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 contact us through the AP Literature email, APLitSummer@grantbulldogs.org.

Complete **ALL** assignments prior to the first day of school. Many are required to be submitted via email throughout the summer, so **read the directions carefully**. Also be prepared to turn in materials 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, post-it notes, and a positive attitude about literature (we will be working with it ALL year!).

Have a great summer, see you soon!

Ms. Herrick, Ms. Sagitalo, and Mr. Schmitt

**Due Dates:**
**June 1st:** Email Summer novel selection  
**June 30th:** Email response about How to Read Literature Like a Professor  
**July 30th:** Email reading reflection connecting your selected novel and How to Read Literature Like a Professor  
**First day of school:** Bring to class annotated Foster, annotated summer novel, typed and printed reading log

Emails can be sent early! When you get them done, send them in. Be sure to send all email assignments to APLitSummer@grantbulldogs.org. You will receive an email back when your email has been read and given credit. **Only assignments which are submitted on time will be eligible for full credit!**

**Stay on top of these assignments!** When you come to the first day of class, you will already have 3 grades in the grade book and 3 grades pending.
Assignment #1
How to Read Literature Like A Professor

Purchase How to Read Literature Like a Professor: A Lively Guide to Reading Between the Lines by Thomas C. Foster. Read and annotate the chapters listed below. This practical and oftentimes amusing guide to literature is the perfect companion for making your reading experiences more enriching, satisfying and fun.

Annotate the following chapters:

- Chapter 1: Every Trip is a Quest (Except When It’s Not)
- Chapter 2: Nice to Eat with You: Acts of Communion
- Chapter 5: Now, Where Have I Seen Her Before?
- Chapter 10: It’s More Than Just Rain or Snow
- Chapter 14: Yes, She’s a Christ Figure, Too
- Chapter 16: It’s All About Sex…
- Chapter 17: …Except Sex
- Chapter 18: If She Comes Up, It’s Baptism
- Chapter 19: Geography Matters…
- Chapter 20: …So Does Season
- Chapter 21: Marked for Greatness
- Chapter 22: He’s Blind for a Reason, You Know
- Chapter 23: It’s Rarely Just Heart Disease
- Chapter 24: And Rarely Just Illness
- Chapter 26: Is He Serious? And Other Ironies?

Annotations will be checked during the first day of class and will be given a class work grade. Be sure to bring your annotated book to class on day one!

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 Foster:

1. Identify important information and record your thoughts about the author’s ideas, claims, and writing style
2. Put complex ideas into your own words
3. Visually connect related ideas using lines, boxes, arrows, etc.
4. Ask questions raised by the text for which you don’t know the answers. Be demanding, analytical. Challenge what the author is saying
5. My connections between the text and your other academic work and books, current media, your experiences and interests, your community, etc.
6. Note strong agreement or objection to the text
Foster Annotation Example

Symbolism?

(Its More Than Just Rain or Snow)

It was a dark and stormy night. What, you've heard that one? Right, Snoopy. And Charles Schulz had Snoopy write it because it was a cliché and had been one for a very long time, way back when your favorite beagle decided to become a writer. This one we know: Edward Bulwer-Lytton, celebrated Victorian popular novelist, actually did write, "It was a dark and stormy night." In fact, he began a novel with it, and not a very good novel, either. And now you know everything you need to know about dark and stormy nights. Except for one thing. Why?

What's so great about that line?

You wondered that, too, didn't you? Why would a writer want the wind howling and the rain bucketing down, want the manor house or the cottage or the weary traveler lashed and battered?

You may say that every story needs a setting and that weather is part of the setting. That is true, by the way, but it isn't the whole deal. There's much more to it. Here's what I think: weather is never just weather. It's never just rain. And that goes for snow, sun, warmth, cold, and probably sleet, although the incidence of sleet in my reading is too rare to generalize.

