After him like a Fury
An apple of discord
Bacchanalia (Bacchus)
Between a rock and a hard place. (Scylla and Charybdis)
Beware of Greeks bearing gifts (Trojan horse)
Built like Adonis
Calling upon the Muse
Centaur (generally) and Achilles’ tutor (specifically)
Cyclopean (the Cyclops, esp. Polyphemus)
Face that launched 1,000 ships (Helen)
Jason and the Golden fleece
Herculean task
Homeric tale (epic hero)
Hydra-headed evils
Icarian adventure (Icarus)
Lotus-eater
Midas touch
Minotaur’s maze
Narcissistic
Nike shoes
Oedipal complex (Oedipus Rex)
On the shoulders of Atlas
Promethean accomplishment
Rising of the Phoenix
Siren song
Task of Sisyphus
Thread of life (Fates)
To mount Pegasus (Bellerophon)

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Classical Allusion continued

To open Pandora's box

Unable/Able to bend Odysseus' bow (from *The Odyssey*)

Biblical Allusions (20 total)

Adam's rib

Apocalypse (and the 4 horsemen of the)

Armageddon

Bricks without straw

Cain and Abel (and the mark of Cain)

Coat of many colors (Joseph)

Crossing the Red Sea

Daniel and the lion's den

David and Goliath

Eye for an eye

The Fall (Adam and Eve's)

Garden of Eden (and the Tree of Knowledge—before The Fall)

Jonah and the whale

Lucifer and his fall

Noah, the Ark, and the flood

Patience of Job

Rising of Lazarus

Samson and Delilah

“See through a glass darkly”

(see King James version, I Corinthians 13:12)

“whited sepulchre” (see Matthew, 23: 27-32)

Miscellaneous Allusions (7 total)

Mephistopheles (from Faust)

The Grail Quest (from Arthurian legends)

Camelot

Galahad

Lancelot

Mordred

Merlin

Example:

FRONT OF CARD:

LADY ELAINE

BACK OF CARD:

Story/Origin: From Arthurian legend, Lady Elaine, also known as the Lady of Shalot or the Lady of Corbenic, was in love with Lancelot, Arthur's champion knight who was considered a pure and noble man. When Lancelot arrived in disguise to compete in a tournament in Shalot, she falls deeply in love with him and begins a relationship with him. She gives to him a piece of her sleeve to carry with him in battle. In other accounts she disguises herself as Guenevere and seduces him. She becomes pregnant with Galahad, Lancelot's illegitimate son. When she learns about Lancelot's affair and true passion for Queen Guenevere, King Arthur's wife, Lady Elaine dies of grief. Her son, Galahad, goes on to become a Knight of the Round Table and ends up obtaining the Holy Grail—only one of two to do this (Percival was the other). Upon her death, King Arthur brought her body to Camelot.

Implied Meanings: A "Lady Elaine" would symbolize a paradoxical creature. Depending on the use, she could either represent the betrayal of innocence or intentional deception/manipulation. Also implied is the theme of unrequited love and its tragic effects as well as the reality of human weakness—even for the purest Knight in the world. However, from this paradox is born the purest form of humanity—purity born from sin.

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May 19, 2010

Dear Parents,

Your child has enrolled in the Advanced Placement English class—a course taught at the college level. This course is part of a national program sponsored by the National College Board and is different in many ways from the other senior English class. At the end of the course our school district will pay for the student to take a national test the grade of which may enable your child to eliminate one semester of English in college, to receive commensurate college credit or to qualify for honors placement depending on individual college entrance requirements. Dual enrollment for credit in freshman college English (English 101 and 102) will also be offered through this course through Gateway Community College. More information will be provided at the start of the school year regarding placement tests, registration and tuition amounts.

By enrolling in this challenging class, your child has expressed a willingness to make a mature, year-long commitment. Through extensive reading, intensive study, analytical discussion and writing, your child will learn a process of thinking that can be carried over into other fields of study.

First I must explain about the literature we will be reading. Classics of world literature deal with adult themes, and I would like to assume that with the maturity of the students and with the parents' permission, we will be able to study works representative of the literary ideas and styles tested on the AP exam. In no work we study will sex, violence, profanity or any possibly objectionable element be sensationalized. In fact, classics tend to imply rather than dwell on these elements and only toward the purpose of exposing the authors' philosophies. We study works which will not only aid in preparation for the AP test, but which will also help the young person learn to be a thinking adult.

Our class talk will often be on mature themes including sexual relationships, religious views, moral codes, and other potentially sensitive topics. Let me assure you that I will act as a facilitator of these discussions, and I will do my best to present all views in an open and non-judgmental environment.

As this course is demanding and geared to challenge the most gifted students, I would like to discuss the right to dismiss any student who cannot successfully maintain the requirements. I tell students that when they have a valid reason for not doing an assignment on time, they may be granted an extension. However, if for any reason, a student is consistently unable or unwilling to work at the pace of the class, I reserve the right to place that student in a course where he/she will be successful. If you feel that other commitments, other difficult courses, jobs or any other activity should take priority, please be fair to your child and to the AP students, and encourage him/her to change the class registration now to another senior English class. High performance standards must be maintained.

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I appreciate your time. Please also note that I give a summer reading and writing assignment that the pre-registered students should have already picked up. It is the student's responsibility to complete the assignment. Thank you in advance for checking on the progress of the summer assignment. Also please have your child return the attached signature sheet to school on our opening day.

If you have any comments, please contact me: eeboggs@guhsdaz.org. I look forward to the students and to the teaching next year.

Sincerely,

Elaine Boggs
AP English Instructor
623-915-8500, ext. 7760