

## **AP ENGLISH LIT - Ms. Roth** **Summer Reading Assignment 2024**

If you are planning to take AP English Literature & Composition in the fall, you will **read two novels this summer: *A Prayer for Owen Meany* by John Irving and one additional title from the AP English Literature summer reading list.** (Please note: Make sure you are choosing from the AP English Literature list. It is included at the end of this document beginning on pg. 8.)

Because an interest in an AP English Lit course reveals a keen interest in the subject matter and a willingness to apply yourself, you are expected to read and reflect on these novels independently. ***You should not use secondary sources to provide you with analysis or interpretation (e.g. Sparknotes, CliffsNotes, etc.).*** All work you submit for this course must be your own original work generated by you alone. You should not use any form of artificial intelligence (ChatGPT, e.g.). The complete policies for academic integrity will be reviewed at the start of the school year.

### **Part 1: Major Work Reviews**

You will complete two “**Major Work Reviews**”: **one for each book you read for this class.** The template for this assignment is included below. After making a copy of this document, complete your own Major Work Review for each novel you read for this class. You will also find a sample Major Work Review on George Orwell’s *1984* below; consult this sample as **an example of the depth and quality of the expectations for this assignment.** (Before submitting your work, please delete the *1984* sample and other introductory pages that are not your Major Work Reviews from your own copy of the document.)

Please read carefully the directions for the section on “Topics & Themes”. This segment of the assignment has specific expectations and will constitute a larger portion of the grade for this assignment.

You will also be assessed on the novels when we start class; you will write an in-class essay on one of the novels and a processed, take-home essay on another novel. Completing the “Major Work Reviews” during the summer will be helpful preparation for these essays. You’ll submit this work on Google Classroom AND turnitin.com (instructions are on the next page).

### **Part 2: Literary Lineage**

One of the best parts about AP English Literature is being in a group of people who appreciate reading and talking about books! This portion of your summer work is meant to be a fun and reflective way to think about the role reading and books have played in your life up to this point.

The directions for creating your Literary Lineage are [described on the first slide of this Google Slides file](#). You must be logged into your Hingham Public Schools account in order to add your slide. You should have editing access to the file; do not edit anyone’s slide except your own.

We will informally share our Literary Lineages during the first couple of weeks in class. It will hopefully be a way to connect about how far we have come as readers and how much literature (whether from the early days of our childhoods or even from this summer!) has brought to our development.

**\*\*Google Classroom and Turnitin.com instructions are on the next page.\*\***

### **Assignment Submission Instructions**

- **Enroll in our AP Lit Google Classroom & Turnitin.com (codes below).** You can access this assignment on Google Classroom as well as on Hingham High School's website.
- **Submit Major Work Reviews to BOTH Google Classroom AND turnitin.com BEFORE Wed., August 30.**

**Turnitin.com Class ID number: 43867844**

**Turnitin.com Enrollment Key (case sensitive): Roth**

**Google Classroom Code: cawltn4**

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**Due on turnitin.com AND Google Classroom BEFORE Wednesday, August 28.**

**Late work will be marked down 10% per day.**

If you have questions, you may email me at [kroth@hinghamschools.org](mailto:kroth@hinghamschools.org), but please be aware that I do not check work email regularly during the summer. It may take several days or more to get a response. You are encouraged to ask any questions about this assignment before school gets out in June. When school is in session, you can find me in room 284.

Happy Reading!! Happy Summer!!  
I look forward to meeting you in September!

*Remember: Read as a writer. Write as a reader.*

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**\*\*Template for Major Work Review begins on the next page.\*\***

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Major Work Review****ALL CONTENT** must be **YOUR ORIGINAL WORK**. Submit this assignment to turnitin.com AND Google Classroom.

