

## AP ENGLISH LITERATURE SUMMER ASSIGNMENT 2022

Welcome to AP Lit, 2022-23! Next year will be my 13th year of teaching English and I cannot wait to share it with you. This question-and-answer style document contains critical information for your summer assignments that will set you up for one of the most challenging and interesting years of English yet! Buckle up, scholars.

### NICE TO MEET YOU, MRS. ELDRIDGE! SO WHAT EXACTLY ARE THESE AP LIT SUMMER ASSIGNMENTS?

- \_\_\_\_\_ 1. Read and annotate this entire document carefully. It is intensely detailed so that you can complete this assignment successfully on your own.
- \_\_\_\_\_ 2. Set personal goals for completion of the different components and calendar your own due dates.
- \_\_\_\_\_ 3. Complete flashcards for 58 literary devices; the last page of this document contains all flashcard expectations.
- \_\_\_\_\_ 4. Read *A Thousand Splendid Suns* by Khaled Hosseini (according to schedule) and highlight any quotes / short passages that “speak” to you.
- \_\_\_\_\_ 5. For each section, review your highlighted quotes and select the 6 moments that captivate you the most from the book.
- \_\_\_\_\_ 6. Write 6 dialectical journal entries in which you analyze the literary choices Hosseini made in each of the six selected moments
- \_\_\_\_\_ 7. Read *How to Read Literature Like a Professor* by Thomas C. Foster (2014 Revised Edition).
- \_\_\_\_\_ 8. From the *How to Read Literature Like a Professor* handout, choose 12 out of the 22 questions to answer by applying them to *A Thousand Splendid Suns*.

### ASSIGNMENT #1:

#### *Dialectical Journal: A Thousand Splendid Suns*

### AND...WHAT EXACTLY IS A DIALECTICAL JOURNAL?

The term “Dialectic” means “the art or practice of arriving at the truth by using conversation involving question and answer.” Think of your dialectical journal as a series of conversations with the book. The process is meant to help you develop a deeper analytical understanding that goes beyond just a simple summary.

### WHAT IF I HAVE QUESTIONS WHILE I AM WORKING ON THIS OVER THE SUMMER?

First, **reread** this assignment sheet. It’s thorough so that almost all questions can be answered on your own! Secondly, phone a friend (or two or three) who is taking AP Lit or one who took it with me this past year and see if you can’t troubleshoot the issue independently. Lastly, email me with your question.

### WHAT IS THE BENEFIT OF WORKING HARD OVER THE SUMMER... WHEN I COULD BE DOING NOTHING AT ALL?

This assignment is your foundation for success in a year-long course, so you should do it to the absolute best of your ability. If you slack on this, you will make your experience in AP Lit more difficult... and you will likely fail the first six weeks because you don’t know a text that we will discuss all year.

### HOW DOES THIS ASSIGNMENT AFFECT MY LEARNING (AND MY GPA) EVEN AFTER THE FIRST MONTH OF SCHOOL ENDS?

I’m so glad you asked. Well. One of the three AP Lit test essays requires you to analyze a text from start to finish. We will analyze *A Thousand Splendid Suns* when we practice this essay style from August to May. But also, if you cannot successfully read and write about one novel over the summer, how can you expect to

perform better during the school year when you have coursework for seven other classes? In short, this course is going to be rigorous; don't make it even harder on yourself!

**GOOD TO KNOW! BUT WHAT IS THE BOOK ABOUT?**

From the book “Born a generation apart and with very different ideas about love and family, Mariam and Laila are two women brought jarringly together by war, by loss and by fate. As they endure the ever-escalating dangers around them-in their home as well as in the streets of Kabul-they come to form a bond that makes them both sisters and mother-daughter to each other, and that will ultimately alter the course not just of their own lives but of the next generation. A stunning accomplishment, *A Thousand Splendid Suns* is a haunting, heartbreaking, compelling story of an unforgiving time, an unlikely friendship, and an indestructible love.”

