

AP LITERATURE AND COMPOSITION
SUMMER READING ASSIGNMENT AP LITERATURE:

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

Annotate and expect a reading quiz, Socratic seminar, and/or paper upon your return to school.

- Complete the attached assignment for *How to Read Literature like A Professor*
- Work must be typed. DO NOT HANDWRITE ASSIGNMENT
- Sign up for Remind and Google Classroom below to get a copy of the handout you can download.

2. *Independent Reading Assignment [Stars on page 5]*

Select a novel of at least 150 pages. Please select from the list provided. You must decide what you will read by **Friday, June 21st**. You may not change your mind after that date. Make sure you have posted your choice to our Google classroom page. Once a book is selected that book is no longer available. ONE BOOK PER STUDENT IN AP LITERATURE!

REMIND CODE:

Text 81010

Enter Message: @aplite2019

SUMMER GOOGLE CLASSROOM CODE: 8u1b2r

You will hand in the typed assignment on the FIRST DAY OF SCHOOL.

Writing Assignments for
How to Read Literature Like a Professor
by Thomas C. Foster
(Adapted from Donna Anglin by Sandra Effinger)

Note to students: These short writing assignments will let you practice your literary analysis and they will help me get to know you and your literary tastes. Whenever asked for an example from literature, use short stories, novels, plays, or films (Yes, film is a literary genre). **Please note that your responses should be paragraph [8-10 sentences]. These responses should not be essays, but rather get to the point quickly. THE MOST IMPORANT PART OF THIS IS TO SEE HOW YOU THINK.**

This is an analytical writing and you need to break the habit of using "I." Remember, that most uses of "I" are just padding. For example, "I think the wolf is the most important character in 'Little Red Riding-hood'" is padded. As you compose each written response, re-phrase the prompt as part of your answer. In other words, I should be able to tell which question you are answering without referring back to the prompts. Implement the use of CEI [Claim, Evidence, and Interpretation]. Concerning mechanics, pay special attention to pronouns. Make antecedents clear. Say Foster first; not "he." Remember to capitalize and punctuate titles properly for each genre.

Writing Assignments per chapter:

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? Discuss a time when your appreciation of a literary work was enhanced by understanding symbol or pattern.

Chapter 1 -- Every Trip Is a Quest (Except When It's Not)

List the five aspects of the QUEST and then apply them to something you have read (or viewed) in the form used on pages 3-5.

Chapter 2 -- Nice to Eat with You: Acts of Communion

Choose a meal from a literary work and apply the ideas of Chapter 2 to this literary depiction.

Chapter 3: --Nice to Eat You: Acts of Vampires

What are the essentials of the Vampire story? Apply this to a literary work you have read or viewed.

Chapter 4 -- If It's Square, It's a Sonnet

Select three sonnets and show which form they are. Discuss how their content reflects the form. (Submit copies of the sonnets, marked to show your analysis).

Chapter 5 --Now, Where Have I Seen Her Before?

Define intertextuality. Discuss three examples that have helped you in reading specific works.

Chapter 6 -- When in Doubt, It's from Shakespeare...

Discuss a work that you are familiar with that alludes to or reflects Shakespeare. Show how the author uses this connection thematically. Read pages 44-46 carefully. In these pages, Foster shows how Fugard reflects Shakespeare through both plot and theme. In your discussion, focus on theme.

Chapter 7 -- ...Or the Bible

Read "Araby" (available online). Discuss Biblical allusions that Foster does not mention. Look at the example of the "two great jars." Be creative and imaginative in these connections.

Chapter 8 -- Hansel and Gretel

Think of a work of literature that reflects a fairy tale. Discuss the parallels. Does it create irony or deepen appreciation?

Chapter 9 -- It's Greek to Me

Write a free verse poem derived or inspired by characters or situations from Greek mythology. Be prepared to share your poem with the class. Note that there are extensive links to classical mythology on my Classics page.

Chapter 10 -- It's More Than Just Rain or Snow

Discuss the importance of weather in a specific literary work, not in terms of plot.

Interlude -- Does He Mean That**Chapter 11 --...More Than It's Gonna Hurt You: Concerning Violence**

Present examples of the two kinds of violence found in literature. Show how the effects are different.

Chapter 12 -- Is That a Symbol?

Use the process described on page 106 and investigate the symbolism of the fence in "Araby." (Mangan's sister stands behind it.)

Chapter 13 -- It's All Political

Assume that Foster is right and "it is all political." Use his criteria to show that one of the major works assigned to you as a freshman is political.

Chapter 14 -- Yes, She's a Christ Figure, Too

Apply the criteria on page 119 to a major character in a significant literary work. Try to choose a character that will have many matches. This is a particularly apt tool for analyzing film -- for example, *Star Wars*, *Cool Hand Luke*, *Excalibur*, *Malcolm X*, *Braveheart*, *Spartacus*, *Gladiator* and *Ben-Hur*.

