

May 24, 2011

Dear AP English Literature and Composition Student,

Welcome to AP English Literature and Composition! We look forward to working with you during your senior year at Grant Community High School.

Attached to this letter you will find the summer reading assignments for this course. Read the material carefully before beginning the assignments. If you have any questions, don't hesitate to see us in our classrooms before the end of the school year or email us at the addresses below (we don't mind emails over the summer). Please tell us in the subject line that you are an AP student.

Complete ALL assignments prior to the first day of school. Be prepared to turn in hard copies during our first class. Only assignments turned in on time will be eligible for full credit.

In August, come to class prepared with a binder, plenty of paper, pens, pencils, highlighters, and a positive attitude about literature (we will be working with it ALL year!).

Have a great summer, see you soon!

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Assignment #1

How to Read Literature Like A Professor

Purchase and read *How to Read Literature Like a Professor: A Lively Guide to Reading Between the Lines* by Thomas C. Foster. (If you are unable to purchase this text for any reason, see Ms. Herrick in Room 257) This practical and oftentimes amusing guide to literature is the perfect companion for making your reading experiences more enriching, satisfying and fun. The author is a Professor of English at the University of Michigan, Flint, where he teaches classes in contemporary fiction, drama and poetry as well as creative writing and composition.

Annotate this entire text. Annotations will be checked during the first day of class and will be given a test grade.

In addition to annotating the text, over the summer you are required to send a minimum of two emails to us (pick one of us to converse with) concerning Thomas Foster's book. In these emails you may comment on the book/chapter, ask questions, talk about a particular point you found interesting or confusing, etc. The emails will count as two separate quiz grades. Emails should be at least a paragraph long, consisting of 6-10 sentences in order to receive full credit. We will respond to your questions or comments and confirm that you have received credit for the assignment.

Notes on Annotating

Methods of annotation include the use of post-it notes, notes in margins, symbols and abbreviations used to mark common elements and ideas, and highlighting of important passages (highlighting does not work as well without explanations in the margins).

To Annotate:

1. Look for examples of the following stylistic elements and address how these elements contribute to the effect of your various marked passages?
 - a. **tone/attitude/mood**—*the attitude of the author toward his/her subject or audience; the emotion evoked in the reader by the text.*
 - b. **diction**—*the author's choice of words that impact meaning; e.g., formal vs. informal, ornate vs. plain/matter of fact, simple vs. complex, etc. With diction, discuss the connotation of the words and how each word adds to meaning.*
 - c. **figurative language/figures of speech**—*language that describes one thing in terms of something else (e.g. metaphor, simile, personification, symbolism, metonymy, synecdoche, etc.).*
 - d. **detail**—*concrete elements of the text relating to such matters as setting, plot, character. Items would be details that contribute significantly to such elements as revealing character, establishing tone, and communicating meaning.*

- e. **imagery**—language that creates a mental picture of some sensory experience.
- f. **point of view**—the vantage point from which a story or poem is told
- g. **organization**—how an author groups and orders his/her ideas.
- h. **irony**—a discrepancy between what is said and what is meant (**verbal**), between what a character thinks and what we as an audience know (**dramatic**), or between what a character and we as an audience expect and what actually happens (**situational**).
- i. **syntax/sentence structure/phrasing**—the way a writer orders his/her words; patterns in grammar (including the use of repetition of words, images, phrases, and the use of parallel structure), ideas, punctuation, etc.
- j. **motif**—a recurrent allusion, image, symbol, or theme.
- k. **symbol**—a person, place, thing, or event that stands for itself, but has a broader meaning as well; that is, something that has both a literal and a figurative meaning.
- l. **allusion**—a reference to a past historical person, place, event, or literary work used for the purpose of both comparing and enhancing the idea discussed.
- m. **theme**—a life insight, issue, or lesson.

2. Look also for potentially symbolic objects and events, and how they add to the message(s) of the story.

3. Characterization is essential in understanding the motivations of the major and minor characters of the novel; make special note of the physical and psychological traits of these characters—try to understand why they say what they do, why they act the way that they do (understanding conflict is vital to understanding characterization, and conflicts are prevalent in this novel).

Assignment #2

For each of the following groups, you are required to pick one book and read it completely. In addition you will be required to write a Reading Log for each book **and** complete a reading reflection. If possible, purchase these books so you can annotate as you read. Inexpensive editions can often be found at doverpublications.com. However, annotation is not required for this assignment so borrowing these books from the library is also an acceptable option.