**WITH SO MANY THOUSANDS OF CHOICES OUT THERE, WHY DID YOU PICK THIS BOOK FOR US?**

Not only is it a page-turner, but students who analyzed this book for the open-ended essay scored higher on the Fall CA than peers who chose a different text.

**HOW WILL YOU GRADE US?**

The rubric is included in this document and I have also provided expectations for the flashcards. Enjoy!

**OK. LET’S GO BACK TO THE BEGINNING. HOW DO I CHOOSE WHICH PASSAGES TO HIGHLIGHT AS I AM READING DJS?**

Look for quotes that seem significant, powerful, thought provoking or puzzling. Which stir your soul the most? What are the most memorable? For example, you might record:

- Passages that remind you of your own personal life experiences
  - Effective &/or creative use of stylistic or literary devices
  - Structural shifts or turns in the plot that are unexpected
  - A passage that makes you realize something you hadn’t seen before
- Examples of patterns: recurring images, ideas, colors, symbols or motifs
  - Events you find surprising; or ones that make you think / rethink the book
  - Passages that are written in a beautifully poetic and impressive style
  - Passages that effectively reveal the essence of a character or setting.

**SO AFTER I FINISH THE BOOK, LOOK THROUGH EVERY QUOTE THAT I’VE MARKED, AND CHOOSE THE 10 MOMENTS THAT ARE MOST IMPORTANT TO THE BOOK’S THEME, HOW DO I START THE JOURNALS? WHAT IS THE GOAL OF EACH RESPONSE?**

For each quote, select one of the types of dialectical responses below. Read the expectations for each type and think about these as you read ATSS.

RESPONSE TYPE	LITERARY ANALYSIS	QUESTION	CONNECTION	REFLECTION
WHAT ARE WE SUPPOSED TO DO EXACTLY?	Select a moment with a literary device that really sings (a beautiful description, a profound metaphor, surprising sentence structure, etc.) and write an analysis of one literary device and how it characterizes the people in the book and communicates deeper meaning for Hosseini’s audience.	Offer an open-ended, philosophical question that arises from reading a given passage. (This question should not be one that a reader can easily answer.) Then, provide your best hypothesis and support it with logical details.	Make a connection to another moment within the text, another work of literature, a moment in history, or a time in your life when you experienced the same emotion or event.	Think deeply about what the passage means in a universal sense – not just to the characters in the story. What conclusions can you draw about the world, about human nature? What judgements does the author have about mankind? What do you think of those judgements?

**I THINK I GET IT... BUT CAN YOU GIVE ME SENTENCE STEMS TO GET ME STARTED?**

RESPONSE TYPE	LITERARY ANALYSIS	QUESTION	CONNECTION	REFLECTION
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WHAT SENTENCE STEMS MIGHT WE USE?	On page ___, Hosseini uses _(literary devices)_ in order to show that _(character)_ is _(personality traits)_. When Hosseini employs _(device), he reveals ___ about _setting/character_.	When I read page ___, I wondered... The question raised from page ___ is... Readers will be inspired to ask... When one considers this event, she might be curious about...	The scene from page __ connects to an earlier / later scene when... These scenes are linked because... If one compares ___ and ___, they learn that...	Ultimately, Hosseini wants readers to know... Readers learn ___ about the human condition...
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### CAN I USE MORE THAN ONE RESPONSE TYPE FOR A JOURNAL? LIKE, COULD I USE QUESTION AND REFLECTION FOR 1 JOURNAL?

You can as long as you develop each thoroughly. It's always better to deeply analyze one than to briefly explain two. Also, each quote counts as 1 journal— not each response type.

### SO HOW LONG IS EACH DIALECTICAL JOURNAL THEN?

Each should be at least a half page of writing (handwritten) to pass with a 70. For reference, the example that I have in this document is around 225 words, but there's no set word limit for this assignment. You are welcome to write more if you want.

### WHICH OF THE RESPONSE TYPES SHOULD WE USE WHEN WE WRITE? IS ANYONE BETTER THAN THE OTHER?

As per the rubric, you should use all four—mix it up! As you write, remember that the most important thing is that your journals are specific, detailed, and convincing. The more analytical and philosophical, the higher your score. The more based in summary, the lower your score will be. Here are some trends based on work I've seen over the years.

