

gentry
AP LITERATURE AND COMPOSITION
Summer Reading Assignment 2017

Welcome to AP Literature and Composition! Before our year begins, it is necessary to explain the expectations for your work, attitude, and comportment as AP scholars. In order to navigate through the rigorous coursework that this class demands, you will need to be teachable and demonstrate self-efficacy, self-motivation, and self-discipline. Please remember that this is a college-level course; if you do not feel up for the challenge, I strongly suggest you reconsider your placement. The last thing I want is for you to fall behind as it will reflect negatively on your transcripts and could be a detriment to college acceptances. Ultimately, being in this class will be fun, but it will also be challenging.

One of the keys to performing well in this class and on the exam is being “well-read.” Exposure to a variety of literature will allow you to improve your critical thinking skills as well as emulate good writing. This summer, in preparation for our study in literature, you will read and prepare notations over four works. Your assignment for each title you read is as follows:

1. **Annotate each text**
2. **Create a dialectical journal for each text.** *How to Read Literature Like a Professor* has assigned entry topics. For all other books, follow the “one entry for every 15-20 pages you read” ratio. You may exceed this amount if desired. Please write these out in a spiral notebook .

Your work is due on the first day of school. One letter grade will be deducted for each day the submission is late, no excuses. For instance, even with perfect journals and annotations, if your assignment is submitted one day late, you will not be able to earn a grade higher than a B. Please don't take this lightly as it sets the tone for your grade for the rest of the semester. Along with submitting your assignment on the first **day** of school, you can anticipate a timed, in-class essay. For the timed essay, I will give you three statement about literature. You will choose one to defend using the literature you read over the summer. You can consider this a synthesis paper as you will be citing the different novels in your essays. Within the first **week** of school, you can expect an exam on the core novel you read (listed below), discussions, and completion of major works data sheets.

I look forward to a memorable school year. Have a fun and productive summer!

Sincerely,

Mrs. Gentry
AP English
cgentry@desertchristianacademy.org

In this packet you will find a/n:

- I. Reading List
- II. Dialectical Journal Guide
- III. Dialectic Journal for *How to Read Literature Like a Professor* (Like a Prof)
- IV. Annotation Guide
- V. Parent Permission Slip

I. READING LIST: Please be sure to clear your selections with a parent before reading.

A. *How to Read Literature Like a Professor* by Thomas C. Foster

ISBN-13: 978-0062301673

ISBN-10: 0062301675

B. Choose ONE of the following core titles to read:

1. *Invisible Man* by Ralph Ellison
2. *Their Eyes Were Watching God* by Zora Neale Hurston
3. *The Scarlet Letter* by Nathaniel Hawthorne

C. Choose ONE graphic novel from the following list:

1. Satrapi, Marjane. *Persepolis: The Story of a Childhood*. New York: Pantheon, 2003

A New York Times Notable Book; *A Time Magazine* “Best Comix of the Year;” *A San Francisco Chronicle* and *Los Angeles Times* Best-seller.

Wise, funny, and heartbreaking, *Persepolis* is Marjane Satrapi’s memoir of growing up in Iran during the Islamic Revolution. In powerful black-and-white comic strip images, Satrapi tells the story of her life in Tehran from ages six to fourteen, years that saw the overthrow of the Shah’s regime, the triumph of the Islamic Revolution, and the devastating effects of war with Iraq. The intelligent and outspoken only child of committed Marxists and the great-granddaughter of one of Iran’s last emperors, Marjane bears witness to a childhood uniquely entwined with the history of her country.

Persepolis paints an unforgettable portrait of daily life in Iran and of the bewildering contradictions between home life and public life. Marjane’s child’s-eye view of dethroned emperors, state-sanctioned whippings, and heroes of the revolution allows us to learn as she does the history of this fascinating country and of her own extraordinary family. Intensely personal, profoundly political, and wholly original, *Persepolis* is at once a story of growing up and a reminder of the human cost of war and political repression. It shows how we carry on, with laughter and tears, in the face of absurdity. And, finally, it introduces us to an irresistible little girl with whom we cannot help but fall in love.

