

# AP English Literature and Composition

Mr. Knight

Summer Enrichment

SY 2018-2019

## Welcome!

You are currently scheduled to take AP English Literature and Composition in the fall. It is essential to your success to properly prepare yourself for this intense and rigorous course. **You** must be an **active participant** in your learning! This course will require **you** to be **self-motivated!** Please read this packet **very** carefully.

## In this packet you will find the following items:

1. **Our Summer Google Classroom** –AP Lit @ South Tech, 2018-2019 (**Sign-up ASAP**)

### **EDMODO CODE: 38tc8lo**

- **Here you will find:**

- Helpful handouts
- Summer enrichment ideas & support
- Informative video links
- Relevant newspaper articles
- **Templates for summer assignments** (These will make your job a lot easier! Coming in June!)
- Books! I have many PDF files of the books on your book list!
- Reading Recommendations
- College Board Updates
- Polls
- Scholarships
- Community Service Opportunities



2. **Course Overview**

3. ***How To Read Literature Like a Professor Assignment\**** (must be thoroughly and thoughtfully completed by the second Friday of the school year)

4. ***The Bluest Eye Annotations Assignment\**** (must be thoroughly and thoughtfully completed by the second Friday of the school year)

5. **Supplemental Book List**



If you have any questions, please feel free to contact Mr. Knight or me over the summer at:

Ms. Mendenhall @ [nicole.mendenhall@pbcharterschools.org](mailto:nicole.mendenhall@pbcharterschools.org)

Mr. Knight @ [robert.knight.1@pbcharterschools.org](mailto:robert.knight.1@pbcharterschools.org)

See you in August!

## Course Overview

Welcome to AP English Literature and Composition! I am very glad that you **chose** to take this course! So you may be wondering what AP English Literature and Composition is all about. Here is an overview based on the AP English Literature and Composition Course Description<sup>1</sup> on the College Board website. In AP Literature, you will be expected to critically read and analyze literature and understand the larger framework of literary tradition through wide and varied reading. You will be expected to write about literary works' structure, style, theme, figurative language, symbolism, tone, historical value, etc. Summer enrichment will help you to have a better literary background which will enable you to discuss literature in class in an analytical way. You will be more familiar with varied texts and subject matters and it will be easier for you to write about the works you have read. Summer enrichment will assist you in preparing for the challenges and exciting discussions in which you will participate in class. Plus, you get to read some AMAZING stories!!!

Students **choosing** AP English Literature and Composition **should be interested** in:

- **Studying** and **writing** various kinds of **analytical essays**.
- **Studying various works of literature** from **various time periods** and **genres** and using this wide reading knowledge in discussions of literary topics.

The **core skill** of this course is the **ability to read well**. You must be able to **answer four fundamental questions** when **reading another writer's work**.

- **What** is being said?
- **To whom** is it being said?
- **How** is it being said?
- **Why** is it being said?

If you are already familiar with **SOAPSTone**<sup>2</sup>, you are ahead of the game! Do you want to know more about SOAPSTone? Please visit the link in the footnote.

You will **develop** your **writing craft**. In this way, you will **not only be writing short and extended responses but also a very different type of essay**.

- **Literary Analysis**: Requires you to attend to the practical and stylistic choices writers make to achieve their purposes with particular audiences, or the effects these choices might have on multiple, even unintended, audiences.

You will also **develop** your **close reading** and **timed test taking skills**. Are you going to take the SAT or the ACT? Yes?

Well the good news is that the multiple choice practice in this course will help you develop and refine those essential skills.

- **Multiple Choice Assessments**: Includes excerpts from nonfiction texts. Usually 55 multiple choice questions.



<sup>1</sup> <http://media.collegeboard.com/digitalServices/pdf/ap/ap-english-literature-and-composition-course-description.pdf>

<sup>2</sup> [http://apcentral.collegeboard.com/apc/public/preap/teachers\\_corner/45200.html](http://apcentral.collegeboard.com/apc/public/preap/teachers_corner/45200.html)

*Summer Assignment #1: How to Read Literature Like a Professor:*

*A Lively and Entertaining Guide to Reading Between the Lines*

by Thomas C. Foster

In Arthur Conan Doyle's "The Red-Headed League," Sherlock Holmes and Dr. John Watson both observe Jabez Wilson carefully, yet their differing interpretations of the same details reveal the difference between a "Good Reader" and a "Bad Reader." Watson can only describe what he sees; Holmes has the knowledge to interpret what he sees, to draw conclusions, and to solve the mystery.