<b><u>Title, Author, Year of Publication</u></b>	
<b><u>Narrative Point of View</u></b> (1st, 2nd, 3rd limited, 3rd omniscient)	
<b><u>Narrative Structure</u></b> (Chronological, Non-Chronological, Frame Narrative)	
<b><u>Setting</u></b> (place, time--list multiple settings if applicable)	
<b><u>Major Character #1</u></b> (4-5 sentence description)	
<b><u>Major Character #2</u></b> (4-5 sentence description)	
<b><u>Major Character #3</u></b> (4-5 sentence description)	
<b><u>Major Character #4</u></b> (4-5 sentence description)	
<b><u>Minor Characters (list 3)</u></b>	
<b><u>Plot</u></b> (7-10 bullet point summary)	
<b><u>Symbols</u></b> (2 or 3) (include 4-5 sentence description & analysis of how each symbol functions in the work)	

**Topics & Themes**

In the **“Topic” column** identify 3 important recurring topics (“big concepts”) that appear throughout the work (e.g. childhood, disillusionment, power, free will). This column should be single words or phrases. In the **“Key Events” column**, list/bullet 4-6 specific, key events that have something to do with that topic/“big concept”. In the **“Thematic Statement” column** compose a complete theme that the novel conveys about the topic or concept. Remember that thematic statements must be independent clauses, capable of standing on their own (e.g. Power acquired through corrupt means will inevitably infect the entire community.).

Topic	Key Events	Thematic Statement
1.		
2.		
3.		

Name: SampleDate: Timeless**Major Work - Overview**

ALL CONTENT on this chart must be **YOUR ORIGINAL WORK**. You will submit this document to turnitin.com.

You will also print this out and bring a complete paper copy to class.

<b><u>Title, Author, Year of Publication, genre</u></b>	1984, George Orwell, 1949, dystopian novel
<b><u>Narrative Point of View</u></b>	Third-person limited
<b><u>Narrative Structure</u></b>	Chronological with occasional flashbacks
<b><u>Setting</u></b> place, time--list multiple settings if applicable	London, Airstrip One, Oceania, fictional/dystopian 1984, flashbacks to the 1950s; Winston's apartment; Ministry of Truth; Ministry of Love; Proletown; Chestnut Tree Cafe; Mr. Charrington's shop
<b><u>Major Character #1</u></b> (4-5 sentence description)	Winston Smith lives in Victory Mansions in London. An unhappy middle aged man, Winston's only joy is his work at the Ministry of Truth where he "corrects" inaccuracies in newspapers and records that reflect a potential error or weakness in the Party's infallibility. He acquires an illegal journal and pencil and begins writing his rebellious thoughts and inclinations against the Party, the ruling force in Oceania. He repeatedly attempts to remember vestiges of the past, including his mother and childhood before the Party took control. He ultimately finds brief escape from the drudgery of his existence in an affair with Julia, but ultimately he is caught by the Thought Police and tortured into betraying his ideals of individuality and humanity.
<b><u>Major Character #2</u></b> (4-5 sentence description)	Julia is a young woman in her early 20s who seeks out Winston as a lover; they have an illegal affair and share in their rebellion as a means to slightly protest against the Party. Julia has no memories of a time before the Party; therefore, she doubts it can ever be defeated. Her rebellions provide strictly personal gratification (sex, chocolate, make up); she is not interested in political or social change. The irony of her character is that she projects extreme orthodoxy to Party ideals in her daily life, yet she manages to rebel in secret in many and varied ways. She is also caught by the Thought Police and betrays Winston.
<b><u>Major Character #3</u></b> (4-5 sentence description)	O'Brien is a member of the Inner Party, the ruling enclave of the Party. His status is higher than that of Winston in the Ministry of Truth. Winston fixates on O'Brien early in the novel, believing he has had dreams where O'Brien speaks to him. O'Brien reaches out to Winston and secretly teaches him about the Brotherhood, an underground rebel group devoted to overthrowing the Party and exposing its lies. Inspired by these revelations, Winston begins to hope in a future where the Party might be overthrown. Ultimately, however, O'Brien turns out to be a member of the Thought Police who was framing Winston from the beginning. O'Brien becomes Winston's primary torturer in the Ministry of Love and leads Winston to betray Julia and any ideals of humanity that Winston once clung to.
<b><u>Major Character #4</u></b> (4-5 sentence description)	Big Brother is the leader of the Party, the ruling order of Oceania. Big Brother is infallible and supreme; his name and image appears on ubiquitous forms of propaganda and media. Citizens of Oceania are taught to revere him as a deity. Oddly, no one has ever seen Big Brother, and in the secret text of the Brotherhood given to Winston by O'Brien, it is suggested that Big Brother may not even exist as an individual. He never appears physically to the people, but his image and reputation are to be both feared and loved.
<b><u>Minor Characters</u></b> (list at least 3)	Parsons, Syme, Winston's mother, Katharine, Charrington, proles
<b><u>Plot</u></b> (7-10 bullet point summary)	<ul style="list-style-type: none"> <li>Winston acquires a diary &amp; starts writing in it with much risk to himself given the totalitarian rule of The Party and Big Brother</li> <li>Winston meets Julia, a younger woman, who is keen to rebel in relatively meaningless ways (sex, food, wine, make up, etc.); they have a series of illicit rendezvous in an apartment in Proletown</li> </ul>