GENERALLY SCORED IN THE 70-80% RANGE	GENERALLY SCORED IN THE 80-90% RANGE	GENERALLY SCORED IN THE 85-100% RANGE
Summarize the words, ideas, or actions in the quote Give personal reactions to a quote, but no analysis about the choices that Hosseini made and his intended effects Discuss what it reminds you of from your own life Identify connections between characters or events	Evaluate an event from the point of view of multiple characters Analyze specific, thematic connections to a different literary text, film, song, or historical event Agree or disagree with a character and provide rationale	Analyze author's use of literary devices (tone, structure, style, imagery) and how they contribute to theme Raise questions about the beliefs and values implied in the text and answer them persuasively Analyze one passage's relationship to the story as a whole

### CAN YOU SHOW ME AN EXAMPLE OF AN INEFFECTIVE RESPONSE THAT WOULD NOT PASS

**Page 1. Quote:** "Nana cherished each blue-and-white porcelain piece, the grace curve of the pot's spout, the hand-painted finches and chrysanthemums, the dragon on the sugar bowl, meant to ward off evil. It was this last piece that slipped from Mariam's fingers, that fell to the wooden floor boards of the *kolba* and shattered."

(Literary Analysis): It's likely that the tea set is an important symbol that adds meaning to the novel. (Connection): I have treasures that matter. I'd be devastated if they broke.

**Why would the literary analysis part of the response not pass?** For one, it's far too brief. It uses two codes, but doesn't ever develop a convincing thought on either. For example, the literary analysis response doesn't explain how the tea set functions as a symbol and I am left to wonder: What does it symbolize? How does it symbolize that? What other associations might one have with tea sets? Dragons? Finches? Chrysanthemums? The color blue? What is in store for the character now that this symbol has broken?

**Why would the connection part of the response not pass?** It is too underdeveloped because it lacks details. I am left to wonder: What treasures do you have? What significance do they have to you? What is the history behind these treasures? How might you react if a family member broke them? What measures do you take to prevent damage to them?

## CAN YOU SHOW ME AN EXAMPLE OF AN EXEMPLAR THAT WOULD EARN A 100%?

**Page 1. Quote:** “Nana cherished each blue-and-white porcelain piece, the grace curve of the pot’s spout, the hand-painted finches and chrysanthemums, the dragon on the sugar bowl, meant to ward off evil. It was this last piece that slipped from Mariam’s fingers that fell to the wooden floor boards of the *kolba* and shattered.”

(Literary Analysis): In the *kolba*, a dusty shack outside of the glamor and wealth of town, this impoverished mother and daughter have just one treasure: an heirloom tea set. For them, the tea set is a symbol of a life of wealth and security that is no longer possible. Mariam and Nana are woefully dependent on the affluent Jalil Khan, yet this tea pot is the one possession that Nana owns which represents her own independent source of power. Also, a blue dragon which is “meant to ward off evil” is painted across a sugar bowl, which symbolizes a fierce guard for their literal and figurative sweetness. For these women, sugar might be a luxury because they have so little. I imagine them rationing out the delicacy. Also, sugar is pure white and therefore innocent, unlike the women’s reputations in this society. Mariam is a “harami,” a bastard child, who is treated with disdain even from her mother. In fact, this fragile tea set is much like the women’s lives—able to be broken by the slightest force. On this fateful day, Mariam’s safety and protection “slipped” and “shattered” when she broke the one item that represented her mother’s connection to a more financially and socially secure past and a hope for a better future. From now on, their lives will be fractured, graceless, and vulnerable to harm.

**Why would this earn a 100%?** This passage is well-developed at over 200 words. It has specific details, many abstract concepts (innocence, power, safety, fate, dependence, vulnerability, etc.), and takes time to really explain symbolic associations with the tea set (fragility, wealth, etc.). It uses interesting and academic vocabulary (disdain, fractured, heirloom, etc.) that doesn’t seem forced. The logic of this analysis is convincing and clear, and there are also stylistic gestures. For example, the dash adds interesting drama.

