

**Fivay High School's**  
**AP Literature and Composition Summer 2012 Assignments**  
**Mrs. Hoffacker- Summer email address: [hoffacks@yahoo.com](mailto:hoffacks@yahoo.com)**

The AP Literature and Composition course is taught as a college-level English course and is designed to engage students in the careful reading and critical analysis of literature from the sixteenth to twenty-first century. As students read, they will consider a work's structure, style, and themes as well as the use of figurative language, imagery, symbolism and tone. This course requires a large amount of independent and active reading. The College Board asserts that students will 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. Writing is also an integral component of the AP English Literature Composition course and exam. Writing assignments focus on the critical analysis of literature and include expository, analytical, and argumentative essays."

**All of the summer assignments are due on Monday, August 20.** You will be held accountable for the information included in this packet. Since this is a college-level English course, late work will be graded at 50% and accepted no later than the Monday following a due date. The summer assignments will comprise a large percentage of your first quarter grade. If you have any questions about the summer assignments or about the course, feel free to contact me at the following summer email address: [hoffacks@yahoo.com](mailto:hoffacks@yahoo.com) Type AP Literature in the subject line.

**Assignment #1:** Read the article printed below entitled: "How to Mark a Book" by Mortimer J. Adler, Ph.D. While reading the article, focus on the devices for marking a book intelligently and fruitfully. These devices will be used and graded throughout the course. Marking a book is very personal and unique. You must create a system that works well for you. Upon your return to school, be ready to discuss the impact of marking a text.

**Assignment #2:** Read *How to Read Literature Like a Professor* by Thomas C. Foster  
ISBN-13: 9780060009427; ISBN: 006000942X

**On the first day of school, bring this book with you to class.** Expect a quiz on your overall comprehension of its contents.

If you have already read this book, read it again! **Answer all of the questions listed on Pages 3 and 4.** Type your answers and use a 12-point Arial or Calibri font. **Number the questions and include the questions for each response.** If a question asks you to list, then it is not necessary to answer that question in complete sentences. If you do not have access to a computer, use a blue or black pen to write the questions and answers.

**Assignment #3: See questions below.**

For at least **ten** of the chapters of *How to Read Literature Like a Professor*, explain how the chapters from *How to Read Literature...* apply to **any works of literary merit** that you've previously read. Type/write your responses in complete sentences **using standard MLA format.**

For example, if you have read *The Odyssey*, apply the question from **Chapter 9 Pages: 64-73 "It's Greek To Me"** What are the four great struggles of the human being?

If you've read *The Call of the Wild*, apply the question for **Chapter 1 pages: 1-6 "Every Trip is a Quest (Except When It's Not)"** "What are the five characteristics of the quest?"

**Assignment #4:** Read *Heart of Darkness and Selected Short Fiction* by Joseph Conrad

ISBN-13: 9781593081232; ISBN: 1593081235 **Be sure to purchase this specific ISBN number! If you do not, the pagination for my text will not align with your pagination.**

As you read *Heart of Darkness*, (you are not required to read the selected short fiction) create a unique text marking system similar to the ones that are recommended in the "How to Mark a Book" article that you read. **Moreover, complete the attached Major Works Data Sheet for *Heart of Darkness* and turn it in on Monday, August 20.**

**You will be graded for your text marking technique with the following rubric:**

**Text Marking/Annotation Rubric**

100 points: The text is extensively highlighted or underlined with many margin notes in addition to shorthand notations. The annotations demonstrate that the student has carefully read and considered the text's meaning. The margin notes serve as an abbreviated outline of what the text says and what the reader thinks about it.

90 points: The text is extensively highlighted or underlined with fewer margin notes compared to the most carefully considered readings. Shorthand notations are present. The annotations which are there demonstrate that the student has carefully read and considered the text's meaning.

80 points: The text is less extensively highlighted or underlined with some margin notes and shorthand markings. The annotations demonstrate a less thorough reading of the work than the top two ratings.

70 points: The text is highlighted or underlined and the student uses shorthand markings. There are virtually no margin notes; consequently, it is impossible to determine how thorough the reading of the text has been.

60 points: Only shorthand margin notations are used or part of the text is unmarked or there are so few notations overall that the text may not have been read completely.

0 points: the text is unmarked.

## How To Read Literature Like a Professor: For Assignments #2 and #3

### **Chapter 1 pages: 1-6 “Every Trip is a Quest (Except When It’s Not)”**

1. What are the five characteristics of the quest?

### **Chapter 2 Pages: 7-14 “Nice to Eat With You: Acts of Communion”**

2. List the things, according to Foster, that eating in literature can represent.

### **Chapter 3 Pages: 15-21 “Nice to Eat You: Acts of Vampires”**

3. What are some things besides vampirism that vampires and ghosts represent in literature?

### **Chapter 4 Pages: 22-27 “If It’s Square, It’s a Sonnet”**

4. Why, according to Foster, is it more difficult to write a short poem than a long one?

### **Chapter 5 Pages: 28-36 “Now, Where Have I Seen Her Before?”**

5. What is the “big secret” Foster reveals in this chapter?

### **Chapter 6 Pages: 37-46 “When in Doubt, It’s from Shakespeare...”**

6. Why do so many writers use and quote Shakespeare?

### **Chapter 7 Pages: 47-56 “...Or the Bible”**

7. What do Biblical allusions do for a piece of literature?

### **Chapter 8 Pages: 57-63 “Hansel and Gretel”**

8. (a) What is the literary canon, and (b) what does Foster suggest on pg. 59 as the reason so many writers choose to allude to fairy tales in their works?

### **Chapter 9 Pages: 64-73 “It’s Greek To Me”**

9. What are the four great struggles of the human being?

### **Chapter 10 Pages: 74-81 “It’s More Than Just Rain or Snow”**

10. What are some of the types of weather such as rain, fog, rainbow, etc., can represent in literature?

### **Chapter 11 Pages: 87-96 “...More Than It’s Gonna Hurt You: Concerning Violence”**

11. Choose an act of violence or a death from a piece of literature you have read and using the information in this chapter, identify its literary purpose. Be sure to include specific details to make your answer clear and complete.

### **Chapter 12 Pages: 97-107 “Is That a Symbol?”**

12. (a) Why is symbolic meaning different for each individual reader? (b) What are some of the factors that influence what we understand in our reading?

### **Chapter 13 Pages: 108-116 “It’s All Political”**

13. On page 115 Foster explains why most literature can be called “political.” Summarize his argument.

### **Chapter 14 Pages: 117-124 “Yes, She’s a Christ Figure, Too”**

14. Foster asserts that a character need not have all of the distinguishing characteristics of Jesus Christ in order to be considered a Christ figure in literature. Why? Explain.

### **Chapter 15 Pages: 125-134 “Flights of Fancy”**

15. Does a character always have to actually fly in order for there to be “flying” in a piece of literature? Explain.

### **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?

## Article

### How to Mark a Book

By Mortimer J. Adler, Ph.D.

from The Radical Academy

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.

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 blood stream 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 woodpulp 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 separate 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 G 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 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 as bottom, and 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 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:

- **Underlining (or highlighting):** of major points, of important or forceful statements.
- **Vertical lines at the margin:** to emphasize a statement already underlined.
- **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 take the book off the shelf at any time and, by opening it at the folded-corner page, refresh your recollection of the book.)
- **Numbers in the margin:** to indicate the sequence of points the author makes in developing a single argument.
- **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.
- **Circling or highlighting of key words or phrases.**
- **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 kind of an 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.