Be sure to email your choices by July 1st so we know what to expect from you on the first day of class. (Again, chose one of us to converse with)

British Literature (Select one of the following)	
King Lear by William Shakespeare	Wuthering Heights by Charlotte Bronte
Othello by William Shakespeare	Bleak House by Charles Dickens
Dracula by Bram Stoker	Persuasion by Jane Austen

American Literature (Select one of the following)	
Invisible Man by Ralph Ellison	One Flew Over the Cuckoo's Nest by Ken Kesey
Moby Dick by Herman Melville	The Road by Cormac McCarthy
Old Man and the Sea by Ernest Hemingway	Beloved by Toni Morrison

Cliff Notes/Spark Notes

Most major works have these materials available, but these are not reliable sources of information about or interpretations of the works. The writers of these Notes are often college students doing a part-time job, and they make significant mistakes. The AP test in May 2012 requires in-depth reading. The intelligent approach, obviously, is to read the primary source (the work itself) and to attempt analysis and interpretation for oneself. Study guides such as Cliffs and Spark Notes are appropriate for review only or occasionally for clarification.

Reading Logs

- *Each Reading Log must have a minimum of 15 entries
- *Reading Logs must incorporate each of the terms listed below at least once
- *All Reading Logs must be typed

For each of the analysis elements listed below, you must do the following:

First, define the term. For example, *tone is the writer's attitude toward the topic*. Use the definitions listed below. Please do not define the term in your own words.

Second, provide evidence (an example) from the reading. Include excerpts in quotation marks.

Third, discuss the implications of the use of this technique. How does it affect the reading? What is the impact of its use? **This is the analysis of the text.**

- **Style** – anything a writer does which distinguishes him or her from other writers; *identify elements of the writer's style of writing, what makes him or her unique*
- **Theme** – the main idea or message of a literary work; *state a theme for the work using a complete, general statement*
- **Setting** – the time and place of the story's action; *identify the place and time of the action, note any shifts in setting as well*
- **Writer's Intention** – what the writer intended to convey to the reader; *identify the writer's purpose*
- **Conflict(s)** – a struggle between two opposing forces; *identify ALL conflicts including internal (man vs. himself) and external (man vs. man, man vs. society, man vs. nature)*
- **Point of View/Shifts** – the vantage point from which the story is told; *identify the point of view of the work, first person, third person, and any shifts in point of view*
- **Mood/Shifts** – the feeling or atmosphere that the work gives off; *identify the atmosphere or mood of the work, including any shifts in mood*
- **Characterization Methods** – the method a writer uses to familiarize the reader with the characters in a work; *identify the methods of characterization the writer uses, including behavior, speech, physical description, thoughts and feelings, thoughts and feelings of other characters toward the main character*

(These 3 terms DO NOT require definitions in the Reading Log)

- **Personal Connections** – identify how the reading relates to your prior experience
- **Personal Response** – identify your reactions to the reading AS YOU READ
- **Title's Significance** – identify how the title relates to the work...consider foreshadowing if applicable

Use the reading log template below to structure your responses.

Name

Book Title and Author (Ex: Grapes of Wrath by John Steinbeck)

Page #	Definition of Term	Example from Text	Implication/Impact
22	Tone is the writer's attitude toward the topic.	Steinbeck's tone is clearly observed in the passage. "Provide the actual text from the book here."	Steinbeck's tone is critical and angry toward the banks and how they treat the poor. Steinbeck's tone impacts the novel in several ways...etc. Explain, explain, explain.

Reading Reflection

Using what you read in Thomas Foster's *How to Read Literature Like a Professor*, write a reflection on each of the novels you have chosen to read. For each of these novels, select a chapter out of Foster's work that can be related to the reading. Each response should be at least 2 paragraphs. Paragraph one should restate Foster's chapter and his thoughts/claims in your own words. Do not copy Foster's work, rather restructure the ideas in your own language. Paragraph two (and any additional paragraphs necessary) should explain how Foster's ideas can be related to or found in your selected text. You should complete a separate, typed response for each novel you choose. Some of the more prevalent chapters in Foster's book and within outside texts are the chapters on Communion, Symbolism, Geography, and Weather. Start here when attempting to determine which chapter to use. If these chapters do not apply to your selected text or there are others that speak to your text better, please feel free to move beyond these suggestions.