Chapter 15 -- Flights of Fancy

Select a literary work in which flight signifies escape or freedom. Explain in detail.

Chapter 16 -- It's All About Sex...**Chapter 17 -- ...Except the Sex**

OK ..the sex chapters. The key idea from this chapter is that "scenes in which sex is coded rather than explicit can work at multiple levels and sometimes be more intense than literal depictions" (141). In other words, sex is often suggested with much more art and effort than it is described, and, if the author is doing his job, it reflects and creates theme or character. Choose a novel or movie in which sex is suggested, but not described, and discuss how the relationship is suggested and how this implication affects the theme or develops characterization.

Chapter 18 -- If She Comes Up, It's Baptism

Think of a "baptism scene" from a significant literary work. How was the character different after the experience? Discuss.

Chapter 19 -- Geography Matters...

Discuss at least four different aspects of a specific literary work that Foster would classify under "geography."

Chapter 20 -- ...So Does Season

Find a poem that mentions a specific season. Then discuss how the poet uses the season in a meaningful, traditional, or unusual way. (Submit a copy of the poem with your analysis.)

Interlude -- One Story

Write your own definition for archetype. Then identify an archetypal story and apply it to a literary work with which you are familiar.

Chapter 21 -- Marked for Greatness

Figure out Harry Potter's scar. If you aren't familiar with Harry Potter, select another character with a physical imperfection and analyze its implications for characterization.

Chapter 22 -- He's Blind for a Reason, You Know

Chapter 23 -- It's Never Just Heart Disease...

Chapter 24 -- ...And Rarely Just Illness

Recall two characters who died of a disease in a literary work. Consider how these deaths reflect the "principles governing the use of disease in literature" (215-217). Discuss the effectiveness of the death as related to plot, theme, or symbolism.

Chapter 25 -- Don't Read with Your Eyes

After reading Chapter 25, choose a scene or episode from a novel, play or epic written before the twentieth century. Contrast how it could be viewed by a reader from the twenty-first century with how it might be viewed by a contemporary reader. Focus on specific assumptions that the author makes, assumptions that would not make it in this century.

Chapter 26 -- Is He Serious? And Other Ironies

Select an ironic literary work and explain the multivocal nature of the irony in the 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

Choose a motif not discussed in this book (as the horse reference on page 280) and note its appearance in three or four different works. What does this idea seem to signify?

Independent Reading Assignment 2019

AP English: Literature and Composition

1. Select a novel of at least 150 pages. Please select from the list provided. You must decide what you will read by **Friday, June 21st**. You may not change your mind after that date. Make sure you have posted your choice to our Edmodo page, Google class page AND sign the listed provided in class.
2. Provide Introductory Information as shown below (record all this information in order) (30 points)
 - Title of work and author
 - Genre (play, novel, epic poem, nonfiction text); sub-genre, if applicable (example, not just play for Henry V, but history play).
 - Historical context, such as the year published, the literary period, or any historical or literary connections worth noting
 - Protagonist(s) and description • Antagonist(s) and description

Brief Plot Summary [Divide your book into fourths. After you finish reading each fourth, write a reader response/reaction to that section]

 - Key themes: the main two or three [Explain who are they are seen; give textual support—quote page and line]
 - Significant literary elements, such as symbols, motifs, allegory, allusions, special structure, point of view, etc. Don't just say the book has a lot of symbols, list some and describe them. (Give Textual Support—quote page and line)
3. **Stylistic Prose Techniques** (30 points)
 - As you read, notice the stylistic devices that the author uses to communicate more effectively and powerfully.
 - Examples of stylistic devices are point of view, tone, diction, syntax, narrative pace, humor, satire, figurative language, imagery, irony, selection of detail, and many more.
 - **Prepare a list of at least ten (10) examples of powerful prose techniques.**
 - Define the term in your own words, cite the example from the text, and provide a brief analysis of how the author uses the technique effectively.

Text/Term	Response
<p>Characterization:</p> <p>Her past had been like her present—intolerable—and since she knew death was anything but forgetfulness, she used the little energy left her for pondering color.—page 4</p>	<p>The character of Baby Suggs fascinates me. I understand that she is Sethe's husband's mother and that she is dead at this point in the novel. I find this sentence especially telling about her life because as a slave in the past her life has been "intolerable," and even now that she is a free woman living in Cincinnati, Ohio, her life is still miserable. I feel certain that I am going to learn a great deal more about this woman, and I look forward to her history. I am curious what caused her to stop thinking about color, and why she focuses on color now at her death. What would cause a person to stop thinking about color—and why now as she nears the end is color so important. I also find the part about death is not forgetfulness intriguing. I think most people think of death as being "forgetting"—especially forgetting the bad things that have happened to us in life—but she says death is not a forgetting. Maybe that has something to do with the presence of this ghost or spirit in 124—I wonder if that ghost is Baby Suggs' presence.</p>

- Please use the format as noted on the sample.

