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Ola High School
AP English Literature & Composition and
Honors English IV
2014 Summer Assignment

Dear AP/Honors Students,

AP English Literature and Composition will be a demanding college-level course, and I will expect you to function at a higher level than you ever have before. I will guide, support, and coach you, but I count on you to be independent thinkers and workers in many ways. You are among the best and the brightest of students; this course is your opportunity to affirm that fact.

To acquaint yourself with the general description and expectations for the AP English Literature and Composition course, I recommend that you visit the College Board Advanced Placement Program web site <*http://www.collegeboard.com/student/testing/ap/about.html*> and then read specifically about the AP English Literature course <*http://www.collegeboard.com/student/testing/ap/sub_englit.html?englit*>. There you will also find study skills, reading tips, sample questions, and other information about the exam and the course.

Before you begin reading this summer, I would suggest attempting some of the sample questions provided on the web site. This practice will help prepare you to read and examine the literature with an eye for what is expected of you as a reader and writer in this course.

According to the College Board, "[t]he AP English Literature and Composition course is designed to engage students in the careful reading and critical analysis of imaginative literature." As a result, I will begin "the careful reading and critical analysis" of a work of "recognized literary merit" during June and July.

If you have questions throughout the summer, please use the Twitter account at @WithersWorldofAP or our Facebook summer assignment page, OHS Summer Honors/AP English Summer Reading https://www.facebook.com/groups/131980420149601/.

Another way to reach me is to email me at withersvalerie@bellsouth.net. This is my personal email and one I will check way more often than the school email through the summer.

Please don't wait until the last minute to work on this or to ask questions. I look forward to helping you learn next year!

Why Are We Doing the Same Thing?

Over the summer and in the beginning few weeks of school, lots of students realize that they should be in AP or that they really just want to take Honors. Having you all do the same assignment allows those students a bit more freedom to choose which REALLY will suit them best—without the stress of having to complete another summer assignment. Please understand, our focus on these novels and with the material will be drastically different—your assessments the first Wednesday of the school year will be as well.

How much does this 'count'?

You understand that summer reading isn't a punishment but a primer for the work we do during the year. This assignment will count in both the Literature and Writing categories for **a range of 90-150 points.**

Required Texts for Reading:

Frankenstein by Mary Shelley *Norton Critical Edition ISBN* 978-0393927931 ($13.44)
How to Read a Novel like a Professor by Thomas C. Foster ISBN 978-0061340406 ($13. 61)

******Frankenstein* can be found for free or cheap online. However, the versions I recommend are always the Norton Critical Editions. The price I quoted you is Amazon. Do not wait until the last minute to order a copy of either of the books, as they tend to sell out at the Books a Million and Barnes and Nobel as the summer comes to a close. **

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Summer Assignment

I have organized the 2014-15 AP English Literature course into four units of study (listed below) and have selected the first text you will read for the course—Mary Shelley's Gothic classic *Frankenstein**— because it illustrates the themes of all four of these units. Thus, I will discuss and reference *Frankenstein* throughout the year; it will serve as the anchor text in our year-long study of literature.

1. Manipulation and Betrayal
2. Hypocrisy and Facade
3. Family Bonds and Binds
4. Duality and Complexity

You need to be prepared to participate actively in intense textual analysis, discussion, and a written assessment about *Frankenstein* during the first weeks of fall semester. To prepare for successful involvement in these activities, I advise that you have a writing utensil in hand at all times while you read. Read the attached article by Mortimer Adler, "How to mark a Book" at the end of this packet.

Writing down your ideas and questions and observations while you read is critical; exemplary readers interact with the text and create their own conversation.

In addition to activities during the first weeks of school, you will also complete quotation analysis task and discussion questions for *Frankenstein*, the directions for which follow. Organize, proofread, and professionally format your assignment before submitting it at the end of the first week of class (specific date to be announced).

