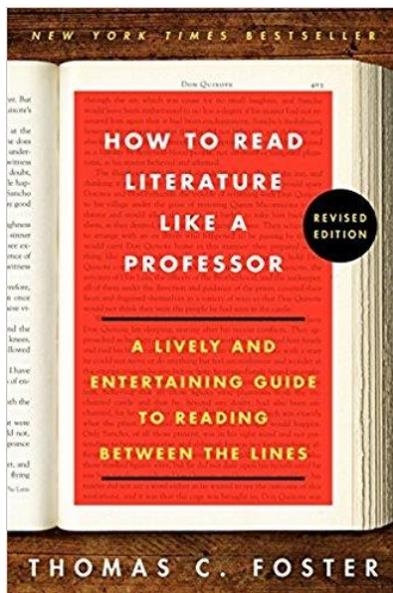


8601 W. Roosevelt Road
Forest Park, Illinois 60130
Office: 708.338-4100
Fax: 708.338-4199

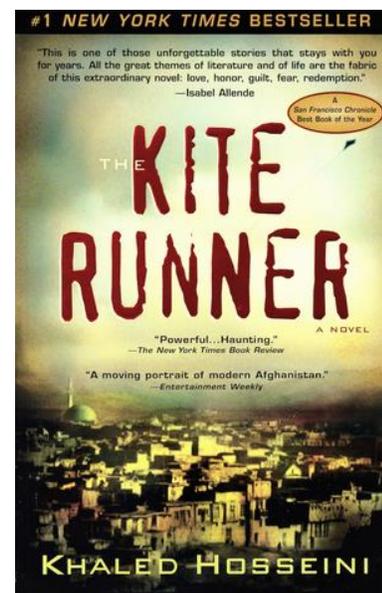
Advanced Placement (AP) English Literature & Composition
Summer 2021 Reading Assignment
60 points in the Assessment Grading Category (45%)
Due Date: First Day of Class, 2021-2022 School Year

Welcome to AP English Literature and Composition! Only students who are serious about their study of literature and composition should attempt this course; we intend to provide you with rigorous reading, discussion, and writing experiences that will prepare you for the AP exam in the spring as well as college work in the fall of your freshman year.

You will read two books this summer. The first one is a nonfiction book called ***How to Read Literature Like a Professor*** by **Thomas Foster**. The second is a contemporary fiction novel called ***The Kite Runner*** by **Khaled Hosseini**. Both are readily available at public libraries, on Amazon.com, and at other online booksellers. You can obtain used copies for just a few dollars. They are also available at local stores such as Barnes and Noble. *How to Read Literature Like a Professor* is also available as a PDF.



ISBN: 978-0062301673



ISBN: 978-1594631931

Please follow these directions carefully:

- 1) Read *How to Read Literature Like a Professor* prior to reading *The Kite Runner* since Foster's book will help you read and think critically about Hosseini's. You might prefer to purchase your own copies so that you may write in them. *How to Read Literature Like a Professor* is also available as a PDF.
- 2) While reading *The Kite Runner*, select **ten** of what you consider to be key passages based on what you've already read in *How to Read Literature Like a Professor*. These passages from *The Kite Runner* should be selected from various **chapters throughout the book, not all from one section**. Using a separate page for each passage, type the passage itself at the top of the document. Use an ellipsis [...] if it is a long passage but be sure to include the parts that you think are most important to the quote. Include page numbers in **MLA format (Hosseini 113)**.
- 3) Below each of your ten selections, write a thorough rationale for your choice of passage in the remaining section of the page. This rationale should include—
 - a. a direct connection to one of the points made in *How to Read Literature Like a Professor* (include page numbers and textual evidence)

AND

- b. your own thought process revealing how the passage links to larger analytical or critical ideas including the theme of the novel or author's craft (diction, syntax, figurative language). It is expected that your reasoning for part b should vary depending on the passage you selected.

Do not simply use quotes and passages that are readily available online through Shmoop or similar sites. We are aware of what these quotes are as well as each quote's corresponding analysis. Plagiarized assignments will receive a failing grade.

The document should be typed and should adhere to MLA format. If you are unfamiliar with MLA format, please review the MLA guidelines on the Purdue OWL (Online Writing Lab). We recommend that you use Microsoft Word or Google Docs to complete this assignment. Be sure to have one-inch margins, use a size 12 font, and include the author's last name and page number in parentheses for your textual evidence and page references. For example, "this is a quote from the first book you will read" (Foster 17). This is a paraphrase from the second book you will read (Hosseini 43). You must also use **literary tense (this means you will write in the literary present)**. The literary present refers to using present tense verbs when writing about events that take place in a work of fiction. For example: "Gatsby discovers that the American dream is not so easily attained."

On the first day of class, you must submit your assignment as well as bring both books with you to receive your first grade for the course (60-point value). Be prepared to participate in a graded discussion, be assessed over your understanding of Foster's book, and/or write an in-class essay about *The Kite Runner* sometime during the first two weeks of school, as well. These will be the first major grades of the first quarter.

A student sample of one of her ten selections follows the scoring rubric. Please be advised that while the example is indicative of what a typical student response should look like, it is NOT a "perfect" example.

SCORING RUBRIC

EXCELLENT

60—Assignments earning a score of 60 meet the criteria for assignments that are scored a 55 and, in addition, are especially full or apt in their analysis or demonstrate impressive control of language.

55—A score of 55 is reserved for those assignments that are well-organized, demonstrate a command of the elements of composition, and display evidence of stylistic maturity. These assignments explain with some precision the effect of the literature on the reader, and they convincingly analyze the specific means and *How to Read Literature Like a Professor* guideposts by which that effect in *The Kite Runner* is achieved. While the student writing demonstrates an ability to control a wide range of the elements of effective writing, it is not necessarily flawless.

