AP English IV

Literature and Composition

Summer 2022 Packet

Crime and Punishment by Fyodor Dostoevsky

And

Invisible Man by Ralph Ellison

Mrs. Kromidas

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Required: Edgar V. Roberts & Robert Zweig *Literature An Introduction to Reading and Writing*, second edition.2012

AP ENGLISH LITERATURE AND COMPOSITION
SUMMER ASSIGNMENT

AP English Literature and Composition trains students to read carefully, think critically, and write clearly. According to the College Board, "The AP English Literature and Composition course is designed to engage students in the careful reading and critical analysis of imaginative literature. Through the close reading of selected texts, students can deepen their understanding of the ways writers use language to provide both meaning and pleasure for their readers. As they read, students should consider a work's structure, style, and themes, as well as such smaller-scale elements as the use of figurative language, imagery, symbolism, and tone.

They should read deliberately and thoroughly, taking time to understand a work's complexity, to absorb its richness of meaning, and to analyze how that meaning is embodied in literary form. In addition to considering a work's literary artistry, students should consider the social and historical values it reflects and embodies. Careful attention to both textual detail and historical content should provide a foundation for interpretation, whatever critical perspectives are brought to bear on the literary works studied."

WELCOME!

Welcome to AP English Literature and Composition! Over the course of this summer, as preparation for a year brimming with reading and analysis, you will be reading, annotating, and completing assignments on *Crime and Punishment* by Fyodor Dostoevsky and *Invisible Man* by Ralph Ellison. You are welcome to use electronic or hard copy versions of these books, but in order to effectively annotate as you read, it is recommended that you use hard copies of books throughout the year.

If at any point during the summer you have questions regarding your assignments, please contact me at my SPCHS email account. If you lose this packet, you will need to come to school during the summer to pick up a new one.

Please do not leave your summer work to the last minute. As a college-level course, AP English Literature and Composition requires a great deal of reading, analysis, and writing, so procrastination will severely deter you from success. Adopt good habits now, and the rest of the year will run much more smoothly.

Your assignments are as follows:

1. Complete the diagnostic multiple-choice test. I recommend that you complete this in one sitting.
2. Read and annotate both *Crime and Punishment* and *Invisible Man*. This is approximately **1000 pages of reading,** so do please plan ahead. See below for detailed tips on effectively annotating texts as you read. The number and types of annotations will vary amongst students, chapters, and texts, but your annotations should be thorough, detailed, and deep—superficial notes will only get you so far! These annotations will be useful for comprehension, class discussions, and essay writing. The annotation process you complete in this summer work will be performed repeatedly throughout the course.
3. For *Crime and Punishment,* you will be composing an analytical essay that engages with the novel. Full details for the assignment are below. You will also have a Socratic seminar (3 required comments) on the novel during the first full week of school (Date TBD).
4. For *Invisible Man*, you will be completing a reader response journal that will facilitate your understanding of the novel. Full details for the assignment are below. You will also have a seminar (3 required comments) on the novel on the second full week of school (Date TBD).
5. **All assignments will be due to Turnitin.com on the , 8th. Of September 2021. You should also bring physical copies of all work to class.**

Good luck!

ANNOTATION GUIDE

Before you read, you should complete the following:

- Research the author. When did he/she live? What are some common aspects of his/her writing?
- Research the historical context. What was the political, economic, religious, literary, and social climate of the time and place in which the text was written?

As you read, you should note the following in the text:

- Notable words, phrases, sentences
- Compose questions, comments, connections, and reactions in the margins
    - Ask questions about things you don't understand
    - Comment on interesting word choice, imagery, characterization, literary devices
    - Connect portions of the text in which patterns occur
    - Comment on developing conflicts, themes, and symbols
    - Agree or disagree with something. You are by no means required to agree with everything that happens in a work. Question it!
    - Make associations and connections to the text: text-to-self (random associations to aspects of your own life or experiences), intertextual (draw connections to other texts in which similar plot points, issues, etc. occur), text-to-world (determine how the book connects to the context in which it was written)
- Define words with which you are unfamiliar. This will be a consistent process throughout the year.

