



SMITHTOWN

CENTRAL SCHOOL DISTRICT

AP Literature Summer Assignment 2023-2024

Required Reading Texts:

- One fictional text of your choice listed on the next page from a list of titles. This is a list of commonly cited books on the AP Literature Exam free response prompt.
- Five poems:
 1. "The Grave of Keats"- Oscar Wilde
 2. "The Waking" - Theodore Roethke
 3. "When I Have Fears That I May Cease To Be"- John Keats
 4. "Constantly Risking Absurdity (#15)"- Lawrence Ferlinghetti
 5. "Facing It"- Yusef Komunyakaa

Reading Requirements:

- Reading Requirements:
Read and annotate ALL of the works using the annotation guide on the last page. You may use Post-its or write in the book itself if you purchased it.

Writing Requirements:

- Prose (NOVEL)-Reflection (minimum of 500 words) on the book you choose.
 - One paragraph review of how you felt about the book.
 - One paragraph describing what topic you would choose and why if you were to write a full literary analysis essay on your choice (do not write the actual essay)
 - Any other information you found valuable from the experience.
 - Mention specific details-must be able to determine that you actually read the book
- Poetry-Select one of the three poems to use for this essay (POETRY). Literary Analysis (minimum of 750 words)
 - Using ONE of the poems, analyze how the use of poetic devices develop the subject of the poem.
 - Contains a strong thesis that clearly defines the subject of analysis.
 - Contains direct evidence from the poem itself.
 - Makes a strong argument defending your thesis.
 - Standard MLA format.

Prose Reading Choices

If you would like to borrow a book, titles can be obtained from the Smithtown Public Library or titles with an asterisk are available at Smithtown High School West English Department Office (631-382-3036) through Friday, July 14th 8:00 a.m.- 1:00 p.m.

1. *Invisible Man* by Ralph Ellison
2. *Crime and Punishment* by Fyodor Dostoyevsky
3. *Jane Eyre* by Charlotte Bronte
4. *Moby Dick* by Herman Melville
5. *Catch-22* by Joseph Heller *
6. *Beloved* by Toni Morrison
7. *The Color Purple* by Alice Walker *
8. *Light in August* by William Faulkner
9. *Native Son* by Richard Wright
10. *Song of Solomon* by Toni Morrison
11. *Anna Karenina* by Leo Tolstoy
12. *Jude the Obscure* by Thomas Hardy
13. *A Passage to India* by E. M. Forster
14. *Portrait of a Lady* by Henry James
15. *All the Pretty Horses* by Cormac McCarthy
16. *The Grapes of Wrath* by John Steinbeck
17. *The Jungle* by Upton Sinclair
18. *Madame Bovary* by Gustave Flaubert
19. *Pride and Prejudice* by Jane Austen *
20. *Sula* by Toni Morrison
21. *Tess of the D'Urbervilles* by Thomas Hardy
22. *Cry, The Beloved Country* by Alan Paton
23. *Lord Jim* by Joseph Conrad
24. *The Mayor of Casterbridge* by Thomas Hardy
25. *The Sound and the Fury* by William Faulkner
26. *The Sun Also Rises* by Ernest Hemingway
27. *Age of Innocence* by Edith Wharton
28. *Gulliver's Travels* by Jonathan Swift
29. *Moll Flanders* by Daniel Defoe
30. *Mrs. Dalloway* by Virginia Woolf
31. *Obasan* by Joy Kogawa
32. *Bleak House* by Charles Dickens
33. *Go Tell It on the Mountain* by James Baldwin
34. *Sister Carrie* by Theodore Dreiser
35. *Wise Blood* by Flannery O'Connor
35. *Atonement* by Ian McEwan
37. *In Cold Blood* by Truman Capote *
38. *Pride and Prejudice* by Jane Austen *
39. *Snow Falling Cedars* by David Guterson *
40. *One Flew over the Cuckoo's Nest* by Ken Kesey *

Annotations Requirements

A+ to A - The text is thoroughly and thoughtfully highlighted with many margin, response, and device notes. The annotations demonstrate that the student has carefully read and considered the text and its meaning. In addition, these annotations serve not only as an outline and show thoughtful understanding of literary and rhetorical devices, but also show that the student is having a dialogue with the text. Consistently excellent, no missing sections, both highlighted (underlined) AND annotated.

A- to B+- The text is thoroughly and thoughtfully highlighted with fewer margin, response, and device notes. The annotations demonstrate that the student has carefully read the text and has thought about its meaning. In addition, these annotations serve not only as an outline and show an understanding of literary and rhetorical devices, but also show that the student is having some dialogue with the text. Inconsistent at times, more highlights than notes, more notes than highlights, light missing sections.

B to B- - The text is highlighted with many margin, response, and device notes. The annotations demonstrate that the student has read and considered the text and its meaning. The annotations serve as an outline and show a basic understanding of literary and rhetorical devices. The annotations show the student is having minimal dialogue with the text. Inconsistent, larger areas missing or just highlighted (painted),"ran out of steam."