So what's special about rain? Ever since we crawled up on the land, the water, it seems to us, has been trying to reclaim us. Periodically, floods come and try to drag us back into the water, pulling down our improvements while they're at it. You know the story of Noah: lots of rain, major flood; ark, cubits, dove, olive branch, rainbow. I think that biblical tale must have been the most comforting of all to ancient humans. The rainbow, by which God told Noah that no matter how angry he got, he would never try to wipe us out completely, must have come as a great relief.

We in the Judeo-Christian-Islamic world have a fair chunk of mythology invested in rain and its most major by-product. Clearly rain features in other mythologies as well, but for now let this be our cornerstone. Drowning is one of our deepest fears (being land creatures, after all), and the drowning of everything and everybody just magnifies that fear. Rain prompts ancestral memories of the most profound sort. So water in great volume speaks to us at a very basic level of our being. And at times Noah is what it signifies. Certainly when D. H. Lawrence has the flood go crashing through the family homestead in The Virgin and the Gypsy (1930), he's thinking of Noah's flood, the big eraser that destroys but also allows a brand new start.

Rain, though, can do a lot more. That dark and stormy evening (and I suspect that before general illumination by streetlight and neon all stormy evenings were pretty darned dark)
In addition to annotating the text, over the summer you are required to send an email by June 30th concerning Thomas Foster’s book. Send your email to APLitSummer@grantbulldogs.org.

In this email you may comment on the book as a whole or on a specific chapter, ask questions, talk about a particular point you found interesting or confusing, etc. This email will count as a quiz grade. Emails should be at least a paragraph long, consisting of 6-10 sentences in order to receive full credit. An AP Lit teacher will respond to your questions or comments and confirm that you have received credit for the assignment. You may be asked to respond further so be sure to check your email.

**Email #1 due June 30th**

**Foster Email Examples**

**Example #1:** A chapter that I found particularly interesting was Chapter 6, “When in Doubt, It’s from Shakespeare.” I never realized how much influence William Shakespeare had in literature as a whole. I know that he was an amazing playwright and has had some of the most memorable and meaningful stories ever to be known, but I had no idea that he has practically covered every topic known to writers. Shakespeare has created the stones upon which other writers step to make their own stories. I mentioned this to my dad, and we had a deep conversation about how all kinds of art such as books, plays, music, and movies always seem to be repeating each other and building off of each other. The world works in cycles and it seems as if nothing is truly original anymore. I find it to be quite ironic, even a bit of a paradox, that literature is never truly pure of originality, because supposedly every human mind is unique. I guess since people live together in this world as a society, we share our thoughts, yet we connect our thoughts differently in our minds. Shakespeare happened to live a long time ago so he was lucky to be a gifted writer that got humankind’s ideas and themes into popularity first. Now the generations after him look up to him to gain inspiration to better connect our own thoughts so we can try to write comparable stories to his.

**Example #2:** So far my favorite part of *How to Read Literature like a Professor* has been chapter 3, Nice to Eat You: Acts of Vampires. Considering how huge the topic on Vampires has become lately I enjoyed reading his point of view on the more in depth look of these monsters and not just the fact that they could scare you. He connected Vampires with what they would be if they were truly human. On page 16 when he says, "But it’s also about things other than literal vampirism: selfishness, exploitation, a refusal to respect the autonomy of other people, just for starters," he shows how the things vampires do can relate to things certain people do in real life, which will help a reader make more connections when they are reading a book later on pertaining to vampires and other monsters. It shows us readers that there can be a deeper meaning to certain topics that can sometimes only be seen as childish or unimportant. Then he goes on to explain how sometimes you have to search for this deeper meaning but once you do find it things will click in place.
**Example #3:** While reading *How to Read Literature Like a Professor*, one chapter in particular really intrigued me. Chapter 22, titled “He’s Blind for a Reason, You Know,” delved into the idea that writers don’t make characters blind just for the heck of it—their blindness always serves a purpose. The title clearly alluded to this, and it made me think of my dealings with blind characters and the purpose that they served. Rarely are they the protagonist. Rather, they exist to aid the protagonist. As Foster mentioned, their inability to see the physical world opens their eyes to the spiritual world, other’s thoughts, and the truth. As the heroes typically cannot see one of these three things, the blind character’s insight is sure to thicken the plot of the story. These characteristics of the visually handicapped remind me of the oracles and prophets in Ancient Greek and Roman legend. Often blind, these spiritual seers offer insight into the future, the divine realm, or the truth. Even as side characters, the oracles still served very important roles. They guide the heroes or open the eyes of others to the truth. One similarity I’ve noticed between these prophets is that they typically are elderly. I believe that this helps establish their wisdom. An elderly prophet demands more respect than a young prophet, so his old age adds to the sentiment of reverence accorded to these him. A good point that Foster made deals with the conception of blind characters. It takes too much effort to create a blind character and have them serve no purpose—the writer has to adjust other character’s actions to accommodate the blind person and make sure that the story doesn’t hiccup and accidentally give that person the ability to see! All it would take is one mistake for the author to say something either directly or indirectly giving that person vision, and the text would consequently lose its integrity. So, if the writer is to add a blind character, the character better serve a purpose lest the author risk compromising his work. Finally, I find it very ironic that, in literature, the ones who see the most are often the ones who can’t see at all! Characters sometimes get caught trying to see too much, and it takes the aid of a blind character to see what’s right in front of them. As ironic as it may be, it sure makes for a good story, and Chapter 22 helped me “see” that.
Assignment #2

