

Welcome to...AP LITERATURE AND COMPOSITION

General Course Description

The full-year AP English Literature and Composition course aligns to an introductory college-level literary analysis course. Through the close reading of imaginative literature from different genres (poetry, prose, drama) and from different time periods (from the 16th to the 21st century), students will deepen their understanding of the way writers use literary techniques to provide meaning and pleasure for their readers. Students will consider a work's story elements, imagery elements, diction choices, and narrative structure and will apply scholarly lenses of analysis to broaden their understanding. Assignments include analysis and synthesis essays, student-facilitated discussions, and oral explications, along with some creative responses to text. Students prepare for the AP Exam given each May and are expected to take it.

The course demands considerable time, effort, commitment, and interest in the subject. If you have lukewarm feelings about writing and reading, *reconsider*. But if you are motivated to stretch yourself in a strong community of readers and writers, I commit myself to your growth.

SUMMER WORK **** DUE ON THE FIRST DAY OF CLASS****

"It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife." ~ Jane Austen

This first sentence of Jane Austen's *Pride and Prejudice* is one of the most famous in English literature. Perhaps the book is just about people pursuing husbands in a little British town...and yet, anyone referencing a "truth universally acknowledged" invites the question: IS this really the truth? And what **SOCIAL COMMENTARY** does Austen give about a society in which such a "truth" exists? What if she means to impact your attitudes about the subjects being described? What if this is actually...**SATIRE**?

Satire = a work of art, literature, or entertainment in which the folly and corruption of human beings, institutions, or social structures are exposed, denounced, or ridiculed in order to bring about social reform (*dictionary.com*).

I have collected 4 texts which are either explicitly or implicitly satirical for your careful reading and consideration over the summer:

- *Pride and Prejudice* by Jane Austen (1813)
- "The Lady's Dressing Room" by Jonathan Swift (1732)
- "Girl" by Jamaica Kincaid (1978)
- "Child Spa" by Paul Rudnick (2015)

STEP 1: Read each carefully, thinking about WHAT is being attacked, what REASONS the author might have to attack it, what LITERARY ELEMENTS the author employs to attack it, and how these elements AFFECT THE READER and CONTRIBUTE TO THE MEANING OF THE WORK AS A WHOLE. I encourage annotating photocopies to record your thoughts as you read to better speak to them even when time has passed and using sticky notes or other tools to record specific scenes (with page #) that lingered with you, either because of WHAT happened or because of HOW Austen wrote them. *You may use the chart on the last page to collect your thoughts for later discussion, but it is NOT graded.*

STEP 2: Collect 15 vocabulary words (from any of the 4 texts) new to you that you can connect to important characters or situations in any of the texts. Stretch your knowledge. Copy out the complete original sentence. Write out a definition that best suits the meaning in the text. Describe how the word's meaning it transcends the specific textual use to connect to other situations/characters/themes in the readings (2+ sentences).

EX:

- **entail** (verb or *noun*): settle (*settlement of*) the inheritance of property over a number of generations so that ownership remains within a particular group.
- “MR. BENNET’S property consisted almost entirely in an estate of two thousand a year, which, unfortunately for his daughters, was **entailed**, in default of heirs male, on a distant relation” (21)
- The ‘**entail**’ on Mr. Bennet’s estate explains the urgency of the conflict the family faces with five daughters and no inheritance to pass along. All five daughters depend on marriage to provide them with a secure future, since in the case of Mr. Bennet’s death, Mr. Collins could refuse to support them and make them leave the family home if they are unmarried at the time. [Not all properties had this legal inheritance restriction in place.]

STEP 3: Create 4 open-ended questions to spark discussion. Your questions could relate to individual texts or thread together ideas from different texts. Questions could:

- discuss significance of plot points, character development, and conflicts, esp. as linked across texts,
- connect the author’s writing technique to larger meaning or effect on the reader, or
- probe how different readers (with different perspectives/knowledge, from different time periods, etc.) would respond differently to the text.

