Welcome to Advanced Placement Literature and Composition! Your work for this rigorous college level course begins this summer with the required reading and writing assignments. This summer work reflects the type of reading and writing practices expected of students electing to take this challenging course. Over the summer you will read three novels and complete a variety of writing assignments in preparation for our work in the fall.

Assemble assignments #1-4 in a BINDER to be submitted on the first day of school.

Assignment #1
Part A: Revise the King Henry IV, Part II essay.
The essay must be handwritten in pen. Time yourself – allow for no more than 50 minutes.

Part B: Write a two page reflection about your revisions (typed and double-spaced). Identify the changes you made and how you approached the prompt differently the second time around.

Assignment #2
Read Tess of the d’Urbervilles and compose an analytical or persuasive essay.

Assignment #3
Read One Hundred Years of Solitude, choose a particularly rich or striking passage, and complete a close reading for that passage (see attached).

Assignment #4
Write a draft of your college essay (typed and double-spaced). Indicate which prompt you chose in the heading. Prompts are available on the Common Application website.

Assignment #5
Read Cormac McCarthy’s The Road.

A SUGGESTED timeline for the assignments:

#1 – Revise Henry IV, Part II essay and write reflection by 7/6
#2 – Read Tess of the d’Urbervilles and write the essay by 7/24
#3 – Read One Hundred Years of Solitude and complete the close reading by 8/10
#4 – Complete a college essay draft by 8/17
#5 – Read The Road by 9/2

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**Tess of the D’Urbervilles** by Thomas Hardy (1891)

“The chance discovery by a young peasant woman that she is a descendant of the noble family of d’Urbervilles is to change the course of her life. Tess Durbeyfield leaves home on the first of her fateful journeys, and meets the ruthless Alec d’Urberville. Thomas Hardy’s impassioned story tells of hope and disappointment, rejection and enduring love.” –Amazon.com

**One Hundred Years of Solitude** by Gabriel García Márquez (1967)

“One Hundred Years of Solitude tells the story of the rise and fall, birth and death of the mythical town of Macondo through the history of the Buendía family. Inventive, amusing, magnetic, sad, and alive with unforgettable men and women -- brimming with truth, compassion, and a lyrical magic that strikes the soul -- this novel is a masterpiece in the art of fiction.”

—Amazon.com

With One Hundred Years of Solitude Gabriel García Márquez introduced Latin American literature to a worldwide readership. Translated into more than two dozen languages, his brilliant novel of love and loss in Macondo stands at the apex of 20th-century literature. – Alix Wilber

**The Road** by Cormac McCarthy (2006)

"No American writer since Faulkner has wandered so willingly into the swamp waters of deviltry and redemption. . . . [McCarthy] has written this last Waltz with enough elegant reserve to capture what matters most." —The Boston Globe

"There is an urgency to each page, and a raw emotional pull . . . making [The Road] easily one of the most harrowing books you’ll ever encounter. . . . Once opened, [it is] nearly impossible to put down; it is as if you must keep reading in order for the characters to stay alive. . . . The Road is a deeply imagined work and harrowing no matter what your politics." —Book Forum

"We find this violent, grotesque world rendered in gorgeous, melancholic, even biblical cadences. . . . Few books can do more; few have done better. Read this book." —Rocky Mountain News

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For **Tess of the D’Urbervilles:**

Every student must pass in a persuasive essay OR an analytical essay. The analytical essay will focus on the work’s literary artistry and the persuasive essay will focus on social and historical values the text reflects and embodies.

- **An analytical essay** must explore the author’s application of diction, syntax, figurative language, theme, imagery OR tone. Limit your analysis to a focused, specific study of one of these aspects in the text. Example: Garden of Eden religious motif and its meaning.

- **A persuasive essay** supports the premise that the novel reflects and defines an element of a culture*. Again, focus your study on one distinct cultural aspect. Example: The author’s view of gender inequality.

*Culture is defined as the way people live: work, housing, government, religion, family roles, transportation, economics, clothing, weather, etc.

