

AP English Literature & Composition
Summer Assignments - 2016
Pasadena High School
Ms. Machado

Introduction:

AP English Literature and Composition trains students to read carefully, think critically, and write clearly. According to the College Board, “The AP English Literature and Composition course is designed to engage students in the careful reading and critical analysis of imaginative literature. Through the close reading of selected texts, students can deepen their understanding of the ways writers use language to provide both meaning and pleasure for their readers. As they read, students should consider a work's structure, style, and themes, as well as such smaller-scale elements as the use of figurative language, imagery, symbolism, and tone. They should read deliberately and thoroughly, taking time to understand a work's complexity, to absorb its richness of meaning, and to analyze how that meaning is embodied in literary form. In addition to considering a work's literary artistry, students should consider the social and historical values it reflects and embodies. Careful attention to both textual detail and historical context should provide a foundation for interpretation, whatever critical perspectives are brought to bear on the literary works studied.”

You will get out of this course what you put into it. You are the only person responsible for your level of success and progress. The purpose of this class is for you to be prepared for college level writing and analysis as well as to achieve a high score on the AP English Literature & Composition Exam. Both of these achievements are reliant almost entirely on *skills*. If you hope to be successful, relying on SparkNotes will not help you, copying a friend's work will not help you, and rushing through readings and assignments haphazardly at the last minute will not help you. Improving your writing and analytical skills is a *process*. It is a process to which you must commit and endure with diligence, but it is also one that can be infinitely enjoyable and rewarding.

Required Reading:

You may be able to obtain copies of these books from a library, but I strongly encourage you to purchase your own copies if possible. It is immensely helpful to be able to annotate literature as you read. Analyzing literature requires interacting with it. Do not skim. Do not merely read summaries from the internet. This is an advanced *literature* class. You must read the literature!

1. ***How to Read Literature Like a Professor: A Lively and Entertaining Guide to Reading Between the Lines* by Thomas C. Foster (preferably the 2014 edition)**
2. ***Frankenstein* by Mary Shelley**

Optional Reading:

As mentioned above, you will get out of this course what you put into it. I have attached a list of recommended novels and dramas. You are encouraged to read as many as possible during the summer and throughout the school year.

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

- Read this one first!
- Annotate and take detailed notes over each chapter.
 - Include notes about how the elements apply to any books you have read or movies you have seen
 - **Bring these notes with you on the first day of class.**

Assignment 2: Read *Frankenstein* by Mary Shelley

- The full title of this book is actually *Frankenstein; or The Modern Prometheus*. Do a bit of Google research about the Greek god Prometheus before starting the novel. This will shed a great amount of light on the novel's meaning.
- Annotate and take detailed notes throughout your reading of the novel.
 - **Bring these notes with you on the first day of class.**
- As you read, consider these essential questions of the novel and the evidence for them:
 - What distinguishes “monsters” from humanity?
 - Which has a greater impact on human development – nature or nurture?
 - What consequences do we face if we do not take responsibility for our actions?
 - How does lack of compassion lead to prejudice and stereotyping?
 - What are the ethical boundaries of man's scientific exploration?
 - How does literature help us understand what it means to be human?
 - **Include your insight for these questions in your notes.**

Assignment 3: After you read *Frankenstein*, discuss how the following chapters from Foster's book apply to it. Write a well-developed paragraph for each, explaining the main points Foster is making and how they apply to *Frankenstein* (150 word minimum for each paragraph). Include at least two specific textual examples (at least one of which is a direct quote from the novel) that show how Mary Shelley is using the technique or idea discussed in Foster's chapter. **Bring these with you on the first day of class. They should be typed if possible.**

- “Every Trip Is a Quest”
- “...or The Bible”
- “It's Greek to Me” (think Prometheus)
- “It's More Than Just Rain or Snow”
- “...More Than It's Gonna Hurt You: Concerning Violence”
- “Is That a Symbol?”
- “Geography Matters...”
- “...So Does Season”
- “Don't Read with Your Eyes”

Assessment:

There will be a detailed test within this first weeks of school which will cover both Foster's and Shelley's books. It will be a combination of multiple-choice and written response questions. The test will cover both works separately as well as how elements of Foster's book are present in Shelley's. A close, thorough reading of the books will prepare you to pass the test. You will also write an essay about them within the first weeks of school.

