

**Advanced Placement English Literature and Composition  
Moore Public Schools Summer Reading**

**Summer Reading Assignment:** Choose one novel from the title list provided of the "Most Cited Texts 1970 - 2024." Read the novel and complete the Dialectical Journal assignment (see attached page). The list and assignment are meant to help prepare you for success on the AP exam in May. Please select a text that interests you and best suits your needs.

**Purpose of the Assignment:** The AP summer reading assignment is used to

1. Assess students' entry skills to the course, and
2. Provide entry text for instruction during initial weeks, including AP Skills practices and Q3 practices.

**Assignment Overview:**

1. Divide your text into four quarters in order to organize and manage your dialectical journal.
2. Closely read the text for powerful examples of imagery, figurative language, symbols, etc., and how these affect the theme and tone of the work. Use highlighters, sticky notes, margins, colored pencils, or other reasonable ways to mark up the text.. These notes and markings will help you review/recall ideas and information for the test (multiple choice, short answer, and essay).
3. Create a two-column journal, following the instructions provided (see attached page)

**Due Date & Grading:** Your Dialectical Journal will be due on the first Monday of the semester. You may be assessed over your chosen novel on or shortly after the posted due date. You may also be required to complete assignments/ assessments over your summer reading text throughout the school year.

*Those joining/enrolling class after school begins will still be required to complete the assignment. You will be given a short grace period to complete the task.*

**A word about AP English Literature and Composition:**

This course is designed to comply with the curricular requirements prescribed by College Board in the *AP English Literature and Composition Course Description*, focusing on building skills necessary for college-level reading and writing. The course includes the in-depth, close reading of literary selections chosen from multiple genres, periods, and cultures. Although numerous selections will be read, a few of the works will be studied intensely, analyzing critically its structure, style, themes, tone, syntax, diction, imagery, and symbolism, as well as social and historical values it depicts. The works studied in this course are those of recognized literary merit, written from the sixteenth century to contemporary times, and written by British, American, and World authors. **The works are directed toward the mature, experienced reader and may be dense, challenging, and may contain potentially sensitive or controversial topics.** As seniors in an AP-level course/college-level course, you will be expected to engage in discussions, respectfully consider the viewpoints of the author and classmates, and display a maturity reflected in your status as school leaders.

From AP: "Issues that might, from a specific cultural viewpoint, be considered controversial, including depictions of nationalities, religions, ethnicities, dialects, gender, or class, are often represented artistically in works of literature. AP students are not expected or asked to subscribe to any one specific set of cultural or political views but are expected to have the maturity to analyze perspectives different from their own and to question the meaning, purpose, or effect of such content within the literary work as a whole."

**\*At the beginning of the course, students and parents will receive a printed copy of the Honor Code to sign, in acknowledgement of academic expectations.**

**AP English Literature and Composition Honor Code:**

*When students put their name on any assignment, the student is stating that the assignment is that student's original work (unless properly cited under proper circumstances). Students may never copy anyone's work or have anyone dictate any part of the assignment to them. Furthermore, when a student discusses an assignment in class, gives an oral presentation, or writes an essay, it is understood the student has read the work(s) being discussed or written about. **Plagiarism of any type will result in a grade of zero for the assignment with no make-up assignment to recuperate the lost points, and notification will be given to the sponsors of any clubs/organizations to which the student belongs.***

STUDENT: I understand the requirements and agree to do my best to meet the expectations for the 2025-2026 AP English Literature and Composition Summer Reading Assignment and to abide by the honor code. Additionally, I intend to make a concerted and earnest effort to meet (and in many cases, exceed!) the academically rigorous challenge of AP Literature and Composition during the coming academic year.

GUARDIAN: I understand the requirements and agree to do my best to help the young adult in my care to meet the expectations for the 2025-2026 AP English Literature and Composition Summer Reading Assignment and to abide by the honor code. Additionally, I intend to support my student to meet (and in many cases, exceed!) the academically rigorous challenge of Advanced Placement Literature and Composition during the coming academic year.

