

1. Read the following novels. **Because you will need quotations, mark significant sections of each work as you read.**

The Handmaid's Tale — Margaret Atwood
1984 — George Orwell

In literary works, cruelty and abuse of power often function as crucial motivations of character behavior, as well as major social or political factors. In a well-developed **essay** devoted roughly equally to each novel, explore HOW such acts of cruelty and abuse of power are important to the themes of the two novels listed above. What do the cruel abuses of power reveal about the perpetrators and/or victims?

Be sure to structure your essay according to standard essay format: a thesis statement at the end of your introductory paragraph, **specific** supporting details from each text in your body paragraphs (including relevant quotations from the works), and a concluding paragraph beginning with an intensified thesis statement. Use appropriate transitional devices to ensure coherence. Use the quotations guide on the back for including quotations in your essay.

The tone of your paper should be persuasive, so be sure to support your thesis (**WITHOUT** using first person -- ~~I think, I feel, I believe, in my opinion, or in this writer's opinion~~). Should you use secondary sources, document using MLA style. Do not depend on secondary sources for your argument, but use them as support, if you use them at all.

DOUBLE-SPACE ALL TYPED WORK--12-point font, Times New Roman or equivalent, one-inch margins on all four sides. NO COVER SHEETS or PLASTIC FOLDERS, PLEASE!

In addition to the essay, compile a list of twenty-five new-to-you vocabulary words and their definitions from the two works.

This assignment is **due the first day of school** in the fall.

2. **Read any book of poetry**--an anthology with several selections by one poet, or a collection by a single poet.

Suggested poets: Akhmatova, Ai, Alegría, Amichai, Ammons. Atwood, Auden, Basho, Baudelaire, Behn, Bishop, Blake, Bly, Boland, **Bradstreet, Braithwaite**, Brodsky, Brooks, Browning, Bukkowsky, Celan, Cisneros, **Clifton, Collins**, Corso, Creeley, Cummings, Curbelo, Dickey, **Dickinson**, Dobyns, **Donne**, Doty, Dove, Duhamel, Duffy, **Eberhart**, Edson, **Eliot**, Erdrich, Espada, Fairchild, Ferlinghetti, Forché, **Frost**, Ginsberg, Giovanni, Gluck, Graham, Gunn, Hall, Haskins, Hass, **H.D.**, **Heaney** Hoagland, Hecht, Harjo, Ignatow, Jerome, Justice, Kabir, **Keats**, Kenyon, Kinnell, Kinsella, Kooser. Kumin, Kunitz, Lawrence, **Levis**, Lee, Lehman, Levertov, Levine, Lorca, Lorde, Lowell, Lux, Martinez, Meinke, Merwin, Millay, Milosz, (Susan) Mitchell, Neruda, Nye, Olds, (Mary) Oliver, Ondaatje, Padgett, Pastan, Pasternak, Paz, Piercy, Pinsky, **Plath, Rich**, Rilke, Rimbaud, **Roethke**, Rossetti, Rukeyser, Rumi, Samaras, Sappho, Sarton, Sexton, **Shakespeare**, Simic, Snyder, Stafford, Stern, Stevens, Strand, **Swenson**, Sze, **Szyborska**, Tate, **Tennyson**, Thomas, Tranströmer, Trethaway, Tsvetayeva, Updike, Whitman, Whyte, **Wilbur**, Williams, **Wordsworth**, Wright, **Yeats**, Yevtushenko, Zamora . . .

See http://famouspoetsandpoems.com/poets_contemporary.html

*As soon as we begin school this fall, I will provide you with an assignment to prepare a **10-minute oral reading and personal response** along with a written paper on the poet you have chosen for summer reading.

You only need to read several poems for now.

Essays and vocabulary will not be accepted after the first day of school in August, 2017.

AVOID PLOT SUMMARY. DO NOT PLAGIARIZE ONLINE or OTHER SOURCES.

Above all, read thoughtfully and enjoy.

* Books you need to purchase for the 2017-18 school year for AP Literature and Composition:

W;t — Margaret Edson

Hamlet — William Shakespeare

Like Water for Chocolate — Laura Esquivel

All other reading assignments will be found in our textbook, *Perrine's Literature: Structure, Sound, and Sense*, and via handouts.

An introducing phrase or orienter plus the quotation:

- ✓ In this poem it is creation, not a hypothetical creator, that is supremely awesome. [argument sentence]. The speaker asks, "What immortal hand or eye / Dare frame thy fearful symmetry?" [data sentence; orienter before quote]
- ✓ Gatsby is not to be regarded as a personal failure. [argument sentence] "Gatsby turned out all right at the end" (176), according to Nick. [data sentence; orienter after quote]
- ✓ "I know you blame me," Mrs. Compson tells Jason (47). [data sentence; orienter after quote] Is she expressing her own sense of guilt? [argument sentence]

An assertion of your own and a colon plus the quotation:

- ✓ Vivian hates the knights for scorning her, and she dreams of achieving glory by destroying Merlin's: "I have made his glory mine" (390).
- ✓ Fitzgerald gives Nick a muted tribute to the hero: "Gatsby turned out all right at the end" (176).
- ✓ Cassio represents not only a political but also a personal threat to Iago: "He hath a daily beauty in his life / That makes me ugly . . ." (5.1.19-20).

An assertion of your own with quoted material worked in:

- ✓ For Nick, who remarks that Gatsby "turned out all right" (176), the hero deserves respect but perhaps does not inspire great admiration.
- ✓ Satan's motion is many things; he "rides" through the air (63), "rattles" (65), and later explodes, "wanders and hovers" like a fire (293).
- ✓ Even according to Cleopatra, Mark Antony's "duty" is to the Roman state.

Clarity and Readability: Some Guidelines

- Introduce a quotation either by indicating what it is intended to show or by naming its source, or both. For non-narrative poetry, it's customary to attribute quotations to "the speaker"; for a story with a narrator, to "the narrator." For plays, novels, and other works with characters, identify characters as you quote them.
- Do not use two quotations in a row, without intervening material of your own.
- Tense is a tricky issue. It's customary in literary analysis to use the present tense; it is at the present time that you (and your reader) are looking at the text. But events in a narrative or drama take place in a time sequence. You will often need to use a past tense to refer to events that took place before the moment you are presently discussing:

When he hears Cordelia's answer, Lear seems surprised, but not dumbfounded. He advises her to "mend [her] speech a little." He had expected her to praise him the most; but compared to her sisters', her remarks seem almost insulting (1.1.95).