Okay, so that's a lot of information. To conclude, here is what you need to have with you on the first day of class (all detailed instructions are above):

- Your copies of *How to Read Literature Like a Professor* and *Frankenstein*
- Detailed notes for *How to Read Literature Like a Professor* (Do not need to be typed)
- Detailed notes for *Frankenstein* (Do not need to be typed)
- 9 paragraphs relating the specified chapters of Foster's book to *Frankenstein* (typed)

Some final points:

- **PLAGIARISM IS NOT TOLERATED.** This includes copying information from other sources exactly, re-wording information from other sources, or copying a peer's work. The point of all of this is not to merely present correct answers, but to develop your analysis and writing skills. If you do not go through the process and come up with your own answers, you are completely wasting your time. Any work found to be even partially plagiarized will be given a zero and will not be allowed to be redone.
- Please understand that these assignments are **REQUIRED**. If you do not have these tasks completed and with you on the first day of class, you will not receive full credit.
- Allow yourself to *enjoy* these readings and this process!

If you have any questions or have any issues with obtaining copies of the books, please see me before the school year ends or email me over the summer at machado.sarah@pusd.us

I look forward to meeting all of you and embarking on a great year!

AP Book List

Wuthering Heights—Emily Bronte	Wise Blood—Flannery O'Connor
King Lear—William Shakespeare	Catch 22—Joseph Heller
Underground—Fyodor Dostoyevsky	Notes from the Great Expectations—Charles Dickens
Moby Dick—Herman Melville	Gulliver's Travels—Jonathan Swift
The Trial—Franz Kafka	The Metamorphosis—Franz Kafka
Miss Lonelyhearts—Nathanael West	The Winter's Tale—William Shakespeare
The House of Seven Gables—Nathaniel Hawthorne	Brave New World—Aldous Huxley
Wide Sargasso Sea—Jean Rhys	All the Pretty Horses—Cormac McCarthy
Bless Me, Ultima—Rudolfo A. Anaya	Ceremony—Leslie Marmon Silko
The Color Purple—Alice Walker	Crime and Punishment—Fyodor Dostoyevsky
Cry, the Beloved Country—Alan Paton	Emma—Jane Austen
Heart of Darkness—Joseph Conrad	The Piano Lesson—August Wilson
The Portrait of a Lady—Henry James	A Raisin in the Sun—Lorraine Hansberry
Song of Solomon—Toni Morrison	The Stone Angel—Margaret Laurence
The Tempest—William Shakespeare	Their Eyes Were Watching God—Zora Neale Hurston
Twelfth Night—William Shakespeare	As I Lay Dying—William Faulkner
Bleak House—Charles Dickens	Cat's Cradle—Kurt Vonnegut
Jane Eyre—Charlotte Bronte	Waiting for Godot—Samuel Beckett
Who's Afraid of Virginia Woolf?—Edward Albee	The Jungle by Upton Sinclair
The Sound and the Fury by William Faulkner	The Awakening—Kate Chopin
The Bluest Eye—Toni Morrison	The Diviners—Margaret Laurence
The Grapes of Wrath—John Steinbeck	House Made of Dawn—N. Scott Momaday
Light in August—William Faulkner	The Merchant of Venice—William Shakespeare
Middlemarch—George	Murder in the Cathedral—T.S. Eliot
Native Son—Richard Wright	A Passage to India—E.M. Forster
Antony and Cleopatra—William Shakespeare	A Tale of Two Cities—Charles Dickens
Anna Karenina—Leo Tolstoy	Things Fall Apart—Chinua Achebe
A Streetcar Named Desire—Tennessee Williams	The Great Gatsby—F. Scott Fitzgerald
Mansfield Park—Jane Austen	The Scarlet Letter—Nathaniel Hawthorne
A Farewell to Arms—Ernest Hemingway	Go Tell It On the Mountain—James Baldwin
The Joy Luck Club—Amy Tan	Much Ado About Nothing—William Shakespeare
Our Town—Thornton Wilder	Pride and Prejudice—Jane Austen
Slaughterhouse Five—Kurt Vonnegut	Snow Falling on Cedars—David Guterson
Sula—Toni Morrison	The Things They Carried—Tim O'Brien