Task 1:

***Frankenstein* character analysis**

During your reading, you will explore how Shelley develops the four unit themes through the two central characters, Victor Frankenstein and the creature he engenders and abandons. As you make choices about quotations and contemplate your analysis, consider the following questions related to each theme:

1. Manipulation and Betrayal
   How does one character influence and/or sway the other and, in doing so, control him? In what way does one character deceive and/or turn him back on the other—and for what purpose? What are the effects of this behavior?
2. Hypocrisy and Facade
   How and why does a character pretend to be what he is not? What disguises do the characters wear and why? What is the effect of the concealment?
3. Family Bonds and Binds
   How are Frankenstein and the creature connected as family? What dilemmas and quandaries does this connection produce for them? How does each react, and what are the consequences of these reactions?
4. Duality and Complexity
   In what ways do Frankenstein and the creature possess conflicting traits? What about them do we admire and what do we find detestable? How do the two characters react to their own dichotomy? What results from the conflict between their two sides?

Directions:

- Choose eight quotations (two for each theme). For each quotation, record the passage, which may include several sentences, and provide chapter and page numbers in a parenthetical citation.
- Then, in a well-developed paragraph, explain how the passage reveals the theme. You need to establish context for and significance of the scene you discuss and to incorporate relevant literary analysis terminology about character and characterization (See notes below.) as well as direct reference to the text as support of your ideas. You may relate the quotation you have selected to other parts of the text.

**An example of quotation analysis is provided for you after the character and characterization notes.*

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Notes about Character and Characterization

A character is a person presented in a fictional work, one fitting a type and fulfilling a function.

- Types of characters: A **static character** does not change throughout the work, and the reader's knowledge of that character does not grow, whereas a **dynamic character** undergoes some kind of change because of the action in the plot. A **flat character** embodies one or two qualities, ideas, or traits that can be readily described in a brief summary. They are not psychologically complex characters and therefore are readily accessible to readers. Some flat characters are recognized as **stock characters**; they embody stereotypes such as the "dumb blonde" or the "mean stepfather." They become types rather than individuals. **Round characters** are more complex than flat or stock characters, and often display the inconsistencies and internal conflicts found in most real people. They are more fully developed, and therefore are harder to summarize.
- Functions of characters: A hero or heroine, often called the **protagonist**, is the central character who engages the reader's interest and empathy. The **antagonist** is the character, force, or collection of forces that stands directly opposed to the protagonist and gives rise to the conflict of the story. A **first-person narrator** may be either a major or minor character. A **foil** is a character who through contrast underscores the distinctive characteristics of another. Usually a minor character serves as a foil for a major character. A **confidant/confidante** is a character who is not integral to the action but who receives the intimate thoughts of the protagonist without the use of an omniscient narrator. A **mentor** is a character who serves as a guide for the protagonist.

Characterization, an effect of point of view and narrative perspective, is the process by which a writer reveals the personality of a character, making that character seem real to the reader. Authors have two major methods of presenting characters: telling (**direct characterization**) and showing (**indirect characterization**). In **direct characterization**, the author intervenes to describe and sometimes evaluate the character for the reader. For example, the narrator may tell the reader directly what the character's personality is like: humble, ambitious, vain, gullible, etc. **Indirect characterization** allows the author to present a character talking and acting and lets the reader infer what kind of person the character is. There are five different ways that a writer may provide indirect characterization:

1. by describing how the character looks and dresses,
2. by allowing the reader to hear the character speak,
3. by revealing the character's private thoughts and feelings,
4. by portraying the character's effect on other individuals—showing how other characters feel or behave toward the character, and
5. by presenting the character's actions.

Characters can be convincing whether they are presented by showing or by telling, as long as their actions are motivated. Motivated action by the characters occurs when the reader or audience is offered reasons for how the characters behave, what they say, and the decisions they make. Plausible action is action by a character in a story that seems reasonable, given the motivations presented.