2. Spiegelman, Art. *MAUS I: A Survivor's Tale: My Father Bleeds History*. New York: Pantheon, 1986

Spiegelman won the Pulitzer Prize for *MAUS* in 1992 in the Special Citations and Awards category, the first (and only, so far) graphic novelist to do so. *MAUS* is a story of a Jewish survivor of Hitler's Europe and his son, a cartoonist who tries to come to terms with his father's story and history itself.

D. Choose ONE of the following titles to read (taken from the most frequently cited titles):
***titles that are crossed off are titles you have already read.**

- 24 Invisible Man by Ralph Ellison
- 19 Wuthering Heights by Emily Bronte
- 16 Crime and Punishment by Fyodor Dostoevski
- 16 Great Expectations by Charles Dickens
- 15 Jane Eyre by Charlotte Bronte
- 15 Moby Dick by Herman Melville
- ~~*14 The Adventures of Huckleberry Finn by Mark Twain~~
- 12 Catch-22 by Joseph Heller
- ~~*12 The Great Gatsby by F. Scott Fitzgerald~~
- 12 Portrait of the Artist as a Young Man by James Joyce
- 12 The Scarlet Letter by Nathaniel Hawthorne
- 11 The Awakening by Kate Chopin
- 11 Billy Budd by Herman Melville
- 11 Light in August by William Faulkner
- 11 Their Eyes Were Watching God by Zora Neale Hurston
- 10 As I Lay Dying by William Faulkner
- 10 Ceremony by Leslie Marmon Silko
- 9 Beloved by Toni Morrison
- 9 Native Son by Richard Wright
- 9 Othello by William Shakespeare
- 9 Song of Solomon by Toni Morrison
- 9 A Streetcar Named Desire by Tennessee Williams
- 8 Anna Karenina by Leo Tolstoy
- 8 Bless Me, Ultima by Rudolfo Anaya
- 8 Candide by Voltaire
- 8 The Color Purple by Alice Walker
- 8 Jude the Obscure by Thomas Hardy
- 8 The Jungle by Upton Sinclair
- 8 A Passage to India by E. M. Forster
- 8 Rosencrantz and Guildenstern Are Dead by Tom Stoppard
- 7 All the King's Men by Robert Penn Warren
- ~~*7 All the Pretty Horses by Cormac McCarthy~~

7 The Crucible by Arthur Miller
7 Cry, The Beloved Country by Alan Paton
~~*7 Death of a Salesman by Arthur Miller~~
7 Lord Jim by Joseph Conrad
7 Madame Bovary by Gustave Flaubert
7 The Mayor of Casterbridge by Thomas Hardy
7 Portrait of a Lady by Henry James
7 A Raisin in the Sun by Lorraine Hansberry
7 Sula by Toni Morrison
7 The Tempest by William Shakespeare
7 Waiting for Godot by Samuel Beckett
6 An Enemy of the People by Henrik Ibsen
6 Equus by Peter Shaffer
6 Ethan Frome by Edith Wharton
6 Gulliver's Travels by Jonathan Swift
6 Hedda Gabler by Henrik Ibsen
6 Major Barbara by George Bernard Shaw
6 Medea by Euripides
6 The Merchant of Venice by William Shakespeare
6 Moll Flanders by Daniel Defoe
6 Mrs. Dalloway by Virginia Woolf
6 Murder in the Cathedral by T. S. Eliot
6 Obasan by Joy Kogawa
~~*6 Pride and Prejudice by Jane Austen~~
6 The Sound and the Fury by William Faulkner
6 The Sun Also Rises by Ernest Hemingway
6 Who's Afraid of Virginia Woolf? by Edward Albee
5 Bleak House by Charles Dickens
5 The Cherry Orchard by Anton Chkhov
5 Doctor Faustus by Christopher Marlowe
5 Go Tell It on the Mountain by James Baldwin
5 Macbeth by William Shakespeare
5 Mrs. Warren's Profession by George Bernard Shaw
5 The Piano Lesson by August Wilson
5 Sister Carrie by Theodore Dreiser
5 Tess of the D'Urbervilles by Thomas Hardy
5 Wide Sargasso Sea by Jean Rhys
5 Wise Blood by Flannery O'Connor

II. DIALECTICAL JOURNAL GUIDELINES

You are required to have one entry per 15-20 pages for each book. You may include visuals for the dialectical journal for the graphic novel. Each response should be about 60 words long.