## ASSIGNMENT #2

### Applying Analysis to Text: *How to Read Literature Like a Professor*

Foster believes that as readers expand their repertoire of texts they develop what he calls a “language of reading” that assists them in interpreting significant developments in literature. This “grammar of literature is a set of conventions and patterns, codes and rules, that we learn to employ in dealing with a piece of writing” (Foster xiii). Stories and novels have a very large set of conventions including types of characters, plot rhythms, chapter structures, and point-of-view limitations. Poems have their own including form, structure, rhythm, rhyme. Plays, too. And according to Foster, there are conventions that cross genre lines. Spring is largely universal. So is snow, sleep, darkness and a whole host of others. When spring is mentioned in a story, play, or poem, a veritable constellation of associations rises in our imaginative sky: youth, promise, new life, young lambs, children skipping.... on and on. And if we associate further, that constellation may lead us to more abstract concepts such as rebirth, fertility and renewal.

### Chapter 1- Every Trip is a Quest (Except When It’s Not)

Foster believes that every trip is a quest if it has these five structural components

1. A quester- (whether or not he knows it or not is irrelevant)
2. A place to go.
3. A stated reason to go there.
4. Challenges and trial en route.
5. A real reason to go there.

Quality three is important because the stated reason is never the *Real* reason for the quest. The real reason for the quest is always self-knowledge.

**Question one – How does your novel fit into this paradigm? Create a chart that exemplifies these qualities.**

## **Chapter 2- Nice to Eat with You: Acts of Communion**

Foster asserts that most meals have a symbolic nature but “sometimes a meal is just a meal.” (Foster 7). While the word communion has a loaded meaning for Christians, communion means much more than the religious ideas associated with it. In literature, breaking bread together is an act of sharing and peace.

**Question two- How do eating meals appear in the novel, and is it a form of communion (sharing) or is it just a meal? Justify your answer.**

## **Chapter 3 – Nice to Eat You: Acts of Vampires**

According to Foster, writers use ghosts, vampires, werewolves, and all manner of scary things to symbolize various aspects of our more common reality. Ghosts and vampires are never only about ghosts and vampires. Vampires are often depicted as an alluring mysterious man who preys upon beautiful, unmarried (which in the social conventions of the nineteenth century England meant virginal) women. So vampirism is about sex as well as selfishness, exploitation, and the refusal to respect the autonomy of people.

**Question three – How does the relationship between characters in the novel represent the symbolic or literal definition of vampirism?**

## **Chapter 6- When in Doubt, It's From Shakespeare**

Why read Shakespeare? Every student struggles with this question as they read Romeo and Juliet and Julius Caesar. Besides the fact that Shakespeare is one of the most quoted writers of all time, he provides “a figure against whom other texts can struggle, a source of text against which other texts can bounce ideas” (Foster 43). No idea is new; so many writers are simply a rewriting of patterns found in other pieces of literature. Writers are constantly engaged in a relationship with older writers; providing intertextuality. When a new work is created, it is a set among the monuments, adding to and altering their order.

**Question 4- How did Shakespeare influence the author in the writing of the novel?**

## **Chapter 7- Or the Bible**

Authors use the Bible as a touchstone that can add to the symbolic meaning of a piece of literature. Some common biblical stories that are often called upon by authors are:

1. The Garden of Eden- women tempting men and causing their fall, the apple a symbol of temptation and knowledge, a serpent who tempts men to do evil, and a fall for innocence.
2. David and Goliath- overcoming overwhelming obstacles
3. Jonah and the whale- refusing to face a task and being Overwhelmed (eaten) by it anyway.
4. Job- Facing disasters not of the character's making and not a character's fault, suffers as a result, but remains steadfast.
5. The Flood- rain as a form of purification, form of destruction, rainbow as a promise of restoration.
6. The Apocalypse- four horsemen of the apocalypse usher in the end of the world.
7. The use of biblical names

**Question 5- What elements in your novel are reminiscent of the Bible or utilize Biblical imagery?**

## **Chapter 8- Hansel and Gretel – Using Fairy Tales and Kid Lit**

As said before – all literature basically contains the same stories so it makes sense to assume that all people would recognize plot elements that originate from Kid tales.