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Example of Quotation Analysis for Theme of Duality and Complexity:

Quotation: "'You are in the wrong,' replied the fiend; 'and, instead of threatening, I am content to reason with you. I am malicious because I am miserable. Am I not shunned and hated by all mankind? You, my creator, would tear me to pieces and triumph; remember that, and tell me why I should pity man more than he pities me? You would not call it murder if you could precipitate me into one of those ice-rifts and destroy my frame, the work of your own hands. Shall I respect man when he condemns me? Let him live with me in the interchange of kindness, and instead of injury I would bestow every benefit upon him with tears of gratitude at his acceptance. But that cannot be; the human senses are insurmountable barriers to our union. Yet mine shall not be the submission of abject slavery. I will revenge my injuries; if I cannot inspire love, I will cause fear, and chiefly towards you my arch-enemy, because my creator, do I swear inextinguishable hatred. Have a care; I will work at your destruction, nor finish until I desolate your heart, so that you shall curse the hour of your birth.'" (Chapter 17, pages 126-27)

Analysis: During this scene, the creature reveals his complex and conflicted nature; he is at once ruled by logic and emotion, motivated by a desire for love and for vengeance. He is truly of two spirits when he confronts Frankenstein and demands that the doctor create a mate for him. He expresses his primary yearning to live with others "in the interchange of kindness" and his inability to "inspire love" in humans, chiefly his own creator. The creature rationally explains the connection of cause and effect: "I am malicious because I am miserable." Because he has been "shunned and hated by all mankind," he lashes out in hopes of "caus[ing] fear" in those who have failed to pity him for his abject loneliness. Serving in many ways as a foil for Frankenstein, the creature, in his reasoned argument, highlights Frankenstein's irrational and reactionary nature. He places the blame for his misery and "inextinguishable hatred" squarely on Frankenstein's shoulders for his lack of compassion and love for the very being he created.
Indirect characterization operates here in two ways; the creature gains readers' sympathies when we hear him speak of the "injuries" he has suffered and also as we witness how Frankenstein behaves towards him. Though Frankenstein later admits that "there was some justice in his argument," here he refers to the creature as "the fiend," illustrating the creature's point that "human senses are insurmountable barriers." Despite the intensity of emotion he conveys, the creature maintains his reason and control, knowing that "passion is detrimental" to his goal of convincing Frankenstein to create a companion for him. In recognizing his own duality, the creature is able to overcome his conflicted nature and sway Frankenstein to submit to his demands.

Task 2:

How to Read a Novel like a Professor

How to Read Novel Question Guide. Use *Frankenstein* to answer the starred chapters. Write no more than a paragraph for each discussion question.

**Chapter 1 – Pick Up Lines and Open(ing) Seductions
Using Frankenstein, analyze the first page, using at least 5 of the 18 things that a first page can tell you.

Chapter 2 – You Can't Breathe Where the Air Is Clear
What is the importance of setting in your novel? How does the author describe the setting?

**Chapter 3: -- Who's in Charge Here?
List literary works that use the 7 types of narrator. Look at your novel; what type of narrator(s) are employed? How does the narrator type(s) affect the novel?

Chapter 4 – Never trust a narrator with a Speaking Part
Discuss a literary work that uses first person narration. In what ways was that narrator lying? How does the narrator's unreliability create or affect the story?

**Chapter 5 –A Still, Small Voice
Define Voice. Using your novel, choose a passage that demonstrates how the writer uses "voice" to convey characterization.

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Chapter 6 – Men (and Women) Made out of Words
Explain Coleridge's theory of the "willing suspension of disbelief" and how it relates to reading a novel.

Chapter 7 – When Very Bad People Happen to Good Novels
Discuss a contemporary literary work that uses villains as main characters. What was the author trying to achieve?

**Chapter 8 – Wrinkles in Time
Using your novel, discuss the use of chapters and how the chapters demonstrate what is important in your novel.