Understanding literature need no longer be a mystery -- Thomas Foster's book will help transform you from a naive, sometimes confused Watson to an insightful, literary Holmes. Professors and other informed readers see symbols, archetypes, and patterns because those things are there -- if you have learned to look for them. As Foster says, you learn to recognize the literary conventions the "same way you get to Carnegie Hall. Practice." (xiv).

**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 I ask for an example from literature, you may use short stories, novels, plays, or films (Yes, film is a literary genre). If your literary repertoire is thin and undeveloped, use the Appendix to jog your memory or to select additional works to explore. At the very least, watch some of the "Movies to Read" that are listed at the end. **Please note that your responses should be roughly a paragraph in length.**

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 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. 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.

## Chapter Questions for *Reading Literature Like a Professor*:

### 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 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" (<http://www.classicshorts.com/stories/araby.html>). 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.

### 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 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 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". 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". 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. Complete the exercise, 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 and note its appearance in three or four different works. What does this idea seem to signify?

## Assignment #2: *The Bluest Eye*

Here's your next assignment:

To ensure that everyone has a chance to engage with a book at the level and complexity that you should come to expect from an AP Literature course, every student is expected to read Toni Morrison's novel, *The Bluest Eye*, before you return to campus in August.

As you read, you are expected to complete a series of **chapter annotations**, using the template provided below. Annotations may be completed typed or by hand, but they must be bound in a spiral or three-ring notebook, so that you have easy access to them throughout the academic year. **Completed annotations will be checked at the end of our second week of classes in August.**

### Annotation Guide:

- **Title & Chapter:**
- **Dramatic Situation:** Provide a brief (1-2 sentence) summary of the overall plot of the chapter. i.e., "After escaping the frying pan, the MC accidentally jumps into a literal fire."
- **Key Plot Points:** Brief, bulleted list of conflicts, cause and effect relationships, confrontations, and resolutions within the chapter.
- **Most Important Moment:** Detailed description of the most important event that occurs in this chapter, including as many relevant details as necessary for reference. ((No more than one paragraph))
- **Important Character Details and Development:** Describe the Protagonist, and any side characters. Focus on any new information we learn, or any changes the character experiences.
- **Most striking images / Symbols:** Mention any images that the author takes special time to focus on in this chapter. Provide definitions / explanations whenever possible.
- **Important Vocabulary:** List any words that stand out to you, which you don't recognize, and provide a short, functioning definition of those terms.

***Other novels worth reading over the summer ((extra credit for bringing chapter annotations for at least one of these)):***