After you read:

- Develop insights or ideas about the text as a whole
- Determine author's purpose
- Continue to make connections
- If possible, read critical analysis of the text

Whenever possible, these annotations should appear either within the text (especially if a hard copy), or in a set location for all notes for the course. This will be enormously helpful later in the year when you prepare for your AP exam.

CRIME AND PUNISHMENT ESSAY

Crime and Punishment is a challenging text partly due to the Russian names and culture. Please see the following pages for more information on the characters. Allow plenty of time to read and reflect on events and ideas in the novel. While you read, you may want to take notes in the margins (if you own the novel), underline, highlight, and note page numbers and passages of significance. It is also helpful (and recommended) to write chapter and section summaries and keep a journal about the following topics:

- Significance of the title
- Effect created by the opening pages and events
- Major characters
    - What values does each have or represent
    - What purpose does each play
- Motifs
    - The dreams
        - How do they move the story along?
        - What do they symbolize
    - Being on bridges and turning corners
    - What happens inside/outside
    - Blood
    - Yellow
    - Water
    - Stairs
    - Drunkenness
- Themes:
    - Decision and indecision
    - Shifting emotions and feelings
    - What it is to be a man, human being, or citizen
    - The causes of good and bad actions
    - Redemption and suffering
    - Crime and punishment (shocking, I know)
    - The boundary between god and evil
    - Alienation
- The Epilogue – Is the ending satisfactory? Why or why not?
- How do setting, society, and philosophy make the work interesting and influential?

Consider the following questions/ideas as well:

- UH Professor David Mikics says, "When we read *Crime and Punishment*, we sympathize against our will with the murderer Raskolnikov." What does a novelist -- or any storyteller -- have to do to get a reader to feel anything against his will? How does Dostoevsky accomplish this in *C&P*?
- Here's another way of thinking about the first question: Discuss Dostoevsky's attitude towards his characters - what personality traits he admires and which characteristics he abhors - and how this attitude influences how the reader perceives them.
- What does Raskolnikov want from Sonya, Porfiry, Svidrigailov -- that is, what does he lack psychologically that each is able to fulfill for him? And why are they interested in him?
- Raskolnikov's personal schism, reflecting part extreme rationalism and the other extreme emotionalism, one indolent, cruel and disturbed, and one kind, sensitive and emotional. Does this reflect more than just a single character's personality? Is it reflective of something larger?
- Women saving men. A repeating theme throughout the novel, from Sonja to Dunya, women make sacrifices for the men they love or the family they love.
- Freedom vs. slavery. What enslaves these characters? Is freedom possible, or even desirable? What kind of freedom?
- Illness, decay and disease. Both Katerina Marmeladov and Raskolnikov suffer from physical and mental disease.

- The role of love. Raskolnikov is unable to love himself, and from that, others. Why is this missing in his mental make-up? Its significance?
- Psychology of crime. How different is Raskolnikov from other "normal" people? How does he distinguish himself from other people? Does this contribute to this crime? How?
- Egoism and the "Napoleonic complex." Raskolnikov convinces himself that his crime cannot be judged with the same moral code that applies to mere mortals.
- Pride as the Original Sin. Raskolnikov's arrogance undermines his very self.

After reading and annotating *Crime and Punishment*, you should choose **one** of the following essay topics from which to develop a formal essay. The essay is an individually written formal assessment to be completed only after you have finished the novel.

Your essay should adhere to the following standards:

- Maintain third-person perspective
- Be written in present tense
- Use formal, specific academic language
- Include a clever and relevant title that ties into your essay
- Include the author's complete name and the title in your introduction
- End your introduction with a specific and clear thesis statement
- Have a clear topic sentence at the beginning of each paragraph
- Use strong transitions between paragraphs and ideas (not just first, second, lastly)
- No contractions
- Show deep insight and critical analysis
- Include a minimum of three specific pieces of evidence (quotations from novel) in each paragraph to support claims
- Follow MLA format in all aspects
- Correctly incorporate and explain all quotes, and connect all points back to your thesis
- Be a minimum of **1000 words, not including Works Cited**

As previously stated, your final essay will be due to Turnitin.com on 4 September 2019. Essays will be graded according to the official AP free response rubric (see below).