**Chapter 9 – Everywhere is Just One Place
Discuss whether or not your novel reflects a universal theme, and if so, how is this achieved? Look at Foster's examples with Faulkner and Rushdie to guide your answer.

Chapter 10 – Clarissa's Flowers
Foster states, "Writers can suggest meaning and significance, but ultimately, readers make the final call." Do you agree with this or should author be able to maintain their own meaning in their literary works?

**Chapter 11 – Met-him-pike hoses
Explain how an author's "style" affects the reader's comprehension of text. Use your novel to give specific examples.

Chapter 12 – Life Sentences
In your own words, explain the "Law of Novelistic Style" as described in chapter 12?

Chapter 13 – Drowning in Stream of Consciousness
What is the "legacy" of stream of conscious writers?

**Chapter 14 –The Light on Daisy's Dock
Using your novel, discuss what drives the major characters. How is this shown in the novel? How does it affect the storyline?

Chapter 15 – Fiction About Fiction
Define and explain the term "metafiction" as explained in chapter 15.

Chapter 16 – 22
Explain the following laws and insert examples of novels you have read where appropriate:
The Law of Novel Paradox
The Law of Universal Connectedness
The Law of Us and Them
The Law of Fictional Ideation
The Law of Now and Then
The Law for All Reading

Additional Suggested Reading for the truly motivated student:

The AP course requires you to have a various and voracious appetite for reading. I highly suggest you read one of these novels as well. We will not get to them, but other students have found that they are very helpful on the AP Literature & Composition test. *This is not required. If you read these books, it is for your own edification not for credit.*

The Road by Cormack McCarthy

The Poisonwood Bible by Barbara Kingsolver

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Madame Bovary by Gustav Flaubert

The Invisible Man by Ralph Ellison *** This one has shown up 22 times on the AP test***

One Flew Over the Cuckoo's Nest

100 Splendid Suns by Khalid Hosseini

Song of Solomon, The Color Purple or The Bluest Eye by Toni Morrison

Tess of the D'Urbervilles or *Jude the Obscure* by Thomas Hardy

Ethan Frome by Willa Cather

Curious Incident with the Dog in the Nighttime by Mark Haddon

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HOW TO MARK A BOOK
by Mortimer J. Adler (1902-2001)

It is ironic that Mortimer Adler, the father of the Great Books Program and promoter of Aristotle and the classics, was a high school dropout. He did attend Columbia University, but he did not receive his BA because he refused to take a required swimming test. Adler did, however, eventually receive a PhD, become an editor for the Encyclopedia Britannica, and write dozens of books on philosophy and education, including How to Read a Book: The Art of Getting a Liberal Education (1940), and The Great Ideas: A Syntopicon of Great Books of the Western World (1952).

For Mortimer Adler, reading the great books does not mean buying expensive, leather-bound volumes to display behind glass doors. Reading means consuming, as you consume a steak, to "get it into your bloodstream." In "How to Mark a Book," Adler proposes a radical method for reading the classics. "Marking up a book," he claims, "is not an act of mutilation but of love. Read his essay and see if you agree with his method of paying "your respects to the author."

You know you have to read "between the lines" to get the most out of anything. I want to persuade you to do something equally important in the course of your reading. I want to persuade you to "write between the lines." Unless you do, you are not likely to do the most efficient kind of reading.

I contend, quite bluntly, that marking up a book is not an act of mutilation but of love.

You shouldn't mark up a book which isn't yours. Librarians (or your friends) who lend you books expect you to keep them clean, and you should. If you decide that I am right about the usefulness of marking books, you will have to buy them. Most of the world's great books are available today, in reprint editions, at less than a dollar.

