

The following contains your summer reading assignments. The summer reading assignment is an important feature of the AP English class. It serves the function of keeping you active as readers and writers during the summer months. This important requirement will also ease your transition into your senior year.

I am asking you to do two simple tasks this summer. ***You will not be allowed to continue in AP English this fall if you do not complete these assignments on time. All assignments are due on the first day of class.*** I urge you not to leave this until the last minute. If reading and writing are too arduous for you, please reconsider your commitment to the course. This is an advanced placement course designed to prepare the student for the AP English Literature and Composition exam. It is intended for students who have demonstrated a willingness to commit considerable time to studying and completing assignments outside of class, and who have successfully completed a prior course in AP Language and Composition during high school.

Here are the instructions that you need to complete your first important assignment of AP English:

1. Read How To Read Literature Like a Professor and complete the assignment attached for the book.
2. Choose a book to read. Along with this assignment, I have included a list of *101+ Great Books* for you to pick from. One—yes, I said only one is required—to read; this does not mean that you could not read more than one. I have purposely left works we will cover, as well as works you have read for prior English classes, off of this list. I trust you will choose something that you have not read before.
3. From the one book you chose to read, find a scholarly article about the novel. You may access JSTOR through our school library's website. Read the article and note the manner in which it is written. Note how the author uses quotations and how he acknowledges his sources. Write a paragraph or two on things you learned from the article.
4. Familiarize yourself with the MLA format if you have not already done so. The MLA format covers everything from spacing for a formal essay to citing works you consult in order to compose your own literary analysis. An excellent website on the MLA format is <http://owl.english.purdue.edu/>

You should expect this graded assignment in early September: An AP style essay on the choice novel. You will write this in class during the first full week of school. Before writing the essay you will receive instruction on the expectations of an AP English essay. The assignment will count as 100 points. Please return the signed AP course contract page with you during your first week of class.

In the event you should have a question, I can be reached at home by phone at 254-947-8739 (please leave a message if I don't answer) or by email at mary.bentley@saladoisd.org.

Enjoy your summer!

Author. Title

Achebe, Chinua. Things Fall Apart
Agee, James. A Death in the Family
Anaya, Rudolfo A. Bless Me, Ultima
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
Cisneros, Sandra. House on Mango Street
Cooper, James Fenimore. The Last of the Mohicans
Crane, Stephen. The Red Badge of Courage
Dante. Inferno
de Cervantes, Miguel. Don Quixote
Defoe, Daniel. Robinson Crusoe
Dickens, Charles. A Tale of Two Cities
Dickens, Charles. Great Expectations
Dostoyevsky, Fyodor. Crime and Punishment
Dreiser, Theodore. An American Tragedy
Dumas, Alexandre. The Three Musketeers
Eliot, George. The Mill on the Floss
Ellison, Ralph. Invisible Man
Faulkner, William. As I Lay Dying
Faulkner, William. The Sound and the Fury
Fielding, Henry. Tom Jones
Flaubert, Gustave. Madame Bovary
Ford, Ford Madox. The Good Soldier
Gaines, Ernest J. A Lesson Before Dying
Goethe, Johann Wolfgang von. Faust
Gordimer, Nadine. July's People
Hardy, Thomas. Tess of the d'Urbervilles
Hawthorne, Nathaniel. The Scarlet Letter
Heller, Joseph. Catch 22
Hemingway, Ernest. A Farewell to Arms
Homer. The Iliad
Homer. The Odyssey
Hugo, Victor. The Hunchback of Notre Dame
Hurston, Zora Neale. Their Eyes Were Watching God
Huxley, Aldous. Brave New World
Ibsen, Henrik. A Doll's House
Ishiguro, Kazuo. The Remains of the Day
Jacobs, Harriet A. Incidents In the Life of a Slave Girl

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
McBride, James. The Color of Water
Melville, Herman. Bartleby the Scrivener
Melville, Herman. Moby Dick
Morrison, Toni. Beloved
Morrison, Toni. Paradise
Morrison, Toni. Song of Solomon
O'Connor, Flannery. A Good Man is Hard to Find
Ondaatje, Michael. The English Patient
O'Neill, Eugene. Long Day's Journey into Night
Orwell, George. 1984
Orwell, George. Animal Farm
Pasternak, Boris. Doctor Zhivago
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
Santiago, Esmeralda. When I Was Puerto Rican
Shakespeare, William. A Midsummer Night's Dream
Shakespeare, William. Much Ado About Nothing
Shakespeare, William. The Taming of the Shrew
Shaw, George Bernard. Pygmalion
Silko, Leslie Marmon. Ceremony
Solzhenitsyn, Alexander. One Day in the Life of Ivan Denisovich
Steinbeck, John. The Grapes of Wrath
Suskind, Ron. Hope in the Unseen
Swift, Jonathan. Gulliver's Travels
Thackeray, William. Vanity Fair
Thoreau, Henry David. Walden
Tolstoy, Leo. War and Peace
Turgenev, Ivan. Fathers and Sons
Voltaire. Candide
Vonnegut, Kurt Jr. Slaughterhouse-Five
Walker, Alice. The Color Purple
Wharton, Edith. Ethan Frome
Wharton, Edith. The Age of Innocence
Wharton, Edith. The House of Mirth