4. ***Prose Analysis*** (5 points)
 1. Choose one (1) passage from the novel.
 2. This passage should be several sentences and/or paragraphs long—at least long enough to get some feel or idea of the author's style. Pretend that you are on the Test Development Committee for AP English.
Write a prompt similar to the prompts that you have seen this year (and last) on the prose analysis section of the literature exam. Type the passage on a separate sheet of paper—singled spaced.
5. Answer the prompt in a well-organized essay on a separate sheet of paper. Type your essay—double spaced (35 points); graded on a 9-point scale.

The following reading list is from Collegeboard.com. Collegeboard is the organization that creates and administers the PSAT, SAT, and AP exams. Use this list to expand your horizons.

Beowulf

Agee, James *A Death in the Family*
Austen, Jane *Pride and Prejudice*
Baldwin, James *Go Tell It on the Mountain*
Beckett, Samuel *Waiting for Godot*
Bellow, Saul *The Adventures of Augie March*
Brontë, Charlotte *Jane Eyre*
Camus, Albert *The Stranger*
Cather, Willa *Death Comes for the Archbishop*
Chekhov, Anton *The Cherry Orchard*
Chopin, Kate *The Awakening*
Conrad, Joseph *Heart of Darkness*
Cooper, James Fenimore *The Last of the Mohicans*
Crane, Stephen *The Red Badge of Courage*
Dante's *Inferno*
de Cervantes, Miguel *Don Quixote*
Defoe, Daniel *Robinson Crusoe*
Dickens, Charles *A Tale of Two Cities*
Dostoyevsky, Fyodor *Crime and Punishment*
Dreiser, Theodore *An American Tragedy*
Dumas, Alexandre *The Three Musketeers*
Eliot, George *The Mill on the Floss*
Emerson, Ralph Waldo *Selected Essays*
Faulkner, William *As I Lay Dying*
Faulkner, William *The Sound and the Fury*
Fielding, Henry *Tom Jones*
Flaubert, Gustave *Madame Bovary*
Ford, Madox *The Good Soldier*
Goethe, Johann Wolfgang von *Faust*
Hardy, Thomas *Tess of the d'Urbervilles*
Heller, Joseph *Catch-22*
Hemingway, Ernest *A Farewell to Arms*
Homer *The Iliad*
Hugo, Victor *The Hunchback of Notre Dame*
Hurst, Zora Neale *Their Eyes Were Watching God*
Ibsen, Henrik *A Doll's House*
James, Henry *The Portrait of a Lady*
James, Henry *The Turn of the Screw*
Joyce, James *A Portrait of the Artist as a Young Man*
Kafka, Franz *The Metamorphosis*
Kingston, Maxine Hong *The Woman Warrior*
Lewis, Sinclair *Babbitt*
London, Jack *The Call of the Wild*
Mann, Thomas *The Magic Mountain*
Marquez, Gabriel García *One Hundred Years of Solitude*

Melville, Herman *Bartleby the Scrivener*
Melville, Herman *Moby Dick*
O'Neill, Eugene *Long Day's Journey into Night*
Pasternak, Boris *Doctor Zhivago*
Plath, Sylvia *The Bell Jar*
Proust, Marcel *Swann's Way*
Pynchon, Thomas *The Crying of Lot 49*
Remarque, Erich Maria *All Quiet on the Western Front*
Rostand, Edmond *Cyrano de Bergerac*
Roth, Henry *Call It Sleep*
Shaw, George Bernard *Pygmalion*
Shelley, Mary *Frankenstein*
Silko, Leslie Marmon *Ceremony*
Solzhenitsyn, Alexander *One Day in the Life of Ivan Denisovich*
Sophocles *Antigone*
Steinbeck, John *The Grapes of Wrath*
Stevenson, Robert Louis *Treasure Island*
Stowe, Harriet Beecher *Uncle Tom's Cabin*
Swift, Jonathan *Gulliver's Travels*
Thackeray, William *Vanity Fair*
Tolstoy, Leo *War and Peace*
Turgenev, Ivan *Fathers and Sons*
Twain, Mark *The Adventures of Huckleberry Finn*
Voltaire *Candide*
Vonnegut, Kurt Jr. *Slaughterhouse-Five*
Wharton, Edith *The House of Mirth*
Whitman, Walt *Leaves of Grass*
Wilde, Oscar *The Picture of Dorian Gray*
Williams, Tennessee *The Glass Menagerie*
Woolf, Virginia *To the Lighthouse*
Wright, Richard *Native Son*