	<ul style="list-style-type: none"> <li>● O'Brien reaches out to Winston to see if he wants to be part of a secret rebellious society called The Brotherhood. Winston and Julia meet with O'Brien and are taught about The Brotherhood's goals and how the Party controls its citizens</li> <li>● Winston &amp; Julia are caught by the Thought Police in their apartment</li> <li>● Winston is taken to the Ministry of Love and tortured and learns that he had been set up by O'Brien all along.</li> <li>● Winston is brought to Room 101 and tortured with the threat of rats (his biggest fear) until he betrays Julia and is broken in the eyes of the Party.</li> <li>● Winston is released to lead a sad, hollow existence--one in which he knows he will be ultimately executed by the Party.</li> </ul>
<p><b>Symbols</b> (2 or 3) (include 4-5 sentence description &amp; analysis of how each symbol functions in the work)</p>	<p><u>Glass Paperweight</u>: Winston purchases the glass paperweight with a small piece of coral in its center from an antique shop owned by Mr. Charrington in Proletown. Technically illegal, it is an obsolete reminder of the past before the Party took over. It exists only as an object of beauty for Winston, a moment preserved in time. It represents beauty and tranquility, qualities that do not exist in Oceania. The paperweight is crushed by the Thought Police during Winston's arrest, portending the crushing of Winston's ideals and hope.</p> <p><u>Thrush</u>: Winston hears the thrush singing in the field (which he calls the Golden Country) where he has his initial tryst with Julia. The bird's song captures his attention: it is beautiful and bold and uncensored. Winston realizes no one in the Party sings unless for propaganda purposes. The thrush symbolizes individualized expression and creativity; Winston admires the thrush and its song.</p>

### **Topics & Themes**

In the **"Topic" column** identify 3 important recurring topics ("big concept") that appear throughout the work (e.g. childhood, disillusionment, power, free will). This column should be single words or phrases. In the **"Key Events" column**, list/bullet 4-6 specific, key events or references that have something to do with that topic/"big concept". In the **"Thematic Statement" column** compose a complete theme that the novel conveys about the topic or concept. Remember that thematic statements must be independent clauses, capable of standing on their own (e.g. Power acquired through corrupt means will inevitably infect the entire community.).

Topic	Key Events	Thematic Statement
1. Creativity	<ul style="list-style-type: none"> <li>● Winston buys a journal to write down his thoughts in; this is a rebellious act under the Party</li> <li>● Winston enjoys his work at the Ministry of Truth, even though it means fabricating lies to sustain the Party's infallibility, because it is inherently creative</li> <li>● Syme discusses Newspeak, the official language of the Party; Newspeak's goal is to limit the range of thought and emotion by eliminating words (doubleplusgood, e.g.)</li> <li>● All media (novels, music, films) are created by the Party as pieces of propaganda</li> <li>● Winston admires the Prole woman who sings freely while she hangs the laundry; Party members do not express themselves this way</li> </ul>	<ul style="list-style-type: none"> <li>● Oppressive forces will try to diminish people's access to creative outlets in order to rob people of their autonomy and self-respect.</li> </ul>
2. Fear	<ul style="list-style-type: none"> <li>● All residents of Oceania are monitored through telescreens, microphones, and helicopters spying on them at all times.</li> <li>● Even loyal Party members like Parsons can be kept in fear of their own children, who are trained to be Junior Spies.</li> <li>● O'Brien uses Winston's fear of rats to manipulate him into betraying Julia</li> <li>● When Winston first thinks Julia is following him, he fear that she is a member of the Thought Police stalking him. He thinks about bashing her skull in with a brick; this fear quickly turns to attraction when he realizes Julia is romantically interested in Winston. The fear of being caught leads Winston to entertain despicable deeds.</li> <li>● The perpetual state of war that the Party maintains keeps its</li> </ul>	<ul style="list-style-type: none"> <li>● A life filled with fear can lead people to betray their values, their loved ones, and the nature of their communities.</li> </ul>