Please address one of the following prompts. Ensure that your essay expertly addresses all points in the prompt, not just some.

1. According to critic Northrop Frye, "Tragic heroes are so much the highest points in their human landscape that they seem the inevitable conductors of the power about them, great trees more likely to be struck by lightning than a clump of grass. Conductors may of course be instruments as well as victims of the divine lightning." Discuss how a tragic figure from the novel functions as an instrument of the suffering of others. Compose an essay in which you explain how the suffering brought upon others by that figure contributes to the tragic vision of the novel as a whole.
2. One of the strongest human drives seems to be a desire for power. Write an essay in which you discuss how a character from *Crime and Punishment* struggles to free himself or herself from the power of others or seeks to gain power over others. Be sure to demonstrate in your essay how the author uses this power struggle to enhance the meaning of the work as a whole.
3. In a novel by William Styron, a father tells his son that life "is a search for justice." Choose a character from a novel or play who responds in some significant way to justice or injustice. Then write a well-developed essay in which you analyze the character's understanding of justice, the degree to which the character's search for justice is successful, and the significance of this search for the work as a whole.
4. Some of the most significant events in a novel are mental or psychological; for example, the awakenings, discoveries, changes in consciousness. In a well-organized essay, describe how the

author manages to give these internal events the sense of excitement, suspense and climax usually associated with external action.

5. A confidant is a character, often a friend or relative of the protagonist, whose role is to be present when the protagonist needs a sympathetic listener. Frequently the result is, as Henry James remarked, that the confidant can be as much "the reader's friend as the protagonist's." However, the author sometimes uses this character for other purposes as well. Choose a confidant and write an essay in which you discuss the various ways this character functions in the work.
6. The British novelist Fay Weldon offers this observation about happy endings: "The writers, I do believe, who get the best and most lasting response from readers are the writers who offer a happy ending through moral development. By a happy ending, I do not mean mere fortunate events – a marriage or a last-minute rescue from death – but some kind of spiritual assessment or moral reconciliation, even with the self, even at death." In a well-written essay, identify the "spiritual reassessment or moral reconciliation" evident in the ending and explain its significance to the work as a whole.
7. Many works of literature contain a character who intentionally deceives others. The character's dishonesty may be intended to help or to hurt. Such a character, for example, may choose to mislead others for personal safety, to spare someone's feelings or to carry out a crime. Analyze the motives for that character's deception and discuss how the deception contributes to the meaning of the work as a whole.

The Characters

The middle names of male characters end in "vitch" and of female characters if "ovna." This ending simply means "son of" or "daughter of" the father whose first name is converted into their middle names. Rodion and Avdotya's father was Roman Raskolnikov. Thus, their names are Rodion Romanovitch and Avdotya Romanovna.

Significant roots of characters' names:
Raskolnikov: *raskol* = schism or split
Razumikhim: *razum* = reason or good sense
Lebeyatnikov: *lebezit* = to fawn on someone or ingratiate oneself
Marmeladov: *marmelad* = jam, jelly; spineless
Sonya: *Sofya* is Greek for wisdom

Note: The Russian word for "crime" is *prestuplenie,* from pre (across, trans) and stuplenie (a stepping) so that it is similar etymologically to the English "transgression." The root meaning of "stepping across" some barrier, is both essential and analogous to the criminal, are played on in the text.