Listed below are focus points for your reading and journaling.

Checklist: Elements of Literary Style

1. Sentence Structure Are the sentences long or short? Why do they change? Do they contain many subordinate clauses, or are they often fragments? Are there any digressions or interruptions? Is the word-order straightforward or unconventionally crafted?
2. Pace Is the writing heavily descriptive, with emphasis on setting and atmosphere, or does it focus on action and plot movement?
3. Expansive/Economical Diction Is the writing tight and efficient, or elaborate and long-winded? When does the author use one or the other mode, and why?
4. Vocabulary Are the words simple or fancy? Are they technical, flowery, colloquial, cerebral, punning, obscure (and so on...)?
5. Figures of speech Are there any metaphors, similes, or symbols? Are there any other uses of figurative language (personification, metonymy, and so on)?
6. Use of Dialogue How often does dialogue tell the story? Do we see whole conversations or just fragments? Does the conversation use slang or is it formal? Does it appear natural or contrived? Does the dialogue give a sense of pacing, of pauses, of the unsaid? How much does it substitute for narration?
7. Point of View Possibilities: first, second, third, omniscient, limited omniscient, multiple, inanimate, free indirect discourse.
8. Character development How does the author introduce characters, and how do we see their evolution in the story? What is their function and motivation? What kinds of characters are they? Full/round? Stock characters? Stereotypes? Caricatures?
9. Tone What is the author's attitude? What is the mood of the story? Does the author seem sarcastic? Aggressive? Wistful? Pessimistic? In love? Philosophically detached? Hopeful? Ironic? Bitter? (And so on...) Whatever the tone, where is it visible in the narrative?
10. Word Color, Word Sound How much does the language call attention to or depend on the quality of its sound, e.g. through alliteration, assonance, consonance, dissonance, rhythm, unusual word choice, and so on?
11. Paragraph / Chapter Structure Are paragraphs very short, or are they enormous blocks running across many pages? Are the chapters short or long? How many are there, how are they organized, and why is this important?
12. Time Sequencing / Chronology How has the author organized the chronology of events? To what effect? What is the work's structural "rhythm"?
13. Allusions How and how often does the author refer to other texts, myths, symbols, famous figures, historical events, quotations, and so on?
14. Experimentation in Language Are there any unusual techniques, such as stream-of-consciousness, mixing styles and genres, unusual layout on the page, breaking rules of grammar and form, odd or unstable narrative perspectives, onomatopoeia, and so on?

15. Metafictional techniques Does the author call attention to his or her own process of narration? Are the narrator's position, role, and thoughts as a storyteller mentioned explicitly in the text? What function does this serve?

Rubric for Dialectical Journal

Critical Reader (detailed, elaborate responses)—90-100: Extra effort is evident. You include more than the minimal number of entries. Your quotes are relevant, important, thought provoking, and representative of the themes of the novel. You can “read between the lines” of the text (inference). You consider meaning of the text in a universal sense. You create new meaning through connections with your own experiences or other texts. You carry on a dialogue with the writer. You question, agree, disagree, appreciate, and object. Sentences are grammatically correct with correct spelling and punctuation.

Connected Reader (detailed responses)—80-89: A solid effort is evident. You include an adequate number of legible entries. Your quotes are relevant and connect to the themes of the novel. Entries exhibit insight and thoughtful analysis. You construct a thoughtful interpretation of the text. You show some ability to make meaning of what you read. You create some new meaning through connections with your own experiences and the text. You explain the general significance. You raise interesting questions. You explain why you agree or disagree with the text.

Thoughtful Reader (somewhat detailed responses)—75-79: You include an insufficient number of entries. Sentences are mostly correct with a few careless spelling and grammatical errors. You selected quotes that may be interesting to you, but that don't necessarily connect to the themes of the novel. Entries exhibit insight and thoughtful analysis at times. You make connections, but explain with little detail. You rarely make new meaning from the reading. You ask simple questions of the text. You may agree or disagree, but don't support your views.