	<p>citizens in constant fear. Citizens of Oceania live in dread of their enemies in Eastasia or Eurasia, even though they have never seen or encountered anyone from these places.</p>	
<p>3. Truth</p>	<ul style="list-style-type: none"> <li>● Winston writes in his journal that freedom consists of the ability to say that <math>2+2=4</math>.</li> <li>● The Party manipulates and controls all access to knowledge and history. They write the textbooks and alter news reports via the Ministry of Truth in order to always appear infallible.</li> <li>● When Winston is being tortured by O'Brien in the Ministry of Love, O'Brien relies on exerting physical pain to make Winston admit that <math>2+2</math>=whatever the Party wants it to equal.</li> <li>● Winston desperately tries to cling to memories of his childhood to prove that life was not always thus.</li> <li>● Winston once held concrete proof that the Party lies: he had a photo of Jones, Aaronson, &amp; Rutherford (three Party heroes turned enemies) that contradicted the Party's official story about the men's rebellion. He destroyed the photo for fear of being caught.</li> <li>● The entire population of London is manipulated into believing that thoughtcriminals had hung banners celebrating the enemy Eastasia when in fact they themselves had hung the banners in preparation for Hate Week. The Party changed whom it was at war with in an instant, and the public had to agree with their lies for fear of punishment.</li> </ul>	<ul style="list-style-type: none"> <li>● Truth derived from a singular, insulated source cannot be trusted; truth must come to us from shared and diverse learning and experience.</li> </ul>



**Hingham Public Schools Summer Reading**  
**AP English Literature & Composition (12th grade)**  
**Summer 2024**

- All students entering AP English Literature & Composition are expected to read the required text.
- Students must also read one additional text from the “choice list”.
- Students must enroll in this class’ section of Turnitin.com with code **43867844** and password **Roth**
- Enroll in our Google Classroom with Code **cawltn4**
- Complete [two Major Work Review Assignments](#) (one for *A Prayer for Owen Meany* and one for your choice book).
- Complete a “Literary Lineage” slide. Directions are posted on the school website and Google Classroom.
- These assignments must be submitted to turnitin.com BEFORE **Wednesday, August 28**.
- Students are encouraged to read additional books over the summer; they may wish to consider additional titles from the list.

Required Text for Grade 12 AP Literature		
Title	Author	Synopsis
<i>A Prayer for Owen Meany</i> (Required)	Irving	A compelling plot line traces the friendship of two boys from childhood through college, grapples with the effect of the Vietnam conflict on the characters and the town, and begs the reader to believe in a miracle.
Grade 12 AP Literature Choices (Select 1)		
<i>The White Tiger</i>	Adiga	The white tiger of this novel is Balram Halwai, a poor Indian villager whose great ambition leads him to the zenith of Indian business culture, the world of the Bangalore entrepreneur. On the occasion of the president of China’s impending trip to Bangalore, Balram writes a letter to him describing his transformation and his experience as driver and servant to a wealthy Indian family, which he thinks exemplifies the contradictions and complications of Indian society.
<i>Ragtime</i>	Doctorow	<i>Ragtime</i> captures the spirit of America in the era between the turn of the century and the First World War. The story opens in 1906 in New Rochelle, New York, at the home of an affluent American family. One Sunday afternoon, the famous escape artist Harry Houdini swerves his car into a telephone pole outside their house. And almost magically, the line between fantasy and historical fact, between real and imaginary characters, disappears.
<i>Invisible Man</i>	Ellison	A classic from the moment it first appeared in 1952, <i>Invisible Man</i> chronicles the travels of its narrator, a young, nameless black man, as he moves through levels of intolerance and cultural blindness. He describes growing up in a Black community in the South, attending a Negro college from which he is expelled, moving to New York and becoming the chief spokesman of the Harlem branch of “the Brotherhood,” before retreating amid violence and confusion. He exists in a very peculiar state. “I am an invisible man,” he says in his prologue. “When they approach me they see only my surroundings, themselves, or figments of their imagination--indeed, everything and anything except me.” But this is hard-won self-knowledge, earned over the course of many years. Searching for a context in which to know himself, he discovers how elusive and unknowable truth really is.
<i>The Sentence</i>	Erdrich	Louise Erdrich’s latest novel, <i>The Sentence</i> , asks what we owe to the living, the dead, to the reader and to the book. A small independent bookstore in Minneapolis is haunted from