Wilde, Oscar. The Importance of Being Earnest
Wilde, Oscar. The Picture of Dorian Gray
Woolf, Virginia. A Room of One's Own
Woolf, Virginia. To the Lighthouse
Wright, Richard. Native Son

A note about Plagiarism:

Plagiarism is considered academic dishonesty by our school's handbook and is defined:

the deliberate use and appropriation of another's works without any indication of the source and the representation of such work as the student's own. Any student who fails to give credit for the ideas, expressions or materials taken from another source, including internet sources, is guilty of plagiarism.

Examples of plagiarism include, but are not limited to:

1. Term papers acquired online or from other sources;
2. Copying of original material without attribution;
3. Use of other students' work;
4. Copying and pasting, verbatim, information from Internet sources, without quotation marks and correct citation.

According to our handbook "Students found to have engaged in academic dishonesty shall be given the assignment again or **the teacher may give a zero.**"

FOR PARENTS AND STUDENTS:

Throughout the year, students will engage in rigorous study of world literature including significant works by British and American authors. The course moves at a vigorous pace and is designed to prepare students to think critically and to recognize universal themes and ideas through cross-literary references. Students continue to enhance their skills in grammar, vocabulary, and usage through writing of primary and secondary source critical essays and the college essay. Instruction and feedback are provided to help students organize ideas and analyze their own writing. Frequent and guided opportunities are offered for students to write and rewrite in-class timed essays to explain, analyze, and interpret using textual details to make informed judgments about the quality of a work and the social and cultural value of the work.

Assignments/Assessments: Weekly writing assignments and instruction, quizzes, projects, and unit tests. Using past AP exams and guided brainstorming, students participate in prompt selection for in-class timed writings for each work listed except for one novel where a formal, extended analysis is written and presented to satisfy the Seminar Project/Paper assignment using MLA guidelines. Students should familiarize themselves with the MLA style and format during the summer. They style can be accessed online at <http://owl.english.purdue.edu/> Essays may be rewritten to work on and improve skills. Other essays will be graded and returned for revision following one-on-one conference with students regarding strengths and areas for improvement in writing, including sentence structure, use of subordination and coordination, and grammatical usage. Instruction will be provided accordingly. All work will be maintained in student writing portfolios including first, second, and final drafts with commentary from writer, peers, and teacher resulting from writer's workshop activities. Additionally, all papers are critiqued for logical organization, use of transitions, sentence variety, diction, tone, and balance of generalization and specific and illustrative detail. Students are given feedback for improvement in all of these areas.

Students will enrich their writing with weekly vocabulary study from various sources and vocabulary practice tests. Textual and terminology lessons include idioms, sound devices, Greek and Latin roots, and strong verbs. Precise, appropriate, and effective vocabulary and diction are incorporated into the writing revision process. The lesson and writing focus will cover writing analysis and argument.

Poetry Analysis Unit: An historical approach to poetry will be taught starting with the Renaissance through the modern poets. Poets include Arnold, Atwood, Blake, Browning, Coleridge, Dickinson, Donne, Eliot, Frost, Ginsberg, Giovanni, Herbert, Hopkins, Hughes, Plath, Shakespeare, Shelley, Steven, Tennyson, etc. but are not restricted to the poets on this list. In addition to the historical approach, other poetic conventions will be taught: diction, syntax, tone, imagery,

figurative language, symbolism, sound devices, rhythmical patterns, structure, etc. Cultural and social aspects of the poems will be highlighted, as well.

Prose Analysis Unit: Instruction and discussion focus on prose conventions in short stories and novels including plot, character, setting, point of view, symbolism, theme, style, tone, and irony as well as vocabulary specific to the study of prose. Students are assigned timed essays that state the main ideas of a passage and how these relate to the work as a whole, and then analyze the style to indicate the effects of the stylistic devices. This stylistic analysis could include the following elements: figurative language, rhetorical devices, diction, and sentence structure. Not all of these elements will be equally prevalent in each passage. Focus on the most pertinent elements in the passage chosen, and deal with the most obvious characteristics first.