1. Hansel and Gretel- Lost children trying to find their way home.
2. Peter Pan- refusing to grow up.
3. Little Red Riding Hood- -Loss of innocence – exploitation
4. Alice in Wonderland or the Wizard of Oz- entering a world that doesn't work rationally or operates under different rules, the red queen, the White Rabbit, the Cheshire Cat, the Wicked Witch of the West, the Wizard, who is a fraud.
5. Cinderella- orphaned girl abused by adopted family saved through supernatural intervention and by marrying a prince.
6. Snow White- Evil woman who brings death to an innocent- again, saved by a heroic or princely character.
7. Sleeping Beauty- a girl becoming a woman, symbolically, the needle. Blood equals womanhood, the long sleep -an avoidance of growing up and becoming a married woman, saved by a prince who fights evil on her behalf.
8. Evil stepmothers, queens, Rumpelstiltskin
9. Prince Charming heroes who rescue women

**Question 6- Analyze the novel and find examples of ‘Kid stories’ in the text and explain the meaning furthered by the allusion.**

## **Chapter 9- It's Greek to Me**

If we accept the idea that Foster asserts, that myths are stories that matter to us as a community, then Greek myths, Shakespearian works, Biblical stories become the slate by which we create new depictions of the one story. Knowledge of Greek myths is essential to gleaning meaning.

1. Odyssey and the Iliad- men in an epic struggle over a woman
  - a. Achilles- a small weakness in a strong man; the need to maintain one's dignity.
  - b. Penelope – the determination to remain faithful and to have faith.
  - c. Hector- the need to protect one's family
2. The underworld – an ultimate challenge, facing the darkest parts of human nature or dealing with death.
3. Metamorphosis by Ovid- transformation
4. Oedipus- family triangles, being blinded, dysfunctional family.
5. Cassandra- refusing to hear the truth
6. Aeneas and Dido, or Jason and Medea- a wronged woman who goes violent in her grief and madness.
7. Demeter and Persephone- mother's love

**Question 7- Compare the main characters in your novel to the archetypal character in popular Greek Myths. Explain what meaning is created by the reference.**

## **Chapter 10- It's More Than Just Rain or Snow**

It's never just rain. It can be a plot device that brings people together in an uncomfortable situation. It also brings to mind one of our greatest fears- drowning. Water seeks to reclaim us and our accomplishments. (Noah's Ark) It is also a great equalizer in that it is unilateral- it falls on the good and evil alike. Symbolically the following could mean:

1. Rain- cleansing, purification, baptism, removing sin or a stain. Restoration – rain brings a dying earth back to life. Can be destructive as well
2. Snow- negative- cold, stark, inhospitable, inhuman, nothingness, death  
Positive- clean, pure, playful
3. Rainbows-God's promise to never destroy the world again, hope
4. Fog- almost always signals some sort of confusion, mental, ethical, physical

**Question 8- Analyze the symbolic meaning of rain, fog, snow or rainbows in your novel.**

## **Chapter 11- ....More Than It's Gonna Hurt You: Concerning Violence**

According to Foster, violence is one of the most personal and even intimate acts between human beings, but it also could cultural and societal in its implication. Violence in literature is usually representative of something larger.

There are two categories of violence in literature

- a. Character caused- shootings, stabbings, drowning, poisoning, bombings, ect
- b. Death and suffering for which the character was not responsible- accidents are never just accidents.

**Question 9- Examine two examples of violence in your novel and as yourself the following questions**

- What does this type of misfortune represent thematically?
- What famous or mythical death does this resemble?
- Why this sort of violence and not another?

**Compose your answer as a reflection on the violent act and its meaning.**

## **Chapter 12- Is That a Symbol?**

A symbol cannot be reduced to one meaning. If it can, the work is an allegory. Actions as well as objects can be symbolic.