Literal Reader (simple, factual responses)—70-74: You include few entries. Entries exhibit limited insight or none at all. You accept the text literally. You are reluctant to create meaning from the text. You make few connections which lack detail. You are sometimes confused by unclear or difficult sections of the text.

Limited Reader (perfunctory responses)—below 70: You include very few entries. Very little effort is evident. You find the text confusing, but make no attempt to figure it out. You create little or no meaning from the text. You make an occasional connection to the text, and the ideas lack development. Sentences contain numerous grammatical and spelling errors.

III. DIALECTICAL JOURNAL FOR *LIKE A PROF*

**These notations should be completed
inside your copy of the book.**

Highlight these specific entries in a designated color.

Introduction: How'd He Do That? How do memory, symbol, and pattern affect the reading of literature? How does the recognition of patterns make it easier to read complicated literature?

Chapter 1 -- Every Trip Is a Quest (Except When It's Not) What are the five aspects of the QUEST?

Chapter 2 -- Nice to Eat with You: Acts of Communion How do authors use meals to convey meaning?

Chapter 3: --Nice to Eat You: Acts of Vampires What are the essentials of the Vampire story?

Chapter 4 -- If It's Square, It's a Sonnet What are the characteristics of a sonnet?

Chapter 5 --Now, Where Have I Seen Her Before? What is intertextuality? What are archetypes?

Chapter 6 -- When in Doubt, It's from Shakespeare. How does the concept of intertextuality relate to the works of Shakespeare?

Chapter 7 -- ...Or the Bible What themes does Foster include in his discussion? To what Biblical stories does he allude?

Chapter 8 -- Hansel and Gretel Which myths and fairy tales does Foster relate to literature?

Chapter 9 -- It's Greek to Me Note characters or situations from Greek mythology. What claims does Foster make regarding myth?

Chapter 10 -- It's More Than Just Rain or Snow For what purposes is weather used in literary and cinematic works.

Interlude -- Does He Mean That? What claims does Foster make about writers?

Chapter 11 --...More Than It's Gonna Hurt You:Concerning Violence What are the two kinds of violence found in literature? What are their effects?

Chapter 12 -- Is That a Symbol? How do symbol and allegory differ? What items do authors use as symbols?

Chapter 13 -- It's All Political- Note criteria Foster uses to support the title of the chapter. Define "isms" Foster mentions.

Chapter 14 -- Yes, She's a Christ Figure, Too- Note criteria Foster uses to identify Christ figures in literature.

Chapter 15 -- Flights of Fancy How do writers use flight to convey meaning in their works?

Chapter 16 -- It's All About Sex...

Chapter 17 -- ...Except the Sex What assertions does Foster make regarding sex scenes in literature?

Chapter 18 -- If She Comes Up, It's Baptism What are the plot implications of drowning (or not drowning)? What meaning might be conveyed through a "baptism scene"?

Chapter 19 -- Geography Matters... How does Foster define geography? Why is it so important in literature?

Chapter 20 -- ...So Does Season How do writers use the seasons in meaningful, traditional, or unusual ways?

Interlude -- One Story What argument does Foster repeat in this chapter and how does he support it?

Chapter 21 -- Marked for Greatness What meaning do physical imperfections take on in literature?

Chapter 22 -- He's Blind for a Reason, You Know What must a writer do in order to introduce a blind character in a work? What can blindness symbolize in a work?

Chapter 23 -- It's Never Just Heart Disease... What assertions does Foster make in order to support the title of this chapter?

Chapter 24 -- ...And Rarely Just Illness According to Foster, what are the "principles governing the use of disease in literature"? Note their effectiveness as related to plot, theme, and symbolism.

Chapter 25 -- Don't Read with Your Eyes- Focus on Foster's remarks about specific assumptions that authors make given the time and place in which they write. What does he mean when he advises, "Don't read with your eyes."?

Chapter 26 -- Is He Serious? And Other Ironies-What is meant by the "ironic mode"? What are the characteristics of irony? How and why do authors employ it? What is meant by the multivocal nature of irony in a work?