## ***DIALECTICAL JOURNAL***

### **What is a dialectical journal?**

The purpose of a dialectical journal is to identify significant pieces of text and explain the significance. It is another form of highlighting/annotating text and should be used to think about, **digest, question, clarify, critique, and remember** what is read. It is sometimes used to **summarize**, but summary should be done judiciously; use summary when grappling with a challenging line, passage, or concept and simplification is needed to note important details as you are figuring it out. It is a way to take notes on what is read using the actual text, so that when you are asked to write an essay about or utilize the information from the text you do not have to re-read the entire piece. Instead, you can search your notes for direct quotes to use as supporting evidence for your opinions. A dialectical journal is also an effective way to assess your comprehension.

Essentially you set up two-column notes: The left column is where you will write the sentence/s or phrase/s from the text that you believe illustrates a significant idea. You should put quotation marks around the sentence/s to show that they are someone else's words.

THE ABOVE INFORMATION WAS TAKEN DIRECTLY FROM THE FOLLOWING SOURCE:  
<http://www.esubjects.com/curric/general/supplements/DialecticalJournal.pdf>

**Teacher Comments:** Feel free to play with the topics for your dialectical journals; you may pull out passages you have questions about, passages on specific characters, passages on specific symbols, passages which build themes, or passages that demonstrate the style of the specific author. Feel free to comment on diction, tone, style, voice, etc. The important thing is that you have **something to say** about the passage. Your comments should be developed and demonstrate higher level thinking which goes well beyond plot summary. Please **AVOID** plot summaries. The AP literature course is focused on **close reading of texts**. This summer, I want you to practice *close reading*. The dialectical journals will provide an organized way for you to record your thoughts. This assignment is designed so there are no wrong answers. Avoid using Spark notes during your reading, instead, show your thinking. I have attached some sample "journals" to guide you.

### ***Dialectical Journals Requirements***

1. You should have at least **20 total entries** that are minimally one to two paragraphs in length.  
Easy organization: Divide the text four quarters and create five entries for each quarter.
2. Your dialectical journal may be handwritten or typed. If you know you have difficult handwriting, either type the assignment or take your time and write it neatly. Illegible assignments cannot be graded, therefore they earn a zero.
3. Be aware that you will not receive credit for summarizing the plot, summarizing the quote you have noted, or simply explaining what it means (Ex: "This shows how mad she was that he did that." "This shows how bad things are getting."). Dig deeper.
4. You must include the page number from which your quote is taken.
5. Although not a specific instruction related to just the journal you are creating, be aware that you will need to bring your copy of the text to class on certain dates, so keep up with it.