**Question 10-Choose three predominate symbols in the novel and explain how they create meaning for the reader.**

## **Chapter 13- It's All Political**

Writing often engages the realities of its world- it makes observations regarding human problems, including those in the social and political realm. Some topics that make fodder for authors include

1. Individualism verse self-determination against the needs of society for conformity and stability
2. Power struggles

3. Relations among classes
4. Issues of justice and rights
5. Interactions between the sexes and various racial and ethnic groups.
6. Add your own

**Question 11-Find a political argument in your novel and analyze it fully. Cite your sources.**

### **Chapter 14- Yes, She's a Christ Figure, Too**

As discussed earlier many aspects of the Bible are incorporated into other works. The figure of Christ is no exception. The following is a list of qualities that characterize Christ.

1. Crucified, wounds on the head, hands, or feet.
2. In agony
3. Self-sacrificing
4. Good with children
5. Good with loaves, fishes, water, and wine
6. 33 years of age when last seen
7. Employed as a carpenter
8. Known to use humble means of transportation
9. Believed to have walked on water
10. Often portrayed with arms outstretched
11. Known to have spend time alone in the wilderness
12. Believed to have had a confrontation with the devil
13. Last seen in the company of thieves
14. Creator of many aphorisms and parables
15. Buried, but arose on the third day
16. Had disciples, twelve at first, although not all equally devoted
17. Very forgiving
18. Came to redeem an unworthy world

**Question 12- Can a character in the novel be considered a Christ figure? Explain and support your answer.**

### **Chapter 15 – Flights of Fancy**

People don't fly- so when you see one in a piece of literature that does, it is heavily symbolic. Some possible meanings for flight are: freedoms, escape, return home, largeness of spirit, love, ect.

**Question 13- Analyze any falls, flights or suspensions in your novel and explain the symbolic meaning of the event.**



## **Chapter 18- If She Comes Up, It's Baptism**

Many literary characters get wet. It is important to analyze the symbolic nature of the experience. Take for instance Foster's example on page 153. A character falls into a river. Is he rescued? Does he swim out? Grab a piece of driftwood? Rise up and walk? Each one of these events has a different symbolic meaning. For instance, rescue might suggest passivity, good fortune, indebtedness, The piece of driftwood raises of lack and coincidence, serendipity rather than planning.

**Question 16 Find an event in your novel where water is depicted in some way. Analyze the symbolic nature of the event.**

## **Chapter 19- Geography Matters**

Geography of course, can be an indicator of setting in a piece of literature, but often it is much more. The setting can illuminate other elements in the work such as plot, theme, symbols, characterization.

Some common symbolic elements around geography

1. Tunnels, Labyrinths, jungles represent danger, wilderness, confusion
2. Geography can represent the human psyche
3. Going south equals having a direct, raw encounter with the sub consciousness
4. Low places- swamps, crowds, fog, darkness, fields, heat, unpleasantness, people, life death
5. High points- snow, ice, purity, thin air, clear views, isolation, life, death

**Question 17-Analyze an aspect of geography in your novel and explain what element(s) it furthers.**

## **Chapter 20 – .....So Does Season**

Seasons are part of the mythology of any culture. In order to explain what happened in each season many early civilizations created a story to explain the changes in their environment. Due to this, seasons have become one of the most utilized symbols in literature.

1. Spring, summer, fall, winter equals youth, adulthood, middle age, old age/death
2. Spring equals fertility, life, happiness, growth, and resurrection (Easter)
3. Fall equals harvest, reaping what you sow, both rewards and punishments
4. Winter equals hibernation, lack of growth, death, punishment

**Question 18- Analyze an aspect of the season as part of the setting and explain how it influences meaning.**

## **Chapter 21- Marked For Greatness**

Scars and deformities in literature are not just scars. (Have you gotten the point yet?) They are often the author's ways of equating a physical deformity with a character or moral deformity.

**Question 19- Analyze a physical deformity in the novel that you are reading and comment on its possible significance.**

## **Chapter 22- He's Blind For a Reason, You Know**

Foster notes that many authors introduce important qualities about their character early so that their readers notice and it blends in the story more effectively, so if you notice that the character is blind think about the meaning. Blindness and seeing are a part of almost every work.