Distinguish your essay as analytical or persuasive in your MLA style heading. For example:
WORKS CITED PAGE AND PARENTHETICAL CITATIONS
A properly formatted works cited page with the publication information of the text IS REQUIRED. If you use any additional sources YOU MUST CITE THOSE SOURCES IN THE TEXT OF YOUR ESSAY USING PARENTHETICAL CITATIONS and in THE WORKS CITED PAGE.

SOURCES
Sources such as Wikipedia and Sparknotes are UNACCEPTABLE sources. Using these sources communicates to me that you are unable to do the analytical work on your own. Thus your essay shall be graded as though you did not present any analysis. If you choose to conduct a bit of research you must use reputable academic websites. I suggest using The Bromfield School’s online databases or The Boston Public Library’s online databases (You will need your BPL barcode and PIN in order to access the electronic databases). See me or the librarian before the end of the year if you need help with databases.

PLAGIARISM
Failure to cite sources constitutes plagiarism and will result in a “0” for the assignment AND disciplinary action. Any attempt to pass off someone else’s thoughts as your own is considered plagiarism. Violations of academic integrity will not be tolerated in this course.

A few suggestions…

1) Use active reading strategies (For example: note-taking or using sticky notes to mark the text).

2) I recommend the Penguin Classics edition of Tess of D’Urbervilles; it has copious explanatory notes in the back of the book and a helpful map of Wessex.

3) Consult the “Magical Realism in a Nutshell” handout prior to reading One Hundred Years of Solitude.

4) Do not procrastinate. Do not procrastinate. Do not procrastinate. Do not procrastinate.
Your work over the summer demonstrates your dedication to the course and your ability to read and write independently. See me before summer break if you have any questions or concerns. Over the summer you may contact me via email at jhyde@psharvard.org.

Enjoy the books and have a great summer!

~Ms. Hyde

Close Reading of a Literary Passage

To do a close reading, you choose a specific passage and analyze it in fine detail, as if with a magnifying glass. You then comment on points of style and offer your reactions as a reader. Close reading is important because it is the building block for larger analysis. Your thoughts evolve not from someone else's truth about the reading, but from your own observations. The more closely you observe the more original and exact your ideas will be.

To begin your close reading, ask yourself several specific questions about the passage. The following questions are not a formula, but a starting point for your own thoughts. You should organize your close reading based on the categories below and the questions within each category. I expect to see one to two paragraphs under each heading. Include the passage you have chosen to analyze on the top of your paper.

I. First Impressions:
   - What is the first thing you notice about the passage?
   - What is the second thing?
   - Do the two things you noticed relate to each other?
   - What mood does the passage create? What does the writer do to create this mood?

II. Vocabulary and Diction (use a dictionary):
   - Which words do you notice first? Why? What is noteworthy about this diction?
   - How do the important words relate to one another?
   - Do any words seem oddly used to you? Why?
   - Do any words have double meanings? List the words and their double meanings.
   - Do any words have connotations? List the words and their connotations.
   - Look up any unfamiliar words and record the words and their definitions.

III. Discerning Patterns:
   - Does an image here remind you of an image elsewhere in the book? Where? What's the connection?
   - How might this image fit into the pattern of the book as a whole?
   - Could this passage symbolize the entire work? Could this passage serve as a microcosm--a little picture--of what's taking place in the whole work?
   - What is the sentence rhythm like? Short and choppy? Long and flowing? Does it build on itself or stay at an even pace? What is the style like?
   - Look at the punctuation. Is there anything unusual about it?
   - Is there any repetition within the passage? What is the effect of that repetition?
• How many types of writing are in the passage? (For example, narration, description, argument, dialogue, rhymed or alliterative poetry, etc.)
• Can you identify paradoxes in the author’s thought or subject?
• What is left out or kept silent? What would you expect the author to talk about that the author avoided?