For assignment #2 you are required to pick a novel from the list below and read it completely, and annotate it. In addition, you will be required to write a Reading Log for your selection (due on the first day of school) and email a reading reflection (due July 30th). Purchase the novel you select, so you can annotate as you read. Inexpensive editions can be found on Amazon where used books are often available. Annotation of the book will be given a class work grade on the first day of school.

Be sure to email your choice by June 1st to APLitSummer@grantbulldogs.org so we know what to expect from you on the first day of class. This is your first grade of the class!

Summer Novels (Select one of the following)

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<thead>
<tr>
<th>Dracula by Bram Stoker</th>
<th>Invisible Man by Ralph Ellison</th>
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<tr>
<td>The Poisonwood Bible by Barbara Kingsolver</td>
<td>The Road by Cormac McCarthy</td>
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<tr>
<td>Wuthering Heights by Emily Brontë</td>
<td>Slaughterhouse Five by Kurt Vonnegut</td>
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<tr>
<td>Emma by Jane Austen</td>
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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 2016 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.
Notes on Annotating a Novel/Play

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).

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).
Chapter 9

The very day Mr. Elton’s going to London produced a fresh occasion for Emma’s services towards her friend. Harriet had been at Hartfield, as usual, soon after breakfast, and, after a time, had gone home to return again to dinner; she returned, and sooner than had been talked of, and with an agitated, hurried look, announcing something extraordinary to have happened which she was longing to tell. "Half a minute brought it all out." She had heard, as soon as she got back to Mrs. Goddard’s, that Mr. Martin had been there an hour before, and finding she was not at home, nor particularly expected, had left a little parcel for her from one of his sisters, and gone away; and, on opening this parcel, she had actually found besides the two songs which she had lent Elizabeth to copy, a letter to herself; and this letter was from him – from Mr. Martin – and contained a direct proposal of marriage. "Who could have thought it? She was so surprised she did not know what to do. Yes, quite a proposal of marriage; and a very good letter, at least she thought so. And he wrote as if he really loved her very much – but she did not know – and so, she was come as fast as she could to ask Miss Woodhouse what she should do." Emma was half ashamed of her friend for seeming so pleased and so doubtful. “Upon my word,” she cried, “the young man is determined not to lose anything for want of asking. He will connect himself well if he can.” Very proud of Mr. N. because she was.

Emma was sorry to be pressed. She read, and was surprised. The style of the letter was much above her expectation. There were not merely no grammatical errors, but as composition it would not have disgraced a gentleman; the language, though plain, was strong and unaffected, and the sentiments it conveyed very much to the credit of the writer. It was short, but expressed good sense, warm attachment, liberality, propriety, even delicacy of feeling. She paused over it, while Harriet stood anxiously watching for her opinion, with a “Well, well,” and was at last forced to add, “It is a good letter; or is it too short?”