**Question 20- Find examples of blindness in your novel and analyze its meaning to the story.**

## **Chapter 23- It's Never Just Heart Disease**

Come on, you should know this! Heart disease is the most common metaphorical disease going.

**Question 21- analyze a heart ailment in your novel.**

## **Chapter 24- ....And Rarely Just Illness**

On page 215 Foster examines diseases and their meanings in literature.

1. *Not all diseases are created equal-* prior to modern sanitation and enclosed water systems in the 20<sup>th</sup> century, cholera was nearly as common as, much more aggressive than, and more devastating than tuberculosis. Yet cholera doesn't come close to TB in its frequency of literary occurrences. Why? Cholera has a bad reputation, and there's almost nothing the best public relations firm in the world could do to improve it. It's ugly, horrible. Death by cholera is unsightly, painful, smelly, and violent. In that same period of the late nineteenth century, syphilis and gonorrhea reached near epidemic proportions, yet except for Ibsen and some of the later naturalist, venereal diseases were hardly on the literary map. Syphilis, of course, was *prima facie* evidence of sex beyond marriage, of moral corruption, and therefore taboo.

**Well, then, what makes a prime literary disease?**

2. *It should be picturesque.* What, you don't think illness is picturesque? Consider consumption. Of course it's awful when a person has a coughing fit that sounds like he's trying to bring up a whole lung, but the sufferer of tuberculosis often quires a sort of bizarre beauty. The skin becomes almost translucent; the eye sockets dark, so that the sufferer takes on the appearance of a martyr in medieval paintings.

3. *It should be mysterious in origin.* Again, consumption was a clear winner, at least with the Victorians. The awful disease sometimes swept through whole families, as it would when one member nursed a dying parent or sibling or child, coming into daily contact with contaminated droplets, phlegm, blood for an extended period. The mode of transmission, however, remained murky for most people of the century. Certainly John Keats had no idea that caring for his brother was sealing his own doom, any more than the Brontë's knew what hit them. That love and tenderness should be rewarded with a lengthy, fatal illness was beyond ironic. By the middle of the nineteenth century, science discovered that cholera and bad water went together, so it had no mystery points. As for syphilis, well, its origins were entirely too clear.

4. *It should have strong symbolic and metaphorical possibilities.* If there's a metaphor connected with smallpox, I don't want to know about it. Smallpox was hideous in both the way it represented and the disfigurement it left without really offering any symbolic possibilities. Tuberculosis, on the other hand, was a wasting disease, both in terms of the individual wasting away, growing thinner, and in terms of the waste of lives that were often barely under way.

**Question 22- Analyze an illness in your novel and explain the meaning behind it.**

## ASSIGNMENT #3

### Literary Device Flashcards

**Literary Device Flashcards:** These are the top 20 literary devices that you will see on all unit exams, common assessments, and the actual AP Lit test. For each, write the name of the literary device on one side of the index card. On the other side, write the definition of the literary device and one example. Each flashcard is worth five points when completed correctly.

**Where should the examples come from?** It would be great AP Lit test prep if your examples came from *A Thousand Splendid Suns*—but it is not mandatory; your examples can be from books you’ve read, the internet, or your own creative mind. You may write more than one example if you find it useful—and why not? You will study these flashcards all year!