IV. Point of View and Characterization:
• How does the passage make us react or think about any characters or events within the narrative?
• Are there colors, sounds, physical description that appeals to the senses? Does this imagery form a pattern? Why might the author have chosen that color, sound or physical description?
• Who speaks in the passage? To whom does he or she speak? Does the narrator have a limited or partial point of view? Or does the narrator appear to be omniscient, and he knows things the characters couldn't possibly know? (For example, omniscient narrators might mention future historical events, events taking place "off stage," the thoughts and feelings of multiple characters, and so on).

Close Reading (Continued)

V. Symbolism:
• Does the author use metaphors?
• Is there one controlling metaphor? If not, how many different metaphors are there, and in what order do they occur? How might that be significant?
• How might objects represent something else?
• Do any of the objects, colors, animals, or plants appearing in the passage have traditional connotations or meaning? What about religious or biblical significance?
• If there are multiple symbols in the work, could we read the entire passage as having allegorical meaning beyond the literal level?

Magical Realism in a Nutshell

By Dr. Lois Parkinson Zamora
January 20, 2004

An old man with enormous wings appears in a Colombian village; a girl of unearthly beauty ascends to heaven while hanging out her sister-in-law's sheets; it rains for four years, seven months and eleven days until boredom turns to apocalypse and a biblical hurricane sweeps the town away. In fiction described by the term "magical realism," miracles, myths, and monsters mix with the mundane, and fantastical events are narrated as if they were everyday occurrences.

What is Real?
These are all events from Gabriel García Márquez's fiction—which is considered to be the defining example of magical realism, despite the author's refusal of the label. He protests that he is not a magical realist but a realist, and that there isn't a single thing in his fiction that hasn't really happened to him or someone he knows.

The Colombian author's point is well taken: the question of what is real is at the heart of magical realism. García Márquez implies that our notions of reality are too limited—that reality includes magic, miracles and monsters, and that we don't need to go around inventing special terms to describe it. By making things happen in his fictional world of Macondo that do not happen in most novels (or in most readers' experiences either), the author asks us to question our assumptions about our world, and to examine our certainties about ourselves and our community. Because the magical events in Macondo are presented matter-of-factly, our own sense of what is possible is amplified and enriched. Ordinary objects and events are enchanted. As the gypsy Melquíades says in the first paragraph of the novel, "Things have a life of their own. It's simply a question of waking up their souls."

Bridging the Cultural Divide
García Márquez also suggests that cultures and countries differ in what they call "real." It is here that magical realism serves its most important function, because it facilitates the inclusion of alternative belief systems. It is no coincidence that magical realism is flourishing in cultures such as Mexico and Colombia, where European and indigenous cultures have mixed, with the result that ancient myths are often just beneath the surface of modernity.

It's not just in Latin America where Western and non-Western cultures have converged. Toni Morrison, a Nobel laureate alongside García Márquez, writes novels that depend upon African cultural sources to describe American settings. American writers Leslie Silko and Louise Erdrich incorporate Pueblo and Ojibway cultural traditions.

As these examples suggest, women's fiction may be especially attuned to the "magic" in real places and people. The Chilean writer Isabel Allende proposes the wonderful world of clairvoyant women in her magical realist novel The
*House of the Spirits*, and the Mexican writer Laura Esquivel makes the kitchen the site of magic in *Like Water for Chocolate*. To enter into the fictional worlds of these women writers is to enter into "real" worlds like García Márquez's Macondo, where magic comes naturally, as a simple, everyday occurrence.

**Turning Proof on its Ear**

Magical realism engages belief systems that defy rational, empirical (scientific) proof. So, too, do science fiction and fantasy and gothic romance. But the crucial difference is that magical realism sets magical events in realistic contexts, thus requiring us to question what is "real," and how we can tell. Magical realism undermines our certainties, and we eventually accept (often without authorial explanation) the fusion, or co-existence, of contradictory worlds—worlds that would be irreconcilable in other modes of fiction. Magical realist fiction is not "either/or" but "both at once."