## Dialectical Journal Instructions and Examples

Text	Response
<p>For the TEXT column, your entries may include the following:</p> <ul style="list-style-type: none"> <li>• Details/event that "popout" as out of place, meaningful, confusing etc.</li> <li>• Confusing or difficult quotations or passages • Evidence of theme, tone, mood, character development, plot complication, setting significance, etc.</li> <li>• Figurative language such as metaphors, similes, personification, etc. <ul style="list-style-type: none"> <li>• Effective &amp;/or creative use of stylistic or literary devices (including sentence structure)</li> </ul> </li> <li>• Passages that remind you of your own life or something you've seen before (don't overuse this option)</li> <li>• Structural shifts or turns in the plot</li> <li>• A passage that makes you realize something you hadn't seen before (epiphany!)</li> <li>• Examples of patterns: recurring images, ideas, colors, symbols or motifs.</li> <li>• Passages with confusing language or unfamiliar vocabulary</li> <li>• Passages that illustrate a particular character or setting</li> </ul>	<p>For the RESPONSE column, you have several ways to respond to a text:</p> <ul style="list-style-type: none"> <li>• Raise questions about the beliefs and values implied in the text</li> <li>• Give your personal reactions to the passage • Discuss the diction (vocabulary) used <ul style="list-style-type: none"> <li>• Discuss what makes the quote or passage meaningful, striking, or important</li> </ul> </li> <li>• Discuss how theme is shown</li> <li>• Discuss the meaning and/or effect of figurative language</li> <li>• Discuss the character's role and/or the values of the character</li> <li>• Discuss the importance of setting</li> <li>• Tell what it reminds you of from your own experiences</li> <li>• Write about what it makes you think or feel • Argue with or speak to the characters or author • Comment on the relevance of a passage to its historical context or to the present</li> <li>• Identify recurring symbols or images</li> </ul>
Text (examples)	Response (examples)
<p>"The puddle had frozen over, and me and Cathy went stompin in it. The twins from next door, Tyrone and Terry, were swingin so high out of sight we forgot we were waitin our turn on the tire. Cathy jumped up and came down hard on her heels and started tapdancin. And the frozen patch splinterin every which way underneath was kinda spooky. 'Looks like a plastic spider web,' she said. 'A sort of weird spider, I guess, with many mental problems'" (35).</p>	<p>In this first paragraph of the story, Bambara indirectly characterizes the narrator using rural Southern dialect to let us know that the story is set in the South and our narrator is not necessarily educated. We also learn that the characters are children from the activities the author describes. I also like the imagery of the puddle freezing over, which I guess also lets us know that it is winter. I also really like the imagery of the splintering puddle and the "tapdancin." The writer seems to be establishing a humorous and lighthearted mood at the beginning of the story. I wonder if the mood will stay lighthearted</p>
<p>"By the door there was a dish filled with sweetened milk with little pieces of white bread floating in it. He was so pleased he almost laughed, as he was even hungrier than he had been that morning, and immediately dipped his head into the milk, nearly covering his eyes with it. But he soon drew his head back again in disappointment; not only did the pain in his tender left side make it difficult to eat the food - he was only able to eat if his whole body worked together as a snuffing whole - but the milk did not taste at all nice" (Part II, Paragraph 2).</p>	<p>This passage contains visual imagery (Gregor and bowl of food), auditory imagery ("almost" laughing) and symbolism (white milk, white bread, and [white] eyes). The imagery contributes to the brief and desperate sense of hope, which is immediately followed by repulsion because Gregor cannot drink the milk he longs to consume. The white imagery connotes purity because of Gregor's tainted and mutated state of being. The fact that he "dipped his head into the milk, almost to his eyes" might represent the desire to cleanse what he has seen he has become. He wants to "purify" himself in the remembrance of what he once was, in the drink that used to be his favorite. He has lost his identity and the things that used to bring him comfort because he has been transformed into a worker bug by mass society, which seems to be the recurrent theme of the short story.</p>