- A
- A Bend in the River by V. S. Naipaul
- A Doll House by Henrik Ibsen
- A Farewell to Arms by Ernest Hemingway
- A Gathering of Old Men by Ernest Gaines
- A Passage to India by E. M. Forster
- A Portrait of the Artist as a Young Man by James Joyce
- A River Runs Through It by Norman Maclean
- A Room of One's Own by Virginia Woolf
- A Room with a View by E. M. Forster
- A Separate Peace by John Knowles
- A Tale of Two Cities by Charles Dickens
- A Tree Grows in Brooklyn by Betty Smith
- Adventures of Huckleberry Finn by Mark Twain
- Agnes of God by John Pielmeier
- All My Sons by Arthur Miller
- All The King's Men by Robert Penn Warren
- All the Pretty Horses by Cormac McCarthy
- An American Tragedy by Theodore Dreiser
- An Enemy of the People by Henrik Ibsen
- An Ideal Husband by Oscar Wilde
- Anna Karenina, Leo Tolstoy
- Anthony and Cleopatra by William Shakespeare
- Antigone by Sophocles
- As I Lay Dying by William Faulkner
- As You Like It by William Shakespeare
- Atonement by Ian McEwan
- B
- Before Night Falls by Reinaldo Arenas
- Beloved by Toni Morrison
- Brave New World by Aldous Huxley
- C
- Cat's Eye by Margaret Atwood
- Cat on a Hot Tin Roof by Tennessee Williams
- Catch-22 by Joseph Heller
- Ceremony by Leslie Marmon Silko
- Civil Disobedience by Henry David Thoreau
- Cold Mountain by Charles Frazier
- Cry, The Beloved Country by Alan Paton
- D
- Daisy Miller by Henry James
- David Copperfield by Charles Dickens
- Delta Wedding by Eudora Welty
- Dutchman by Amiri Baraka/Leroi Jones
- E
- East of Eden by John Steinbeck
- Echo Maker by Richard Powers
- Enemy of the People by Henrik Ibsen
- Emma by Jane Austen
- Extremely Loud and Incredibly Close by Jonathan Safran
- F
- Faust by Johann Goethe
- Feed by M.T. Anderson
- Fences by August Wilson
- Flowers for Algernon by Daniel Keyes
- For Whom the Bell Tolls by Ernest Hemingway
- Frankenstein by Mary Shelley
- G
- Ghosts by Henrik Ibsen
- Go Tell It on the Mountain by James Baldwin
- Great Expectations by Charles Dickens
- Gulliver's Travels by Jonathan Swift
- H
- Hard Times by Charles Dickens
- Henry IV, Parts I and II by William Shakespeare
- Henry V by William Shakespeare
- I
- In the Lake of the Woods by Tim O'Brien
- In the Time of Butterflies by Julia Alvarez
- Invisible Man by Ralph Ellison
- J
- Jude the Obscure by Thomas Hardy
- Julius Caesar by William Shakespeare
- K
- King Lear by William Shakespeare
- L
- Letters from an American Farmer by de Crevecoeur
- Like Water for Chocolate by Laura Esquivel
- Little Women by Louisa May Alcott
- Lord of the Flies by William Golding
- M
- Macbeth by William Shakespeare
- Madame Bovary by Gustave Flaubert
- Major Barbara by George Bernard Shaw
- Mansfield Park by Jane Austen
- Medea by Euripides
- Metamorphosis by Franz Kafka
- Middle Passage by V. S. Naipaul
- Miss Lonelyhearts by Nathanael West
- Middlesex by Jeffery Eugenides
- Moby Dick by Herman Melville
- Mother Courage and Her Children by Berthold Brecht
- Much Ado about Nothing by William Shakespeare
- Murder in the Cathedral by T. S. Eliot
- My Antonia by Willa Cather
- My Last Duchess by Robert Browning
- N
- Native Son by Richard Wright
- Native Speaker by Chang-Rae Lee
- Nineteen Eighty-four by George Orwell
- No Country for Old Men by Cormac McCarthy
- No Exit by John Paul Sartre
- Notes from the Underground by Fyodor Dostoevski
- O
- Oedipus Rex by Sophocles
- Of Mice and Men by John Steinbeck
- Old School by Tobia Wolff
- Oliver Twist by Charles Dickens
- One Hundred Years of Solitude by Gabriel García Márquez
- Othello, The Moor of Venice by William Shakespeare
- Out of Africa by Isaka Dinesen
- P
- Pamela by Samuel Richardson
- Paradise Lost & Paradise Regained by John Milton
- Persuasion by Jane Austen
- Portrait of a Lady by Henry James
- Pygmalion by George Bernard Shaw
- R
- Ragtime by E. L. Doctorow
- Redburn by Herman Melville
- Reservation Blues by Sherman Alexie
- Richard III by William Shakespeare
- Robinson Crusoe by Daniel Defoe
- Romeo and Juliet by William Shakespeare
- S
- Sent for You Yesterday by John Edgar Wideman
- Siddhartha by Hermann Hesse
- Silas Marner by George Eliot
- Slaughterhouse Five by Kurt Vonnegut
- Snow Falling on Cedars by David Guterson
- Song of Solomon by Toni Morrison
- Sons and Lovers by D. H. Lawrence
- Sophie's Choice by William Styron
- Surfacing by Margaret Atwood
- T
- Tale of Two Cities by Charles Dickens
- The Age of Innocence by Edith Wharton
- The Amazing Adventure of Kavalier and Clay by