EX:

Question 1: What commentary does the novel provide about the system of entailment, which was a legal reality during Austen’s life?

First day of class:

Students will share their questions, some of which will be the basis of an in-class writing task and then a student-focused discussion. Students will earn a grade based on contributions made in small-group and whole-group conversations as well as the responses made to the student-generated questions in class.

Standard	Leader	Active	Partial	Novice
Speaking and Listening: Participation + Collaboration Participate effectively in a range of collaborative discussions propelling conversations by building on others’ ideas and expressing their own clearly and persuasively.	<ul style="list-style-type: none"> • Models respectful behavior for listening <i>and</i> speaking. • Contributes frequent meaningful observations and clarifying questions in whole and small-group conversations without dominating. • Fosters efficacy by encouraging others’ voices, deepening ideas through probing, and/or offering transitions to keep conversation flowing (not repetitive) with an emphasis on inclusion. 	<ul style="list-style-type: none"> • Follows guidelines for effective listening <i>and</i> speaking, with few to no lapses. • Contributes meaningful observations and/or clarifying questions in whole and/or small-group conversations. 	<ul style="list-style-type: none"> • Displays some lapses (periodically interrupting, distracting others, using devices inappropriately, or losing focus). • Contributes basic points to the discussion with some prompting from the teacher or classmates. 	<ul style="list-style-type: none"> • Frequently interrupts, distracts, uses devices, and/or loses focus. • Contributes only minimal points to discussion. May fail to participate even when called upon.
Reading: Key Ideas + Details Cite specific textual evidence to support conclusions drawn from text.	<ul style="list-style-type: none"> • Shows extensive knowledge of reading through repeated reference to specific textual evidence including quotes. 	<ul style="list-style-type: none"> • Shows solid knowledge of reading with occasional reference to textual evidence. 	<ul style="list-style-type: none"> • Shows general knowledge of reading. 	<ul style="list-style-type: none"> • Shows minimal or inaccurate knowledge of reading.

I can’t wait to get started!

QUESTIONS? I’ll check email periodically all summer: jamie.gillette@fivetowns.net



The Lady's Dressing Room by Jonathan Swift (1732)

Five hours, (and who can do it less in?)
By haughty Celia¹ spent in dressing;
The goddess from her chamber issues,
Arrayed in lace, brocades and tissues.

5 Strephon², who found the room was void,
And Betty³ otherwise employed,
Stole in, and took a strict survey,
Of all the litter as it lay;
Whereof, to make the matter clear,
10 An inventory follows here.

 And first a dirty smock appeared,
Beneath the armpits well besmeared.
Strephon, the rogue, displayed it wide,
And turned it round on every side.
15 On such a point few words are best,
And Strephon bids us guess the rest,
But swears how damnably the men lie,
In calling Celia sweet and cleanly.
Now listen while he next produces
20 The various combs for various uses,
Filled up with dirt so closely fixt,
No brush could force a way betwixt.
A paste of composition rare,
Sweat, dandruff, powder, lead⁴ and hair;