EFFECTIVE

50—For assignments that are somewhat less well-written: they may show occasional lapses in syntax, diction, or organization. These assignments explain the effect of the guideposts in the literary passages selected from *The Kite Runner* and include details which support that explanation, though they may analyze with less clarity or precision the means by which that effect/guidepost is achieved. The writing may contain lapses in diction or syntax, but generally the student writing is clear.

ADEQUATE

45—Assignments earning a score of 45 analyze guideposts used to create meaning in *The Kite Runner*, but do so unevenly, inconsistently, or insufficiently. The writing is adequately written, though it does not demonstrate stylistic maturity or confident control over the elements of composition. The writing may contain lapses in diction or syntax, but it usually conveys the writer's ideas. These ideas are correct in essentials but are not explored in depth.

INADEQUATE

40—Assignments earning a score of 40 respond to the prompt inadequately. They may offer little discussion of the strategies and *How to Read Literature Like a Professor* guideposts Hosseini employs, may misrepresent those techniques, or analyze them incorrectly. These assignments display an understanding of the passages selected, but they treat it only in generalities, inadequately explaining its effects or analyzing the techniques by which those effects are achieved. They may concentrate on an inappropriate aspect of the passages selected or show a lack of the facility of language needed to analyze the details they mention.

LITTLE SUCCESS

35—Assignments earning a score of 2 demonstrate little success in analyzing theme, *How to Read Literature Like a Professor* guideposts, or comprehension. These assignments misunderstand the prompt, offer vague generalizations, substitute simpler tasks such as summarizing the passage, or do not follow assignment directions. The student writing often demonstrates consistent weaknesses in writing such as consistent errors in diction, spelling, or syntax. These assignments provide little explanation of the effects of *The Kite Runner* passages and no explicit analysis of the *How to Read Literature Like a Professor* guideposts by which that effect is achieved. They may use the passages merely as a springboard for essays on a general or oversimplified, reader-response topic.

Example of
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Passage 1

"They called him 'flat nosed' because of Ali and Hassan's characteristic Hazara Mongolian features. For years, that was all I knew about the Hazaras, that they were Mogul descendants, and that they looked a little like Chinese people... Then one day, I was in Baba's study, looking through his stuff, when I found one of my mother's old history books. In it I read that my people, the Pashtuns, had persecuted and oppressed the Hazaras. It said the Hazaras had tried to rise against the Pashtuns in the nineteenth century, but the Pashtuns had 'quelled them with unspeakable violence'. The book said that my people had killed the Hazaras, driven them from their homes and sold their women. The book said part of the reason Pashtuns had oppressed the Hazaras was that the Pashtuns were Sunni Muslims, while Hazaras were Shi'a. It also said some things that I did know, like that the people called Hazaras *mice eating, flat nosed, load carrying donkeys*. I had heard some of the kids in the neighborhood yell those names to Hassan (Hosseini 9)."

"Quote" (Author 3)

As soon as a reader reads this passage they realize that there is more that separates the half brothers than just their socioeconomic status: there is a couple hundred years of history and prejudice separating them. In *How to Read Literature Like a Professor*, Foster makes a striking revelation "**there's only one story** (27)". He means that new literature works off of older works that inspire new, retold stories of the old. Foster discovered "The more we become aware of the possibility that our text is speaking to other texts, the more similarities and correspondences we

Intertextuality /
"One Story" page 2

begin to notice, and the more alive the text becomes (29).^{//} He calls it "intertextuality". ~~It is a~~
~~very powerful statement to make and is one that can cause readers to think and draw~~ *judge*
~~connections.~~ When reading about the political rift that separates these children it becomes clear
that this isn't the first time writers use children to show how harmful and unnecessary a political
separation is. Children are perfect symbols to use because they are purer than adults and do not
understand why the separation exists or why it would affect their relationship with another child.
Using the pure point of view of youth they are able to uncover the harm in prejudice. There have
been stories told of children who are white and black who meet and become friends despite the
racism of the time and stories of German Nazis who become friends with Jews such as in *The*
Boy in the Striped Pyjamas. Once the reader realizes this classic story of children destined to be
apart because of the intentions of society has been told and retold again and again, it becomes *ooo*
clear that Amir and Hassan are destined to be apart.

body This particular passage has to ability to jump out at the reader for many reasons. One of
the most important being that it particularly highlights just how expansive the divide is between
Hassan and Amir. The scene is not the first time in the book, nor the last, that Hosseini will point
out the obvious difference that arise between Amir and his servant. Just before this scene arrives
on page 6 he introduces the divide by saying "I went past the rosebushes to Baba's mansion,
Hassan to the mud shack where he had been born, where he'd lived his entire life." The
importance of the passage on page nine comes from the fact that it is the first time that the
differences are being spelled out for Amir. Obviously he was old enough to understand that even
if him and Hassan were similar in many ways they were very different in many others. He was
rich and Hassan was poor. He lived in a picturesque mansion while Hassan lived in an shabby
shack. Even though he was able to understand this he had never been directly told why and he

did not know the degree. Hosseini takes the time to mention that it is in fact a book from his dead mother's library meaning that the book stuck with Amir, at least enough for him to remember and mention it. There is also childlike essence to this respect in the scene that is created through the anaphora Hosseini has chosen. The repetition of the phrase "It said" and "The book said", at the start of each sentence indicates that he wasn't fully capable of absorbing this information as a child. These to him were simply facts that somebody had written down. The only part that he did fully understand was that him and Hassan lived in two different worlds, as indicated by the last sentence which particularly sticks out to the readers because of the change in syntax, "It said some things that I *did* know". Amir knew from that moment on that he lived in the Pashtun world where he was highly esteemed and Hassan lived in one where he was a "*load carrying donkey*".