There are two ways in which one can own a book. The first is the property right you establish by paying for it, just as you pay for clothes and furniture. But this act of purchase is only the prelude to possession. Full ownership comes only when you have made it a part of yourself, and the best way to make yourself a part of it is by writing in it. An illustration may make the point clear. You buy a beefsteak and transfer it from the butcher's icebox to your own. But you do not own the beefsteak in the most important sense until you consume it and get it into your bloodstream. I am arguing that books, too, must be absorbed in your bloodstream to do you any good.

Confusion about what it means to own a book leads people to a false reverence for paper, binding, and type—a respect for the physical thing—the craft of the printer rather than the genius of the author. They forget that it is possible for a man to acquire the idea, to possess the beauty, which a great book contains, without staking his claim by pasting his bookplate inside the cover. Having a fine library doesn't prove that its owner has a mind enriched by books; it proves nothing more than that he, his father, or his wife, was rich enough to buy them.

There are three kinds of book owners. The first has all the standard sets and best-sellers—unread, untouched. (This deluded individual owns wood-pulp and ink, not books.) The second has a great many books—a few of them read through, most of them dipped into, but all of them as clean and shiny as the day they were bought. (This person would probably like to make books his own, but is restrained by a false respect for their physical appearance.) The third has a few books or many—every one of them dog-eared and dilapidated, shaken and loosened by continual use, marked and scribbled in from front to back. (This man owns books.)

Is it false respect, you may ask, to preserve intact and unblemished a beautifully printed book, an elegantly bound edition? Of course not. I'd no more scribble all over a first edition of "Paradise Lost" than I'd give my baby a set of crayons and an original Rembrandt! I wouldn't mark up a painting or a statue. Its soul, so to speak, is inseparable from its body. And the beauty of a rare edition or of a richly manufactured volume is like that of a painting or a statue.

But the soul of a book can be separated from its body. A book is more like the score of a piece of music than it is like a painting. No great musician confuses a symphony with the printed sheets of music. Arturo Toscanini reveres Brahms, but Toscanini's score of the C-minor Symphony is so thoroughly marked up that no one but the maestro himself can read it. The reason why a great conductor makes notations on his musical scores—

marks them up again and again each time he returns to study them—is the reason why you should mark your books. If your respect for magnificent binding or typography gets in the way, buy yourself a cheap edition and pay your respects to the author.

Why is marking up a book indispensable to reading? First, it keeps you awake. (And I don't mean merely conscious; I mean wide awake.) In the second place, reading, if it is active, is thinking, and thinking tends to express itself in words, spoken or written. The marked book is usually the thought-through book. Finally, writing helps you remember the thoughts you had, or the thoughts the author expressed. Let me develop these three points.

If reading is to accomplish anything more than passing time, it must be active. You can't let your eyes glide across the lines of a book and come up with an understanding of what you have read.
Now an ordinary piece of light fiction, like, say, "Gone with the Wind," doesn't require the most active kind of reading. The books you read for pleasure can be read in a state of relaxation, and nothing is lost. But a great book, rich in ideas and beauty, a book that raises and tries to answer great fundamental questions, demands the most active reading of which you are capable. You don't absorb the ideas of John Dewey the way you absorb the crooning of Mr. Vallee. You have to reach for them. That you cannot do while you're asleep.

If, when you've finished reading a book, the pages are filled with your notes, you know that you read actively. The most famous active reader of great books I know is President Hutchins, of the University of Chicago. He also has the hardest schedule of business

activities of any man I know. He invariably reads with a pencil, and sometimes, when he picks up a book and pencil in the evening, he finds himself, instead of making intelligent notes, drawing what he calls "caviar factories" on the margins. When that happens, he puts the book down. He knows he's too tired to read, and he's just wasting time.