25 A forehead cloth with oil upon't
To smooth the wrinkles on her front⁵;
Here alum flower⁶ to stop the steams,
Exhaled from sour unsavory streams,
There night-gloves made of Tripsy's⁷ hide,
30 Bequeathed by Tripsy when she died,
With puppy water, beauty's help
Distilled from Tripsy's darling whelp⁸;
Here gallypots⁹ and vials placed,
Some filled with washes, some with paste,
35 Some with pomatum¹⁰, paints and slops,
And ointments good for scabby chops.
Hard¹¹ by a filthy basin stands,
Fouled with the scouring of her hands;
The basin takes whatever comes
40 The scrapings of her teeth and gums,
A nasty compound of all hues,
For here she spits, and here she spews.
But oh! it turned poor Strephon's bowels,
When he beheld and smelled the towels,
45 Begummed, bemattered, and beslimed
With dirt, and sweat, and earwax grimed.
No object Strephon's eye escapes,
Here petticoats in frowzy¹² heaps;
Nor be the handkerchiefs forgot
50 All varnished o'er with snuff and snot.
The stockings why should I expose,
Stained with the marks of stinking toes;
Or greasy coifs and pinners¹³ reeking,
Which Celia slept at least a week in?
55 A pair of tweezers next he found
To pluck her brows in arches round,
Or hairs that sink the forehead low,
Or on her chin like bristles grow.
The virtues we must not let pass,
60 Of Celia's magnifying glass.
When frightened Strephon cast his eye on't
It showed visage of a giant.
A glass¹⁴ that can to sight disclose,
The smallest worm in Celia's nose,
65 And faithfully direct her nail
To squeeze it out from head to tail;
For catch it nicely by the head,
It must come out alive or dead.
Why Strephon will you tell the rest?
70 And must you needs describe the chest?
That careless wench! no creature warn her
To move it out from yonder corner;

But leave it standing full in sight
 For you to exercise your spite.
 75 In vain the workman showed his wit
 With rings and hinges counterfeit
 To make it seem in this disguise
 A cabinet to vulgar eyes;
 For Strephon ventured to look in,
 80 Resolved to go through thick and thin;
 He lifts the lid, there needs no more,
 He smelled it all the time before.
 As from within Pandora's box,
 When Epimetheus op'd the locks,
 85 A sudden universal crew
 Of human evils upwards flew;
 He still was comforted to find
 That Hope at last remained behind;
 So Strephon lifting up the lid,
 90 To view what in the chest was hid.
 The vapors flew from out the vent,
 But Strephon cautious never meant
 The bottom of the pan to grope,
 And foul his hands in search of Hope.
 95 O never may such vile machine
 Be once in Celia's chamber seen!
 O may she better learn to keep
 Those "secrets of the hoary deep!"¹⁵
 As mutton cutlets, prime of meat,
 100 Which though with art you salt and beat
 As laws of cookery require,
 And toast them at the clearest fire;
 If from adown the hopeful chops
 The fat upon a cinder drops,
 105 To stinking smoke it turns the flame
 Pois'ning the flesh from whence it came,
 And up exhales a greasy stench,
 For which you curse the careless wench;
 So things, which must not be expressed,
 110 When plumped into the reeking chest,
 Send up an excremental smell
 To taint the parts from whence they fell.
 The petticoats and gown perfume,
 Which waft a stink round every room.
 115 Thus finishing his grand survey,
 Disgusted Strephon stole away
 Repeating in his amorous fits,
 Oh! Celia, Celia, Celia shits!
 But Vengeance, goddess never sleeping
 120 Soon punished Strephon for his peeping;

His foul imagination links
 Each Dame he sees with all her stinks:
 And, if unsavory odors fly,
 Conceives a lady standing by:
 125 All women his description fits,
 And both ideas jump like wits:
 But vicious fancy coupled fast,
 And still appearing in contrast.
 I pity wretched Strephon blind
 130 To all the charms of female kind;
 Should I the queen of love refuse,
 Because she rose from stinking ooze?
 To him that looks behind the scene,
 Satira's¹⁶ but some pocky¹⁷ queen.
 135 When Celia in her glory shows,
 If Strephon would but stop his nose
 (Who now so impiously blasphemes
 Her ointments, daubs, and paints and creams,
 Her washes, slops, and every clout,
 140 With which he makes so foul a rout)
 He soon would learn to think like me,
 And bless his ravished sight to see
 Such order from confusion sprung,
 Such gaudy tulips raised from dung.