Chapter 27 -- A Test Case Read "The Garden Party" by Katherine Mansfield, the short story starting on page 245. Complete the exercise on pages 265-266, following the directions exactly. Then compare your writing with the three examples. How did you do? What does the essay that follows comparing Laura with Persephone add to your appreciation of Mansfield's story? Envoi What is the function of an envoi? How does Foster use it?

**These notations should be completed
inside your copy of the book.**

IV. ANNOTATION GUIDE

Note-Taking vs. Annotation

Most serious readers take notes of some kind when they are carefully considering a text, but many readers are too casual about their note-taking. Later they realize they have taken notes that are incomplete or too random, and then they laboriously start over, re-notating an earlier reading. Others take notes only when cramming for a test, which is often merely "better than nothing." Students can easily improve the depth of their reading and extend their understanding over long periods of time by developing a systematic form of annotating. Such a system is not necessarily difficult and can be completely personal and exceptionally useful.

First, what is the difference between annotating and "taking notes"? For some people, the difference is nonexistent or negligible, but in this instance, I am referring to a way of making notes directly onto a text such as a book, a handout, or another type of publication. The advantage of having one annotated text instead of a set of note papers plus a text should be clear enough: all the information is

together and inseparable, with notes very close to the text for easier understanding, and with fewer pieces to keep organized.

Think of annotations as “showing your work” while you read just as you sometimes show your work in a math problem. You are showing what you are thinking while you read and analyze— and thinking is a word-based activity, not just a nebulous puff of energy. If you can’t articulate your thoughts, then you have to question if you know what you’re thinking. Thinking is how you connect to the text. This, of course, requires ACTIVE participation with the text, engaging your mind while you read, not skimming the page. Listening to your iPod or the TV can split your focus so that you don’t have as much of a connection with the text. Marking important sections can also be helpful in locating them quickly in discussions.

What the reader gets from annotating is a deeper initial reading and an understanding of the text that lasts. You can deliberately engage the author in conversation and questions, maybe stopping to argue, pay a compliment, or clarify an important issue—much like having a teacher or storyteller with you in the room. If and when you come back to the book, that initial interchange is recorded for you, making an excellent and entirely personal study tool.

Criteria for Successful Annotation

Using your annotated copy of the book six weeks after your first reading, you can recall the key information in the book with reasonable thoroughness in a 15- to 30-minute review of your notes and the text.

Why Annotate?

- Annotate any text that you must know well, in detail, and from which you might need to produce evidence that supports your knowledge or reading, such as a book on which you will be tested.
- Don't assume that you must annotate when you read for pleasure; if you're relaxing with a book, well, relax. Still, some people—let's call them "not-abnormal"—actually annotate for pleasure.

Don't annotate other people's property, which is almost always selfish, often destructive, rude, and possibly illegal. For a book that doesn't belong to you, use adhesive notes for your comments, removing them before you return the text.

Don't annotate your own book if it has intrinsic value as an art object or a rarity. Consider doing what teachers do: buy an inexpensive copy of the text for class.

Tools: Highlighter, Pencil, and Your Own Text

1. **Yellow Highlighter** A yellow highlighter allows you to mark exactly what you are interested in. Equally important, the yellow line emphasizes without interfering. Some people underline, but underlining is laborious and often distracting. Highlighters in blue and pink and fluorescent colors are even more distracting. The idea is to see the important text more clearly, not give your eyes a psychedelic exercise.

While you read, highlight whatever seems to be key information. At first, you will probably highlight too little or too much; with experience, you will choose more effectively which material to highlight.

2. **Pencil** A pencil is better than a pen because you can make changes. Even geniuses make mistakes, temporary comments, and incomplete notes.

While you read, use marginalia—marginal notes—to mark key material. Marginalia can include check marks, question marks, stars, arrows, brackets, and written words and phrases. Use the following system:

Use the following format:

Inside Front Cover: Major character list with small space for character summary and for page references for key scenes or moments of character development, etc.

Inside Back Cover: Build a list of themes, allusions, images, motifs, key scenes, plot line, epiphanies, etc. as you read. Add page references and/or notes as well as you read. Make a list of vocabulary words on a back page or the inside back cover, if there's still room. Possible ideas for lists include the author's special jargon and new, unknown, or otherwise interesting words.