But, you may ask, why is writing necessary? Well, the physical act of writing, with your own hand, brings words and sentences more sharply before your mind and preserves them better in your memory. To set down your reaction to important words and sentences you have read, and the questions they have raised in your mind, is to preserve those reactions and sharpen those questions.
Even if you wrote on a scratch pad, and threw the paper away when you had finished writing, your grasp of the book would be surer. But you don't have to throw the paper away. The margins (top and bottom, as well as side), the end-papers, the very space between the lines, are all available. They aren't sacred. And, best of all, your marks and notes become an integral part of the book and stay there forever. You can pick up the book the following week or year, and there are all your points of agreement, disagreement, doubt, and inquiry. It's like resuming an interrupted conversation with the advantage of being able to pick up where you left off.

And that is exactly what reading a book should be: a conversation between you and the author. Presumably he knows more about the subject than you do; naturally, you'll have the proper humility as you approach him. But don't let anybody tell you that a reader is supposed to be solely on the receiving end. Understanding is a two-way operation; learning doesn't consist in being an empty receptacle. The learner has to question himself and question the teacher. He even has to argue with the teacher, once he understands what the teacher is saying. And marking a book is literally an expression of your differences, or agreements of opinion, with the author.

There are all kinds of devices for marking a book intelligently and fruitfully. Here's the way I do it:

1. Underlining: of major points, of important or forceful statements.

2. Vertical lines at the margin: to emphasize a statement already underlined.

3. Star, asterisk, or other doo-dad at the margin: to be used sparingly, to emphasize the ten or twenty most important statements in the book. (You may want to fold the bottom corner of each page on which you use such marks. It won't hurt the sturdy paper on which most modern books are printed, and you will be able to take the book off the shelf at any time and, by opening it at the folded- corner page, refresh your recollection of the book.)

4. Numbers in the margin: to indicate the sequence of points the author makes in developing a single argument.

5. Numbers of other pages in the margin: to indicate where else in the book the author made points relevant to the point marked; to tie up the ideas in a book, which, though they may be separated by many pages, belong together.

6. Circling of key words or phrases.

7. Writing in the margin, or at the top or bottom of the page, for the sake of: recording questions (and perhaps answers) which a passage raised in your mind; reducing a complicated discussion to a simple statement; recording the sequence of major points right through the books. I use the end-papers at the back of the book to make a personal index of the author's points in the order of their appearance.

The front end-papers are, to me, the most important. Some people reserve them for a fancy bookplate. I reserve them for fancy thinking. After I have finished reading the book and making my personal index on the back end-papers, I turn to the front and try to outline the book, not page by page, or point by point (I've already done that at the back), but as an integrated structure, with a basic

unity and an order of parts. This outline is, to me, the measure of my understanding of the work.

If you're a die-hard anti-book-marker, you may object that the margins, the space between the lines, and the end-papers don't give you room enough. All right. How about using a scratch pad slightly smaller than the page-size of the book—so that the edges of the sheets won't protrude? Make your index, outlines, and even your notes on the pad, and then insert these sheets permanently inside the front and back covers of the book.

Or, you may say that this business of marking books is going to slow up your reading. It probably will. That's one of the reasons for doing it. Most of us have been taken in by the notion that speed of reading is a measure of our intelligence. There is no such thing as the right speed for intelligent reading. Some things should be read quickly and effortlessly, and some should be read slowly and even laboriously. The sign of intelligence in reading is the ability to read different things differently according to their worth. In the case of good books, the point is not to see how many of them you can get through, but rather how many can get through you—how many you can make your own. A few friends are better than a thousand acquaintances. If this be your aim, as it should be, you will not be impatient if it takes more time and effort to read a great book than it does a newspaper.

You may have one final objection to marking books. You can't lend them to your friends because nobody else can read them without being distracted by your notes. Furthermore, you won't want to lend them because a marked copy is a kind of intellectual diary, and lending it is almost like giving your mind away.

If your friend wishes to read your "Plutarch's Lives," "Shakespeare," or "The Federalist Papers," tell him gently but firmly, to buy a copy. You will lend him your car or your coat—but your books are as much a part of you as your head or your heart.

From The Saturday Review of Literature, July 6, 1941