¹ **Celia and ² Strephon:** names come from classical pastoral poetry or romance

³ **Betty:** the generic name for a maidservant

⁴ **lead:** used as a cosmetic to whiten the face

⁵ **front:** forehead

⁶ **Allum flower, or powdered alum:** used as an antiperspirant

⁷ **Tripsy:** typical name of a lapdog

⁸ **whelp:** puppy

⁹ **gallypots:** jars

¹⁰ **pomatum:** ointment for the hair

¹¹ **hard:** near

¹² **frowzy:** messy

¹³ **coifs and pinners:** night caps

¹⁴ **glass:** mirror

¹⁵ **"Those Secrets of the hoary deep":** See *Paradise Lost*, 2.890-91: "Before their eyes in sudden view appear/The secrets of the hoary Deep."

¹⁶ **Satira:** the heroine of *The Rival Queens* by Nathaniel Lee

¹⁷ **pocky:** suggests either smallpox or a venereal disease



Girl

by Jamaica Kincaid (1978)

Wash the white clothes on Monday and put them on the stone heap; wash the color clothes on Tuesday and put them on the clothesline to dry; don't walk bare-head in the hot sun; cook pumpkin fritters in very hot sweet oil; soak your little cloths right after you take them off; when buying cotton to make yourself a nice blouse, be sure that it doesn't have gum in it, because that way it won't hold up well after a wash; soak salt fish overnight before you cook it; is it true that you sing benna in Sunday school?; always eat your food in such a way that it won't turn someone else's stomach; on Sundays try to walk like a lady and not like the slut you are so bent on becoming; don't sing benna¹ in Sunday school; you mustn't speak to wharf-rat boys, not even to give directions; don't eat fruits on the street—flies will follow you; *but I don't sing benna on Sundays at all and never in Sunday school*; this is how to sew on a button; this is how to make a buttonhole for the button you have just sewed on; this is how to hem a dress when you see the hem coming down and so to prevent yourself from looking like the slut I know you are so bent on becoming; this is how you iron your father's khaki shirt so that it doesn't have a crease; this is how you iron your father's khaki pants so that they don't have a crease; this is how you grow okra—far from the house, because okra tree harbors red ants; when you are growing dasheen, make sure it gets plenty of water or else it makes your throat itch when you are eating it; this is how you sweep a corner; this is how you sweep a whole house; this is how you sweep a yard; this is how you smile to someone you don't like too much; this is how you smile to someone you don't like at all; this is how you smile to someone you like completely; this is how you set a table for tea; this is how you set a table for dinner; this is how you set a table for dinner with an important guest; this is how you set a table for lunch; this is how you set a table for breakfast; this is how to behave in the presence of men who don't know you very well, and this way they won't recognize immediately the slut I have warned you against becoming; be sure to wash every day, even if it is with your own spit; don't squat down to play marbles—you are not a boy, you know; don't pick people's flowers—you might catch something; don't throw stones at blackbirds, because it might not be a blackbird at all; this is how to make a bread pudding; this is how to make doukona; this is how to make pepper pot; this is how to make a good medicine for a cold; this is how to make a good medicine to throw away a child before it even becomes a child; this is how to catch a fish; this is how to throw back a fish you don't like, and that way something bad won't fall on you; this is how to bully a man; this is how a man bullies you; this is how to love a man, and if this doesn't work there are other ways, and if they don't work don't feel too bad about giving up; this is how to spit up in the air if you feel like it, and this is how to move quick so that it doesn't fall on you; this is how to make ends meet; always squeeze bread to make sure it's fresh; *but what if the baker won't let me feel the bread?*; you mean to say that after all you are really going to be the kind of woman who the baker won't let near the bread? ♦

¹ Antiguan and Barbudan music that spreads local gossip and rumors

CHILD SPA

BY PAUL RUDNICK



The spa industry has begun to target children in a big way. . . . “I feel like the best princess in the world,” said Paige, who celebrated her seventh birthday at Sweet and Sassy, a national chain of spas that boasts that its cosmetologists are specially trained to work with children.

ILLUSTRATION BY LEO ESPINOSA



—*The Times*.