Rodion (Rodya) Romanovitch Raskolnikov – The protagonist. He is extremely proud, introspective and moody; he is generous and responsive to the misery about him. He is also a cold-blooded theoretician of murder.
Avdoyta Romanovna Raskolnikov (Dounia, Dunia, Dunya) – Raskolnikov's proud and beautiful sister.
Pulcheria Alexandrovna Raskolnikov – Mother of Raskolnikov and Dounia. Well-meaning and genteel.
Sonia Semyonovna Marmeladov (Sonya, Sofya) – Eighteen-year-old daughter of Marmeladov by his first marriage. She has become a prostitute in order to support her family, but her kindness and religious devotion have not been corrupted.
Katerine Ivanovna Marmeladov – Marmeladov's second wife, thirty years of age. She is educated and genteel, but ridden with hard work, poverty, betrayal and consumption. Her brave efforts to maintain Sonia and the other three children are destroyed time and time again by her husband's alcoholism.
Semyon Zharavitch Marmeladov – Once a government clerk, in now an impoverished drunkard. He is not depraved and maintains a religious faith.
Dmitir Prokofitch Razumikin – Friend of Raskolnikov, cheerful, energetic and undaunted by hardship.
Pyotr (Peter) Petrovich Luzhin – A successful lawyer, and Dounia's fiancé until she realizes that he is a pompous, miserly, mendacious and wicked man.
Nastasya or Natasha – A servant and cook in Raskolnikov's rooming house.
Arkady Ivanovitch Svidrigailov – A rake and libertine, yet capable of kindness and generosity. He is cynical, jaded, and without faith. He is infatuated with Dounia. He is, more importantly, Raskolnikov's alter ego.
Marfa (Martha) Petrovna – Svidrigailov's wife. She introduces Luzhin to Dounia.
Porfiry Petrovitch – The chief of the criminal investigation. He haunts Raskolnikov with his psychological methods of investigation. He is in every way Raskolnikov's match, but is more concerned with saving Raskolnikov than with punishing him.
Alexander Grigorievitch Zametov – Head of the police office; one of the first to suspect Raskolnikov of murder.
Ilya Petrovich – The "explosive" lieutenant with whom Raskolnikov quarrels at the police office.
Lizaveta and Alyona Ivanovna – These are the murder victims. Alyona, the pawnbroker, is an old woman. Lizaveta is thirty-five, and good-natured. Only Sonya who would read the Bible to her treated her kindly.
Nikolay and Dmiti – The two house painters suspected of the murder.
Andrey Semyonovitch Lebezianikov – The government clerk who speaks for the progressive ideas of Dostoyevsky's day. He believed in free love, the equality of women, and a communal society.
Zosimov – The young doctor, especially interested in mental cases. He is not particularly brilliant, but he is a dedicated doctor and a good friend of Razumikin.

Russians address each other by first name and patronymic (father's first name and suffix). When they are related or intimately acquainted, they use shorter forms or nicknames.

INVISIBLE MAN ACTIVE READING RESPONSE JOURNAL

As you read and annotate *Invisible Man,* you will be required to complete reader response journals that will demonstrate your comprehension of the text as well as your ability to engage with and analyze the text.

Your reader response journal will involve 3 parts.

Part One: Identification of Literary Elements

Your reader response journal should include 15 "entries," each of which will discuss **one** element of literature as present in *Invisible Man*. Include as many examples as you can for each, as they will fuel some of our discussion of the novel when we return in the fall.

The following 12 literary terms are required "entries." The other 3 are up to you to determine!

1. Tone/Shifts – the writer's attitude toward the topic; identify the writer's tone and any shifts in tone that occur; words that describe an author's tone might include critical, angry, sympathetic, caustic, sarcastic, satirical, etc.
2. Style – anything a writer does which distinguishes him or her from other writers; identify elements of the writer's style of writing, what makes him or her unique
3. Theme – the main idea or message of a literary work; state a theme for the work using a complete, general statement
4. Setting – the time and place of the story's action; identify the place and time of the action, note any shifts in setting as well
5. Writer's Intention – what the writer intended to convey to the reader; identify the writer's purpose
6. Conflict(s) – a struggle between two opposing forces; identify ALL conflicts including internal (man vs. himself) and external (man vs. man, man vs. society, man vs. nature)
7. Point of View/Shifts – the vantage point from which the story is told; identify the point of view of the work, first person, third person, and any shifts in point of view
8. Mood/Shifts – the feeling or atmosphere that the work gives off; identify the atmosphere or mood of the work, including any shifts in mood
9. Characterization Methods – the method a writer uses to familiarize the reader with the characters in a work; identify the methods of characterization the writer uses, including behavior, speech, physical description, thoughts and feelings, thoughts and feelings of other characters toward the main character PLEASE NOTE: These 3 terms DO NOT require definitions.
10. Personal Connections – identify how the reading relates to your prior experience
11. Personal Response – identify your reactions to the reading AS YOU READ
12. Title's Significance – identify how the title relates to the work…consider foreshadowing, if applicable
13. Literary Technique of your choice
14. Literary Technique of your choice
15. Literary Technique of your choice

For each of the above entries (except personal responses, connections, and title's significance), you must do the following:

1. Define the term. For example, tone is the writer's attitude toward the topic. Use the definitions listed above. Please do not define the term in your own words.
2. Provide evidence (an example) from the reading. Include excerpts in quotation marks with correct citations.
3. [Briefly] discuss the implications of the use of this technique. How does it affect the reading? What is the impact of its use? This is the analysis of the text.