“Yes, indeed, a very good letter,” replied Emma. “Rather long, so good a letter, Harriet, that, everything considered, I think one of his sisters must have helped him. I can hardly judge the young man whom I saw talking with you the other day could express himself so well, if left quite to his own powers, and yet it is not the style of a woman; no, certainly, it is too strong and concise for a woman. No doubt he is a sensible man, and I suppose may have a natural talent for – thinks strongly and clearly – and when he takes a pen in hand, his thoughts naturally find proper words. It is so with some men. Yes, I understand the sort of mind. Vigorous, decided, with sentiments to a certain point not coarse. A better written letter, Harriet (returning it) than I had expected.” “Well,” said the still waiting Harriet; “well – and – and what shall I do?”

“What shall you do? In what respect? Do you mean answer this letter?”

“Yes.”

“But what are you in doubt of? You must answer it of course, and speedily.”

“Yes. But what shall I say? Dear Miss Woodhouse, do advise me.”

“Oh, no, no; the letter had much better be all your own. You will express yourself very properly, I am sure. There is no danger of your not being intelligible, which is the first thing. Your meaning must be unequivocal; no doubt or ambiguity, and such expressions of gratitude and concern for the pain you are inflicting as propriety requires, will present themselves unbidden to your mind, I am persuaded. You need not be prompted to write with the appearance of sorrow for his disappointment.”

“You think I ought to refuse him then?” said Harriet, looking down.

“Ought to refuse him? My dear Harriet, what do you mean? Are you in any doubt as to that? I thought – but I beg your pardon, perhaps I have been under a mistake. I certainly have been misunderstanding you, if you feel in doubt as to the purport of your answer. I had imagined you were consulting me only as to the wording of it.”

Harriet was silent. With a little reserve of manner, Emma continued: “You mean to return a favourable answer, I collect.” “No, I do not; that is, I do not mean – what shall I do? What would you advise me to do? Pray, dear Miss Woodhouse, tell me what I ought to do.” “I shall not give you any advice, Harriet. I have nothing to do with it. This is a point which you must settle with your own feelings.”

Men often claim that the Emma’s of the world mean no more.
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 (you will use several more than once to reach the minimum requirement)
*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 and provide page number.

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/Shifting** – 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/Shifting** – 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. Landscape or Portrait orientation is up to you.

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

<table>
<thead>
<tr>
<th>Page #</th>
<th>Definition of Term</th>
<th>Example from Text</th>
<th>Implication/Impact</th>
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<td>18</td>
<td><strong>Writer’s Intention</strong> – what the writer intended to convey to the reader</td>
<td>Steinbeck’s intention is clearly observed in the following passage. &quot;Houses were shut tight, and cloth wedged around doors and windows, but the dust came in so thinly that it could not be seen in the air, and it settled like pollen on the chairs and tables, on the dishes. The people brushed it from their shoulders. Little lines of dust lay at the door sills.&quot;</td>
<td>Steinbeck’s intention is to convey the weight of the dust bowl event and its constant strain on those who were forced to face it. Despite their best efforts to abate the dust, it still entered their homes and was a constant irritant. Just as they couldn’t keep out the dust, they cannot keep the natural event from occurring. In describing the characters’ futile efforts to keep the</td>
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dust out and off of themselves, Steinbeck's intention is to point out the futility in fighting against the natural occurrence of a dust storm. However, his intention is also to introduce the resilience of these people. He writes "the people brushed it from their shoulders." This is an obvious nod to the true character of these individuals and his intention is to point out this piece of their characters, thereby giving the readers their first indication of what we can expect from the characters in later chapters.
Using what you have read in Thomas Foster’s How to Read Literature Like a Professor, write a reflection on the novel you have chosen to read. Select a chapter out of Foster’s work that can be related to the reading. The 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. Some of the more prevalent chapters in Foster’s book and within outside texts are the chapters on Communion, 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.