Beginning of Each Chapter: Provide a quick summary of what happens in the chapter. Title each chapter or section as soon as you finish it, especially if the text does not provide headings for chapters or sections.

Top margins: provide plot notes—a quick few words or phrases that summarize what happens here. Go back after a chapter, scene, or assignment and then mark it carefully. (Useful for quick location of passages in discussion and for writing assignments).

Bottom and Side Page Margins: Interpretive notes (see list below), questions, and/or remarks that refer to meaning of the page. Markings or notes to tie in with notes on the inside back cover.

Interpretive Notes and Symbols to be used are:

- Underline or highlight key words, phrases, or sentences that are important to understanding the work.

- Write questions or comments in the margins—your thoughts or “conversation” with the text.
- Bracket important ideas or passages.
- Use Vertical lines at the margin: to emphasize a statement already underlined or bracketed
- Connect ideas with lines or arrows.
- Use numbers in the margin: to indicate the sequence of points the author makes in developing a single argument.
- Use a star, asterisk, or other doo-dad at the margin (use a consistent symbol): to be used sparingly, to emphasize the ten or twenty most important statements in the book.
- Use ??? for sections or ideas you don’t understand.
- Circle words you don’t know. Define them in the margins. • A check mark means “I understand”.
- Use !!! when you come across something new, interesting, or surprising.
- And other literary devices (see below).

Some of the things you may want to mark as you notice them are:

- Use an S for Symbols: A symbol is a literal thing that also stands for something else, like a flag, or a cross, or fire. Symbols help to discover new layers of meaning.
- Use an I for Imagery: Imagery includes words that appeal to one or more of the five senses. Close attention to imagery is important in understanding an author’s message and attitude toward a subject.
- Use an F for Figurative Language: Figurative language includes things like similes, metaphors, and personification. Figurative language often reveals deeper layers of meaning.
- Use a T for Tone: Tone is the overall mood of a piece of literature. Tone can carry as much meaning to the story as the plot does.
- Use a Th – Theme: In literature, a theme is a broad idea in a story, or a message or lesson conveyed by a work. This message is usually about life, society or human nature. Themes explore timeless and universal ideas. Most themes are implied rather than explicitly stated.
- Plot elements (setting, mood, conflict, etc.)
- Diction (effective or unusual word choice)

As you mark, you begin to notice patterns the author has or where he or she deviates from a pattern and much of the work of a critical or analytical reader is noticing these patterns and variations. Notice that annotations are meant to be more than a “scavenger hunt” for literary techniques and rhetorical devices. Along with marking these you should comment on the effectiveness or significance of the device. It’s great if you can detect alliteration in a passage, but that in and of itself is useless unless you can tell that this alliteration demonstrates the mental breakdown of the character, for example. It’s amazing if you recognize the hubris of a character, but how does this instance differ from those occurring previously in the novel?

Adapted from “An Annotation Guide: How and Why to Annotate a Book” by Nick Otten

Annotation rubric

Unless otherwise stated for a given assignment, here’s the rubric we’ll use for assessing text annotations:

Grade A: Evidence of copious, helpful annotations related to the topics specified.

Grade C: Too few annotations, or the annotations are usually vague. The most important sections of the book are not marked. Annotations are not complete enough to amount to a solid tool for the student.

Grade D: Almost all of the annotations are highlighting or the like. Very little marginal or interlineated writing is present.

Grade F: Very few annotations are present, or annotations are present only at the beginning of a reading assignment.

V. PARENT PERMISSION SLIP

As the parent of an Advanced Placement Language and Composition student, I understand that my child is responsible for completing the summer reading assigned as outlined in this packet. A failure to complete said reading assignment will be detrimental to his/her course grade and a possible reassignment into a different course. Before students start their assignment, they must receive parental permission for the titles they plan on reading. Please review the titles of interest before approving. I look forward to working with your student next year!

Student Name _____

Core Novel Title: _____

Booke of Choice Title: _____

Graphic Novel: _____

Parent Signature _____

Parent Name (printed) _____

Date _____