GRADING

Weekly writing assignments, quizzes 25%

Daily preparation, participation, engagement 25%

Tests, unit assessments 50%

- 93 – 100 A
- 85 – 92 B
- 77 – 84 C
- 70 – 76 D
- 69 and below F

TEXTBOOKS (provided by the school)

Title: *Elements of Language, Sixth Course*

Publisher: Holt, Rinehart, and Winston

Date of Publication: 2004

Title: *Perrine's Literature: Structure, Sound, and Sense*

Publisher: Harcourt Brace

Date of Publication: 1998 (7th Edition)

Title: *Interpreting Poetry*

Publisher: Peoples Education

Date of Publication: 2009

SUPPLEMENTAL MATERIAL

Eats, Shoots, & Leaves by Lynne Truss

How to Read Literature like a Professor by Thomas C. Foster

MLA Handbook for Writers of Research Papers (6th edition) by Joseph Gibaldi

Voice Lessons by Nancy Dean

* Artwork, film, periodicals, and poetry as they relate to thematic units

* Various novels of student choice from a select reading list

The Advanced Placement (AP) program provides students the opportunity to take a college course while in high school. Utilizing college level class expectations, including a college textbook, students learn through an advanced level of instruction, and then have an opportunity to show what they have learned by taking an AP Exam. Colleges and universities often grant credit, placement, or both, to these students based on the student's exam score.

The content and curricular goals of each AP discipline are outlined in an AP Course Description supplied by the College Board. AP courses are characterized by an immersion in college-level content, an accelerated pace, and a performance assessment at the synthesis and evaluative levels. Typically, successful AP students are task-oriented, proficient readers, able to prioritize their time, and have parental support. AP courses prepare students for the future by giving them tools that will serve them well throughout their college career.

Characteristics of students successful in advanced courses:

- Willing to work hard; willingness to spend the time and effort required for success
- Intellectual curiosity; an interest in knowing and learning more (in depth, more detail, more material)
- Self-disciplined, with good organizational skills
- Solid academic (content) background in prerequisite courses
- Looks beyond the immediate assignment; desire to learn for more than a grade
- Provides valuable contributions in class

Characteristics of students NOT successful in advanced courses:

- Takes courses because of prestige or pressure from friends and/or family; lack of real interest in the subject
- Overloaded with work/school activities/sports/church activities/charitable work
- Does school work because it is assigned rather than to know, understand, and grow
- Difficulty in seeing "global" relationships and more likely to notice only the immediate application
- Doesn't actively participate in class
- Greater interest in debating ideas/ideology rather than in a thorough, objective analysis of a topic

Student Agreement

I have read the description and syllabus for this AP course, and am familiar with the entrance requirements and course expectations, and accept its academic challenges. I agree to organize my time and efforts to successfully complete the course. Due to the increased rigor and challenge of this course, I will notify the teacher, request help, and attend tutorials if I begin to fall behind in class assignments or have difficulty with the course content. I understand that my success in this AP course is my responsibility.

Student Signature

Date

Parent/Guardian Agreement

I have read the description and syllabus for this AP course. I am familiar with its requirements and expectations, and agree to support and encourage my student in his/her endeavors in the course. I will notify the teacher immediately of any concerns I have relating to the AP class or my child's progress.

Parent/Guardian Signature

Date

HOW TO READ LITERATURE LIKE A PROFESSOR After we dig into your summer reading, we will begin our journey into this extraordinary book *How to Read Literature Like a Professor: A Lively and Entertaining Guide to Reading Between the Lines* by Thomas C. Foster

Note to students: These short writing assignments will let you practice your literary analysis and they will help me get to know you better and familiarize me with your literary tastes. Whenever I ask for an example from literature, you may use short stories, novels, plays, or films (Yes, film is a literary genre). Use the Appendix to jog your memory for examples. Please note that your responses should be paragraphs -- not pages! Even though this is analytical writing, you may use "I" if you deem it important to do so; remember, however, that most uses of "I" are just padding. For example, "I think the wolf is the most important character in 'Little Red Ridinghood'" is padded. As you compose each written response, re-phrase the prompt (not restate) 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.

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/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 two 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. Explore the Internet to jog your memory. www.theoi.com

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 or sophomore 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 multi-vocal nature of the irony in the work.

Chapter 27—A Test Case

Read "The Garden Party" by Katherine Mansfield. 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?

Adapted from Assignments originally developed by Donna Anglin and Sandra Effinger.