AP English Literature
Essay Scoring Rubric

GENERAL DIRECTIONS: The score you assign should reflect your judgment of the quality of the essay as a whole. Reward writers for what they do well. The score for an exceptionally well-written essay may be raised by one point from the score otherwise appropriate. In no case may a poorly written essay be scored higher than a 3.

College Board Score	Grade	Explanation
9-8	97/93	These well-written essays clearly demonstrate an understanding of the topic and have chosen an appropriate work of literature and appropriate element(s) (character, theme, tone, plot device, etc.) within that work. They address the topic convincingly with apt references. Superior papers will be specific in their references, cogent in their explications, and free of plot summary that is not relevant to the topic. These essays need not be without flaw, but they must demonstrate the writer's ability to discuss a literary work with insight and understanding and to control a wide range of the elements of effective composition.
7-6	87/83	These essays also choose a suitable work of literature and analyze the appropriate elements. These papers, however, are less thorough, less perceptive or less specific than 9-8 papers. Though they are not as convincing in their discussion, these essays are generally well-written; however, they have less maturity and control than the top papers. They demonstrate the writer's ability to analyze a literary work, but they reveal a less sophisticated analysis and less consistent command of the elements of effective writing than essays scored in the 9-8 range.
5	75	Superficiality characterizes these essays. They choose an appropriate element from a suitable work, but the explanation is vague or over-simplified. The discussion may be pedestrian, mechanical, or inadequately related to the topic. Typically, these essays reveal simplistic thinking and/or immature writing. They usually demonstrate inconsistent control over the elements of college-level composition and are not as well conceived, organized, or developed as the upper-half papers; the writing, however, is sufficient to convey the writer's ideas.
4-3	68/58	These lower-half papers may not have chosen an appropriate element or suitable text, or they may have failed to address the topic. Their analysis may be unpersuasive, perfunctory, underdeveloped, or misguided. Their discussion may be inaccurate or not clearly related to the chosen element. The writing may convey the writer's ideas, but it reveals weak control over such elements as diction, organization, syntax, and grammar. These essays may contain significant misinterpretations of the text, inadequate supporting evidence, and/or paraphrase and plot summary rather than analysis.
2-1	58	These essays compound the weakness of essays in the 4-3 range. They seriously misread or fail to comprehend the novel or the play (or the question itself), choose an inappropriate element, or seriously misinterpret the topic of the function of the element in the work they have chosen. In addition, they are poorly written on several counts, including many distracting errors in grammar and mechanics, or they are unacceptably brief. Although the writer may have made some effort to answer the question, the argument presented has little clarity or coherence. Essays that are especially vacuous, ill-organized, illogically argued and/or mechanically unsound should be scored 1.
0	0	This is a response with no more than a reference to the task.
--	0	Indicates a blank response, or one that is unrelated to the assignment.

2022-2023 Novels and Plays for AP Literature

AP IV Literature 0141/01

A 40-minute AP writing prompt, AP Test, or Essay will assess the following Novels and Plays.

Jane Eyre by Charlotte Bronte

Wide Sargasso Sea by Jean Rhys

Tartuffe by Moliere

A Dollhouse by Henrik Ibsen

Hamlet by William Shakespeare

The Mayor of Casterbridge by Thomas Hardy

Death of a Salesman by Arthur Miller

The Importance of Being Earnest by Oscar Wilde

The Bluest Eye by Toni Morrison

Fences by August Wilson

Heart of Darkness by Joseph Conrad

The AP College Board Exam will take place at 8 a.m. on May 3, 2023.