Reading Reflection Example

From Honduras to Gaza, violence plagues the entirety of the world. No society is excluded from its reach. A plethora of people attempt to escape reality by diving mind first into artful works including movies, music, art, and most importantly, literature. However, one cannot escape violence by seeking refuge in these works, for it is within these works that violence resides, and in some cases, the works themselves are the causes of violence in real life. Discussing the most universal form of art, literature, violence can be categorized into two sets. The first of these categories is violence that authors make characters inflict on another character or on themselves, and the second category is violence exhibited narratively by the author. Dealing with the former, within this category of violence fall shootings, stabbings, bludgeoning, drowning, and several more sorrowful acts. Within the second category fall possible acts of God such as natural disasters and famine, as well as other forms of violence like disease and consumption. The lists are endless for these two categories; the ways in which authors use violence is also a list that seems to have no end. In real life, violence can be seen to be pointless and random, but no such case exists in literature. There is always a reason. On the surface, violence can be used as a plot device to make action happen, cause complications, and put characters under stress. As one digs deeper though, violence can mean so much more; it is one of humanity’s innate and most personal, even intimate, acts. This being said, any type of violence could be construed to mean a world of different things symbolically. Perhaps a stabbing means that a character needs to feel close to another while a simple heart attack could mean that years of a turbulent life have finally caught up to a character; the possibilities are endless, and it is the reader’s job to discover what they mean.

Thomas Foster’s ideas on violence in literature, as described in the preceding paragraph, transcend almost seamlessly into Cormac McCarthy’s The Road. Possibly the most powerful
symbol within all of the book, as well as the strongest connection to Foster’s claims on violence, is the burned baby. McCarthy describes in horrific detail, “…a charred human infant headless and gutted and blackening on the spit” (198). In a way, this type of violence falls into both aforementioned categories of violence. One, these cruel acts were obviously inflicted on one human by another. However, it could fall into the second category as well because neither the man nor the boy (the two main characters) was a victim of the violence. It was used as a narrative tool; in other words, it was McCarthy who murdered the baby. He does so for several reasons. Starting on the surface, he propels the plot forward by causing complications and placing stress on the characters. The boy now faces an internal conflict; the trauma caused from seeing such a horrific sight has led the boy to question the goodness of man as well as the goodness within himself, for he is a part of the cruel race that did such a terrible thing. As the reader moves deeper though, the violence can symbolize a few different things. For starters, it can symbolize the condition of the world in which the man and the boy live. The constant imagery of ash laden landscapes and burned towns draw parallels to the burnt body of the infant. In addition, the violent acts inflicted upon the baby can symbolize the desperation that hunger brings and the constant threat of the cannibalistic animal within each and every human. Violence simply isn’t just violence. There is always a cause and reason for it, and McCarthy’s charred infant epitomizes this logic.

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July 30th: Email reading reflection connecting your selected novel and How to Read Literature Like a Professor
First day of school: Bring to class annotated Foster, annotated summer novel, typed and printed reading log

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Stay on top of these assignments! When you come to the first day of class, you will already have 3 grades in the grade book and 3 grades pending.
**Quizlet – Literary Term Practice**

In addition to the summer reading assignments, we suggest you register with Quizlet.com and begin practicing some common AP Literature terms. Please follow the directions below to register and familiarize yourself with the terms. Over the course of the school year you will be quizzed on these terms and be expected to use them in discussion and essays.

**Instructions for Using Quizlet**

1. Sign up with
   - Google if you have gmail
   - Facebook if you have an account or
   - Email

2. **Create an account**
   - Enter your birthdate
   - Username GCHS_first initial last name + numbers you like (or use an existing account)
   - Email address
   - Password
   - Are you a teacher? No.
   - Agree to terms
   - When asked to upgrade for $15, click "No thanks" under the offer

3. **Join or Create a Class** on the left
   - AP English Literature Ms. Sagritalo or [http://quizlet.com/join/mM7W8R6fT](http://quizlet.com/join/mM7W8R6fT)
   - Study all sets of 25 (1-25; 26-50, etc.) AND Genre Studies (Drama, Poetry, etc.)