1. Ambiguity	16. Direct Characterization	33. Allegory	49. Conceit
2. Atmosphere	17. Indirect Characterization	34. Academic Style	50. End-Stopped
3. Crisis	18. Logos	35. Allusion	51. Eye Rhyme
4. Denouement	19. Ethos	36. Hyperbole	52. Euphony
5. Empathy	20. Pathos	37. Imagery	53. Villanelle
6. Foil Character	21. Rhetorical Question	38. Interior Monologue	54. Feminine Rhyme
7. Connotation	22. Epic	39. Mood	55. Masculine Rhyme
8. Denotation	23. Antihero	40. Motif	56. Types of Meter: dimeter, trimeter, tetrameter, pentameter, hexameter
9. Symbol	24. Archetype	41. Nemesis	57. Poetic Foot: iamb, trochee, spondee, anapest, dactyl, pyrrhus
10. Abstract	25. Persona	42. Stock Characters	58. Heroic Couplet
11. Concrete	26. Anachronism	43. Assonance	59. Couplet
12. Simile	27. Anaphora	44. Ballad	60. Blank Verse
13. Metaphor	28. Antistrophe/Epistrophe	45. Ballad Meter	61. Tercet
14. Personification	29. Antithesis	46. Cacophony	
15.	30. Objectivity & Subjectivity	47. Caesura	
	31. Parallelism	48.	
	32.		

<u>FRONT SIDE OF THE FLASHCARD</u>	<u>BACK SIDE OF THE FLASHCARD</u>
<h1>PARADOX</h1>	<p>The use of concepts or ideas that are contradictory to one another, yet, when placed together hold significant and true value on several levels.</p> <p>Ex: I know one thing—that I know nothing. Ex: Here are the rules: ignore all rules.</p>

### *A Thousand Splendid Suns* Dialectical Journals Rubric

<b>AP</b>	<b>Selection of Quotes</b>	<b>Level of Insight</b>	<b>Depth of Development</b>
8 (95% )	<ul style="list-style-type: none"> <li>Quotes have critical connections to theme</li> <li>Impressively comprehensive selections</li> <li>Responds to 100% of the book; quotes are selected from the beginning, middle, and end</li> </ul>	<ul style="list-style-type: none"> <li>Persuasive</li> <li>Sophisticated</li> <li>Grounded in analysis</li> <li>Inspiring</li> </ul>	<ul style="list-style-type: none"> <li>Thoroughly extensive details</li> <li>Elaborate and sophisticated in argument; reader is convinced</li> <li>Uses a variety of the four response types in the 10 journals</li> </ul>
6 (85% )	<ul style="list-style-type: none"> <li>Quotes have important connection to theme</li> <li>Generally wide-ranging selections</li> <li>Responds to at least 85% of the book but may leave out thoughts on the book's final scenes</li> </ul>	<ul style="list-style-type: none"> <li>Adequate</li> <li>Acceptable</li> <li>Mostly analytical</li> </ul>	<ul style="list-style-type: none"> <li>Acceptable length</li> <li>Sufficient use of specific detail</li> <li>Clear logic and evidence used</li> <li>Uses a variety of the four response types in the 10 journals</li> </ul>
4 (75% )	<ul style="list-style-type: none"> <li>Quotes generally connect to theme</li> <li>Noticeably unbalanced selections</li> <li>Responds to at least 75% of the book; inadequate analysis of the book as a whole</li> </ul>	<ul style="list-style-type: none"> <li>Plausible</li> <li>Superficial</li> <li>Mostly summary</li> </ul>	<ul style="list-style-type: none"> <li>Limited analytical discussion</li> <li>Insufficient detail; unclear at times</li> <li>Surface-level analysis at times</li> <li>Not all response types are used in the 10 journals; imbalanced</li> </ul>
2 (65% )	<ul style="list-style-type: none"> <li>Quotes are consistently unrelated to theme</li> <li>Severely unbalanced selections</li> <li>Responds to at least 65% of the book; it is clear that the student did not read the full book</li> </ul>	<ul style="list-style-type: none"> <li>Inaccurate</li> <li>Incomplete</li> <li>Limited to summary</li> </ul>	<ul style="list-style-type: none"> <li>Unacceptably brief responses</li> <li>Consistent lack of specific detail</li> <li>Possible misreads of the text</li> <li>No response types listed and/or strongly imbalanced response types</li> </ul>
<p>THEME = a universal truth statement that reads like a life lesson. Ex: power corrupts the heart of the wicked.            Note: Work that goes above and beyond will earn a full 100%. Work that is incomplete may earn below 65%.            Note: Work that does not include page numbers, full quotes, or response codes will have points deducted.</p>			