## Most Frequently Cited 1970 – 2023

- 32 *Invisible Man* by Ralph Ellison
- 27 *Wuthering Heights* by Emily Bronte
- 25 *Great Expectations* by Charles Dickens; *Jane Eyre* by Charlotte Bronte;
- 23 *King Lear* by William Shakespeare
- 19 *Heart of Darkness* by Joseph Conrad; *Their Eyes Were Watching God* by Zora Neale Hurston
- 18 *Crime and Punishment* by Fyodor Dostoevsky
- 17 *Moby Dick* by Herman Melville
- 16 *The Adventures of Huckleberry Finn* by Mark Twain; *The Awakening* by Kate Chopin; *Catch-22* by Joseph Heller; *Portrait of the Artist as a Young Man* by James Joyce; *The Scarlet Letter* by Nathaniel Hawthorne
- 15 *Beloved* by Toni Morrison; *Native Son* by Richard Wright
- 14 *The Color Purple* by Alice Walker; *A Raisin in the Sun* by Lorraine Hansberry
- 13 *Antigone* by Sophocles; *Ceremony* by Leslie Marmon Silko; *Death of a Salesman* by Arthur Miller; *The Great Gatsby* by F. Scott Fitzgerald; *Light in August* by William Faulkner; *Othello* by William Shakespeare;
- 12 *Billy Budd* by Herman Melville; *The Color Purple* by Alice Walker; *The Crucible* by Arthur Miller; *Portrait of a Lady* by Henry James
- 11 *As I Lay Dying* by William Faulkner; *Candide* by Voltaire; *The Glass Menagerie* by Tennessee Williams; *A Streetcar Named Desire* by Tennessee Williams; *Waiting for Godot* by Samuel Beckett
- 10 *A Passage to India* by E.M. Forster; *Pride and Prejudice* by Jane Austen; *Song of Solomon* by Toni Morrison; *Sula* by Toni Morrison; *The Tempest* by William Shakespeare
- 9 *Frankenstein* by Mary Shelley; *Jude the Obscure* by Thomas Hardy; *Madame Bovary* by Gustave Flaubert; *Mayor of Casterbridge* by Thomas Hardy; *Rosencrantz and Guildenstern Are Dead* by Tom Stoppard; *Things Fall Apart* by Chinua Achebe
- 8 *All the Pretty Horses* by Cormac McCarthy; *Anna Karenina* by Leo Tolstoy; *Bless Me, Ultima* by Rudolfo Anaya; *Brave New World* by Aldous Huxley; *The Grapes of Wrath* by John Steinbeck; *The Jungle* by Upton Sinclair; *Moll Flanders* by Daniel Defoe; *Oedipus Rex* by Sophocles; *The Sound and the Fury* by William Faulkner; *The Sun Also Rises* by Ernest Hemingway; *Tess of the D'Urbervilles* by Thomas Hardy; *Who's Afraid of Virginia Woolf?* By Edward Albee; *The Women of Brewster Place* by Gloria Naylor
- 7 *All the King's Men* by Robert Penn Warren; *Cry, The Beloved Country* by Alan Paton; *A Doll's House* by Henrik Ibsen; *Ethan Frome* by Edith Wharton; *Fences* by August Wilson; *Gulliver's Travels* by Jonathan Swift; *Lord Jim* by Joseph Conrad; *Medea* by Euripides; *The Merchant of Venice* by William Shakespeare; *Mrs. Dalloway* by Virginia Woolf; *The Piano Lesson* by August Wilson
- 6 *The Bluest Eye* by Toni Morrison; *Don Quixote* by Miguel de Cervantes; *An Enemy of the People* by Henrik Ibsen; *Equus* by Peter Shaffer; *Hamlet* by William Shakespeare; *Hedda Gabler* by Henrik Ibsen; *The House of Mirth* by Edith Wharton; *The Kite Runner* by Khaled Hosseini; *Macbeth* by William Shakespeare; *Major Barbara* by George Bernard Shaw; *Murder in the Cathedral* by T.S. Eliot; *Obasan* by Joy Kogawa; *The Odyssey* by Homer; *The Poisonwood Bible* by Barbara Kingsolver; *Sister Carrie* by Theodore Dreiser; *To Kill a Mockingbird* by Harper Lee; *Twelfth Night* by William Shakespeare; *The Turn of the Screw* by Henry James
- 5 *Age of Innocence* by Edith Warton; *Atonement* by Ian McEwan; *Bleak House* by Charles Dickens; *The Catcher in the Rye* by J.D. Salinger; *The Cherry Orchard* by Anton Chekhov; *Doctor Faustus* by Christopher Marlowe; *Go Tell It on the Mountain* by James Baldwin; *The Handmaid's Tale* by Margaret Atwood;

*Jasmine* by Bharati Mukherjee; *The Joy Luck Club* by Amy Tan; *Middlemarch* by George Eliot; *The Mill on the Floss* by George Eliot; *Mrs. Warren's Profession* by George Bernard Shaw; *My Antonia* by Willa Cather; *1984* by George Orwell; *Never Let Me Go* by Kazuo Ishiguro; *One Flew Over the Cuckoo's Nest* by Ken Kesey; *Tom Jones* by Henry Fielding; *To the Lighthouse* by Virginia Woolf; *Wide Sargasso Sea* by Jenn Rhys; *Wise Blood* by Flannery O'Connor

Effinger, Sandra. "MsEffie's List of Titles from Open Response Questions for Advanced Placement® English Literature Exams, 1970-2023." *AP English Titles from the Open Question*, 6 May 2023, [mseffie.com/AP/AP\\_Titles.html](https://mseffie.com/AP/AP_Titles.html).

Madeira City Schools. "AP Summer Reading List [1]." *Most frequently cited books in AP lit exam 1970 – 2014*, <https://www.madeiracityschools.org/userfiles/300/classes/39310/most%20frequently%20cited%20books.pdf>.