

Welcome to AP Lit. I look forward to meeting you in August, exploring classic and contemporary works with you, and helping you develop your original insights into college level writing. I hope you will invest quality effort into this assignment and be prepared to engage in academic discussion of the novel in the first week of class.

Summer Assignment Part 1:

Read F. Scott Fitzgerald's novel *The Great Gatsby*. You may purchase your own copy of the book or read it for free online (<https://www.planetebook.com/free-ebooks/the-great-gatsby.pdf>).

Neatly complete the following assignment **in a spiral notebook or composition book**.

The book's structure consists of nine chapters. As you read, focus on the author's characterization of the seven major players (listed below). For each chapter, determine which of these seven characters are featured and make notes that answer the following questions with a claim and supporting textual evidence. What do you know about the character's values/beliefs, assumptions/biases, or other motivations? How do you know this? What did they do or say (or not do or say) that led you to this insight? (Quote the description, dialogue, or action.)

Do NOT look for ideas online. Your notes should be your own original insights and observations, based entirely on your reading of the novel. Plagiarized notes will be awarded a zero.

For each of the nine chapters, your notes will earn up to 5 points, scored in the following manner:

Criteria	Score of 5	Score of 3 or 4	Score of 1 or 2	Score of 0
Characters to Analyze: Nick Carraway, Tom Buchanan, Daisy Buchanan, Jordan Baker, Myrtle Wilson, George Wilson, Jay Gatsby	All relevant characters from this chapter are addressed	Some but not all of the relevant characters from this chapter are addressed	Most of the relevant characters from this chapter are not addressed	None of the relevant characters from this chapter are addressed
Analytical Claim	An original, insightful claim is made for each character, based on textual evidence from this chapter	Claims are made but don't demonstrate analytical thinking about the important details in this chapter	Most of the characterization from this chapter is overlooked or oversimplified	No claim is made about the characters from this chapter
Textual Evidence	Claims are thoroughly supported by quoting relevant characterization from this chapter	Claims are supported with relevant quotes from this chapter	Quotes are provided but don't demonstrate the strongest support of the claim	No evidence is provided in support of the claims.

You should complete your characterization notes chapter by chapter, as you read the novel.

After you've finished reading the book, answer both of the following questions (250 words minimum for each response, worth up to 15 points each):

1. Choose a character who does not change and explain how his/her static nature impacted the plot.
2. Choose a character who does experience personal change and explain how his/her dynamic nature impacted the plot.

Score of 15	Score of 10	Score of 5	Score of 0
Response correctly identifies relevant characters, successfully analyzes their function in the plot, and supports claims with specific, relevant textual evidence.	Response correctly identifies relevant characters, successfully analyzes their function in the plot, and supports claims with only minimal or less than relevant textual evidence.	Response identifies characters though not necessarily relevant to the prompt, attempts to analyze their function in the plot but is not successful, and fails to adequately support claims with specific, relevant textual evidence.	Response is missing or makes no effort to fully respond to the prompt.

Your notebook will be collected on the first day of class. There will also be an assessment completed in class on Friday of that same week (worth 50 points).

Summer Assignment Part 2:

This portion of the assignment is optional, but recommended.

How To Read Literature Like a Professor by Thomas C. Foster is a helpful introduction to this course. I recommend this additional summer reading especially to those who are less than confident about taking AP Literature, for example those who haven't yet mastered the shift from mere comprehension of a text to deeper analysis.

Additionally, the AP exam for this course asks students to respond to essay prompts by drawing from works of literary merit they have studied. The more great literature you have read, the better your ability to summon a variety of familiar characters, ideas, and themes that you can analyze on command. If you can read more than the minimum this summer, your investment will certainly pay off in May.

Here is a list of cited texts from the AP Literature exam, in order of frequency they appeared between 1970 and 2015:

Invisible Man by Ralph Ellison
Wuthering Heights by Emily Bronte
Great Expectations by Charles Dickens
Heart of Darkness by Joseph Conrad
Jane Eyre by Charlotte Bronte
Crime and Punishment by Fyodor Dostoevski

King Lear by William Shakespeare
The Adventures of Huckleberry Finn by Mark Twain
Moby Dick by Herman Melville
Catch-22 by Joseph Heller
Portrait of the Artist as a Young Man by James Joyce
Their Eyes Were Watching God by Zora Neale Hurston
The Scarlet Letter by Nathaniel Hawthorne
The Great Gatsby by F. Scott Fitzgerald
The Awakening by Kate Chopin
Beloved by Toni Morrison
Billy Budd by Herman Melville
Light in August by William Faulkner
Ceremony by Leslie Marmon Silko
The Color Purple by Alice Walker
Othello by William Shakespeare
Antigone by Sophocles
As I Lay Dying by William Faulkner
The Crucible by Arthur Miller
The Glass Menagerie by Tennessee Williams
Native Son by Richard Wright
Song of Solomon by Toni Morrison
A Streetcar Named Desire by Tennessee Williams
Anna Karenina by Leo Tolstoy
Death of a Salesman by Arthur Miller
Jude the Obscure by Thomas Hardy
A Passage to India by E. M. Forster
Portrait of a Lady by Henry James
A Raisin in the Sun by Lorraine Hansberry
Waiting for Godot by Samuel Beckett
All the Pretty Horses by Cormac McCarthy
Bless Me, Ultima by Rudolfo Anaya
Candide by Voltaire
The Grapes of Wrath by John Steinbeck
The Jungle by Upton Sinclair
Madame Bovary by Gustave Flaubert
The Mayor of Casterbridge by Thomas Hardy
Oedipus Rex by Sophocles
Pride and Prejudice by Jane Austen
Rosencrantz and Guildenstern Are Dead by Tom Stoppard
Sula by Toni Morrison
Tess of the D'Urbervilles by Thomas Hardy
A Doll House by Henrik Ibsen
All the King's Men by Robert Penn Warren
Cry, The Beloved Country by Alan Paton
Ethan Frome by Edith Wharton
Frankenstein by Mary Shelley
Lord Jim by Joseph Conrad
Medea by Euripides
The Merchant of Venice by William Shakespeare

The Sound and the Fury by William Faulkner
The Sun Also Rises by Ernest Hemingway
The Tempest by William Shakespeare
Twelfth Night by William Shakespeare
Things Fall Apart by Chinua Achebe
Who's Afraid of Virginia Woolf? by Edward Albee
Age of Innocence by Edith Wharton
An Enemy of the People by Henrik Ibsen
Equus by Peter Shaffer
Gulliver's Travels by Jonathan Swift
Hamlet by William Shakespeare
Hedda Gabler by Henrik Ibsen
Macbeth by William Shakespeare
Major Barbara by George Bernard Shaw
Moll Flanders by Daniel Defoe
Mrs. Dalloway by Virginia Woolf
Murder in the Cathedral by T. S. Eliot
Obasan by Joy Kogawa
The Piano Lesson by August Wilson
The Turn of the Screw by Henry James
Bleak House by Charles Dickens
Brave New World by Aldous Huxley
The Cherry Orchard by Anton Chekhov
Doctor Faustus by Christopher Marlowe
Go Tell It on the Mountain by James Baldwin
Middlemarch by George Eliot
Mrs. Warren's Profession by George Bernard Shaw
Sister Carrie by Theodore Dreiser
A Tale of Two Cities by Charles Dickens
To Kill a Mockingbird by Harper Lee
Tom Jones by Henry Fielding
Wide Sargasso Sea by Jean Rhys
Wise Blood by Flannery O'Connor