C+to C- - The text is highlighted. There are virtually no notes; therefore, it is impossible to determine how thoroughly the student has read and considered the text. Very inconsistent, larger sections missing notes, all "reaction" notes with no explanations, incomplete.

D - The text is only highlighted and/or only minimal notes are shown. Parts of the text are unmarked or there are so few notations overall that the text may not have been read completely. Large areas or entire sections unmarked. Meaningless notes.

F - The text is handed in but unmarked. Little marked, no notes, few pages

Summer Reading Poems

The Grave of Keats
Oscar Wilde - 1854-1900

Rid of the world's injustice, and his pain,
He rests at last beneath God's veil of blue:
Taken from life when life and love were new
The youngest of the martyrs here is lain,
Fair as Sebastian, and as early slain.
No cypress shades his grave, no funeral yew,
But gentle violets weeping with the dew
Weave on his bones an ever-blossoming chain.
O proudest heart that broke for misery!
O sweetest lips since those of Mitylene!
O poet-painter of our English Land!
Thy name was writ in water—it shall stand:
And tears like mine will keep thy memory green,
As Isabella did her Basil-tree.

Source: Poets.org: <https://poets.org/poem/grave-keats>

The Waking

Theodore Roethke - 1908-1963

I wake to sleep, and take my waking slow.
I feel my fate in what I cannot fear.
I learn by going where I have to go.

We think by feeling. What is there to know?
I hear my being dance from ear to ear.
I wake to sleep, and take my waking slow.

Of those so close beside me, which are you?
God bless the Ground! I shall walk softly there,
And learn by going where I have to go.

Light takes the Tree; but who can tell us how?
The lowly worm climbs up a winding stair;
I wake to sleep, and take my waking slow.

Great Nature has another thing to do
To you and me; so take the lively air,
And, lovely, learn by going where to go.

This shaking keeps me steady. I should know.
What falls away is always. And is near.
I wake to sleep, and take my waking slow.
I learn by going where I have to go.

Source: Poetry Foundation: <https://www.poetryfoundation.org/poems/43333/the-waking-56d2220f25315>

When I have Fears That I May Cease to Be
John Keats - 1795-1821

When I have fears that I may cease to be
 Before my pen has gleaned my teeming brain,
Before high-pilèd books, in character,
 Hold like rich garners the full ripened grain;
When I behold, upon the night's starred face,
 Huge cloudy symbols of a high romance,
And think that I may never live to trace
 Their shadows with the magic hand of chance;
And when I feel, fair creature of an hour,
 That I shall never look upon thee more,
Never have relish in the faery power
 Of unreflecting love—then on the shore
Of the wide world I stand alone, and think
Till love and fame to nothingness do sink.

Source: Poetry Foundation: <https://www.poetryfoundation.org/poems/44488/when-i-have-fears-that-i-may-cease-to-be>

Constantly Risking Absurdity (#15)

Lawrence Ferlinghetti - 1919-2021

Constantly risking absurdity
and death
whenever he performs
above the heads
of his audience
the poet like an acrobat
climbs on rime
to a high wire of his own making
and balancing on eyebeams
above a sea of faces
paces his way
to the other side of day
performing entrechats
and sleight-of-foot tricks
and other high theatrics
and all without mistaking
any thing
for what it may not be
For he's the super realist
who must perforce perceive
taut truth
before the taking of each stance or step
in his supposed advance
toward that still higher perch
where Beauty stands and waits
with gravity
to start her death-defying leap
And he
a little charleychaplin man
who may or may not catch
her fair eternal form
spreadeagled in the empty air
of existence

Source: Poetry Foundation: <https://www.poetryfoundation.org/poems/52319/constantly-risking-absurdity-15>

Facing It

Yusef Komunyakaa - 1947- Present

My black face fades,
hiding inside the black granite.
I said I wouldn't
dammit: No tears.
I'm stone. I'm flesh.
My clouded reflection eyes me
like a bird of prey, the profile of night
slanted against morning. I turn
this way—the stone lets me go.
I turn that way—I'm inside
the Vietnam Veterans Memorial
again, depending on the light
to make a difference.
I go down the 58,022 names,
half-expecting to find
my own in letters like smoke.
I touch the name Andrew Johnson;
I see the booby trap's white flash.
Names shimmer on a woman's blouse
but when she walks away
the names stay on the wall.
Brushstrokes flash, a red bird's
wings cutting across my stare.
The sky. A plane in the sky.
A white vet's image floats
closer to me, then his pale eyes
look through mine. I'm a window.
He's lost his right arm
inside the stone. In the black mirror
a woman's trying to erase names:
No, she's brushing a boy's hair.

Source: Poetry Foundation: <https://www.poetryfoundation.org/poems/47867/facing-it>