		November 2019 to November 2020 by the store's most annoying customer. Flora dies on All Souls' Day, but she simply won't leave the store. Tookie, who has landed a job selling books after years of incarceration that she survived by reading "with murderous attention," must solve the mystery of this haunting while at the same time trying to understand all that occurs in Minneapolis during a year of grief, astonishment, isolation, and furious reckoning.
<i>Middlesex</i>	Eugenides	"I was born twice: first, as a baby girl...and then again, as a teenage boy, in August of 1974. . . My birth certificate lists my name as Calliope Helen Stephanides. My most recent driver's license...records my first name simply as Cal." So begins the breathtaking story of Calliope Stephanides and three generations of the Greek-American Stephanides family. To understand why Calliope is not like other girls, she has to uncover a guilty family secret and the astonishing genetic history that turns Callie into Cal, one of the most audacious and wondrous narrators in contemporary fiction.
<i>The Poisonwood Bible</i>	Kingsolver	<i>The Poisonwood Bible</i> is a story told by the wife and four daughters of Nathan Price, a fierce evangelical minister who takes his family and mission to the Belgian Congo in 1959. They carry with them all they believe they will need from home, but soon find that all of it—from garden seeds to Scripture—is calamitously transformed on African soil. This tale of one family's tragic undoing and remarkable reconstruction, over the course of three decades in postcolonial Africa, is set against history's most dramatic political parables.
<i>Beloved</i>	Morrison	This Pulitzer Prize winning-novel by Nobel Prize-winning author Toni Morrison stares into the abyss of slavery and transforms history into a story as powerful as Exodus and as intimate as a lullaby. Sethe was born a slave and escaped to Ohio, but eighteen years later she is still not free. She has too many memories of the beautiful farm where so many hideous things happened. And Sethe's new home is haunted by the ghost of her baby, who died namelessly and whose tombstone is engraved with a single word: Beloved.
<i>Little Fires Everywhere</i>	Ng	In Shaker Heights, a placid, progressive suburb of Cleveland, everything is planned - from the layout of the winding roads to the colors of the houses to the successful lives its residents will go on to lead. No one embodies this spirit more than Elena Richardson, whose guiding principle is playing by the rules. Enter Mia Warren - an enigmatic artist and single mother - who arrives in this idyllic bubble with her teenage daughter, Pearl, and rents a house from the Richardsons. Soon Mia and Pearl become more than tenants - all four Richardson children are drawn to the mother-daughter pair. But Mia carries with her a mysterious past and a disregard for the status quo that threatens to upend this community. When friends of the Richardsons attempt to adopt a Chinese American baby, a custody battle erupts that divides the town. <i>Little Fires Everywhere</i> explores the weight of secrets, the nature of art and identity, and the ferocious pull of motherhood - and the danger of believing that following the rules can avert disaster.
<i>White Teeth</i>	Smith	Zadie Smith takes on race, sex, class, history, and the minefield of gender politics, and such is her wit and inventiveness that these weighty subjects seem effortlessly light. She also has an impressive geographical range, guiding the reader from Jamaica to Turkey to Bangladesh and back again. The book's home base is a scrubby North London borough, where we encounter Smith's unlikely heroes: prevaricating Archie Jones and intemperate Samad Iqbal, who served together in the so-called Buggered Battalion during World War II. In the ensuing decades, both have gone forth and multiplied. The mixed blessings of assimilation are an ongoing torture for Samad as he watches his sons grow up. These classic immigrant fears--of dilution and disappearance--are no laughing matter. Zadie Smith's characters aren't heroic, just real: warm, funny, misguided, and entirely familiar.
<i>Interior Chinatown</i>	Yu	Willis Wu doesn't perceive himself as the protagonist in his own life: he's merely Generic Asian Man. Sometimes he gets to be Background Oriental Making a Weird Face or even Disgraced Son, but always he is relegated to a prop. Yet every day, he leaves his tiny room in a Chinatown SRO and enters the Golden Palace restaurant, where <i>Black and White</i> , a procedural cop show, is in perpetual production. He's a bit player here, too, but he dreams of being Kung Fu Guy—the most respected role that anyone who looks like him can attain. Or is it?