Poor Paige. Doesn't she know? She's seven. It's over. And I know you're thinking, But, Ava, you're only five. To which I'd reply, "Exactly. I'm not four anymore." When you're four, you can get away with a few extra pounds, and your friends will just whisper, "It's baby fat—let's call it that." Or "Maybe she'll grow out of it. Unlike her mom." Or "Maybe it's a thyroid thing. Fingers crossed!" But once you hit five they're all, "O.M.G., who's that fat girl who ate Ava?" And "Is Ava really depressed? Because she should be." Or "Maybe Ava had to gain the weight for a movie role—as a community center."

And it's not just about weight. Some mornings I wake up, I look in the mirror, and I think, Where's that pre-K glow? Is it true that once you haul yourself up by the corner of a coffee table and learn to walk the effort leaves you permanently haggard? I wish I'd never started talking, because I'm developing those nasolabial creases around my mouth. It's like my best friend, Skyler, always says: "Talking is the new smoking." Last week, I looked at my six-month-old brother Kaden and I thought, He used to be so adorable, before that first tooth. Teeth are a dead giveaway, because they're like a neon sign reading: "UH-OH, HERE COMES SOLID FOOD." My parents caught me giving Kaden a volcanic-pumice exfoliating facial to see if I could make him look more like his ultrasound, but my mom just sighed and said, "It's too late."

That's why, every chance I get, I hit Little Miss Lovely, our local child spa. I've decided that, this year, I'm finally going to get in shape. Last Monday, Skyler and I spent the whole day there. First, we did TotSpin on stationary tricycles, while Shar, our instructor, kept yelling, "Move it, little ladies! Nobody likes a wobbly toddler! Wading-pool season is coming up!" Then we did an hour of Princess Yoga, where the poses include Leaving the Limo, Twirling the Tiara, and Pitying Camilla. Skyler and I were both wearing outfits from Shar's new line of workout gear, called

Child Support, but I got a little jealous because Skyler's parents just bought her Riley, the latest American Girl doll. Riley is from the nineteen-nineties, back when little girls wanted graduate degrees and careers. Riley's accessories include shoulder pads, an attaché case, and a really big phone that never rings.

After our Moroccan thermal espresso-mud wraps and detoxifying wild-lime silk-oil treatments, Skyler and I were feeling toned, poreless, and ready to attract the right kind of little boys. "I like Decker Mellowitz," Skyler confided, "because his dad has a hedge fund, his mom is working on a teleportation startup, and he can wipe himself." "But have you seen Mason Drays?" I asked. "Last week, he sold a series to Amazon about this pack of six-year-olds who just hang out and play video games and refuse to grow up; plus, he's working on a memoir about how, after his nanny made him wear an itchy scarf, he got her deported." I looked up from my chaise, and noticed that Kate Middleton was on the video monitor. "Does she count as a real princess?" Skyler asked. "I mean, she's old, her parents are commoners, and her hair can be so flat and brown. She's like if the Fairy Godmother waved her wand and whooshed Cinderella into a wool coatdress and a sensible heel. She's like Cinderella going on a job interview."

Sometimes I tell myself, Ava, this year is going to be awesome. Maybe five really *is* the new three. You're a pretty little girl, your nose still hasn't really made up its mind, and they're making major inroads in preteen cheekbone implants. And then I look in the mirror and there they are. Why me? My life is garbage. I can't even say the word. So I'm going to whisper it and beg God to make them go away: "Freckles." ♦

SATIRE	“Lady’s Dressing Room” by Jonathan Swift 1732	<i>Pride and Prejudice</i> by Jane Austen 1813	“Girl” by Jamaica Kincaid 1978	“Child Spa” by Paul Rudnick 2015
WHAT is being attacked? Be specific. How do you know?				
What REASONS might the author have to attack it? How do you know?				
What LITERARY ELEMENTS does the author employ to attack it? Flag supporting details (pg #s or quotes)				
How do these elements AFFECT THE READER and contribute to the MEANING OF THE WORK AS A WHOLE?				