Michael Chabon	The Iliad by Homer	The Street by Ann Petry
The Bear by William Faulkner	The Importance of Being Earnest by Oscar Wilde	The Tempest by William Shakespeare
The Blind Assassin by Margaret Atwood	The Joy Luck Club by Amy Tan	The Things They Carried by Tim O'Brien
The Bonesetter's Daughter by Amy Tan	The Kiss of the Spider Woman by Manuel Puig	The Turn of the Screw by Henry James
The Brothers Karamazov by Fyodor Dostoevski	The Kite Runner by Khaled Hosseini	The Warden by Anthony Trollope
The Canterbury Tales by Geoffrey Chaucer	The Little Foxes by Lillian Hellman	The Wasteland by T. S. Eliot
The Caretaker by Harold Pinter	The Loved One by Evelyn Waugh	The Way of the World by William Congreve
The Catcher in the Rye by J. D. Salinger	The Mayor of Casterbridge by Thomas Hardy	The Women of Brewster Place by Gloria Naylor
The Cider House Rules by John Irving	The Member of the Wedding by Carson McCullers	To the Lighthouse by Virginia Woolf
The Cherry Orchard by Anton Chekhov	The Merchant of Venice by William Shakespeare	Trifles by Susan Glaspell
The Chosen by Chaim Potok	The Mill on the Floss by George Eliot	Twelfth Night by William Shakespeare
The Color Purple by Alice Walker	The Moor's Last Sigh by Salman Rushdie	Typical American by Gish Jen
The Crisis by Thomas Paine	The Odyssey by Homer	U
The Crucible by Arthur Miller	The Optimist's Daughter by D. H. Lawrence	Uncle Tom's Cabin by Harriet Beecher Stowe
The Death of Ivan Ilyich by Leo Tolstoy	The Piano Lesson by August Wilson	V
The Divine Comedy by Dante Alighieri	The Plague by Albert Camus	Victory by Joseph Conrad
The Fall by Albert Camus	The Poisonwood Bible by Barbara Kingsolver	W
The Father by August Strindberg	The Portrait of a Lady by Henry James	Waiting for Godot by Samuel Beckett
The God of Small Things by Arundhati Roy	The Red Badge of Courage by Stephen Crane	Watch on the Rhine by Lillian Hellman
The Good Soldier by Ford Maddox Ford	The Remains of the Day by Kazuo Ishiguro	Who's Afraid of Virginia Woolf? by Edward Albee
The Grapes of Wrath by John Steinbeck	The Return of the Native by Thomas Hardy	Winter in the Blood by James Welch
The Handmaid's Tale by Margaret Atwood	The Sandbox by Edward Albee	Winter's Tale by William Shakespeare
The Heart of the Matter by Graham Greene	The Scarlet Letter by Nathaniel Hawthorne	Wise Blood by Flannery O'Connor
The House of Mirth by Edith Wharton	The Sound and the Fury by William Faulkner	Woman Warrior by Maxine Hong Kingston
The House of Seven Gables by Nathaniel Hawthorne	The Stranger by Albert Camus	Wuthering Heights by Emily Bronte
The House on Mango Street by Sandra Cisneros	The Stone Angel by Margaret Laurence	

**One of the best ways to prepare for the AP test is to READ.**

***Terms Worth Knowing:***

Allegory	Dramatic irony	Jargon
Alliteration	Dramatic point of view	Kinesthetic imagery
Allusion	Dues ex machina	Light stress
Anapest	Elegy	Limerick
Anaphora	Enclosing setting	Limited omniscient third person
Antagonist	End rhyme	Line
Antimetabole	End stopped line	Low diction
Antithesis	English sonnet	Lyric
Apostrophe (literary)	Epic	Metaphor
Assonance	Epigram	Meter
Atmosphere	Epiphany	Metonymy
Ballad	Episodes	Monometer
Beast fables	Epitaphs	Mood
Blank verse	Euphonious/euphony	Music of poetry
Cacophonous/cacophony	Exposition	Narrative ballad
Caesuras	Extended metaphor	Narrator
Characterization	Falling action	Neoclassic couplet
Chiasmus	First-person point of view	Neutral diction
Climax	Flat characters	Objective point of view
Connotation	Foot/feet	Octave
Contextual	Formal diction	Olfactory imagery
Contextual symbol	Framing	Omniscient point of view
Continuous form	Free verse	Onomatopoeia
Couplet	Grammatical pause	Open form poetry
Dactyl	Gustatory imagery	Overstatement
Denotation	Haiku	Parables
Dénouement	Heroic couplet	Paradox
Dynamic characters	Hexameter	Paradoxical situation
Didactic	High diction	Paradoxical statement
Dialect	Hymnal stanza	Parallelism
Dialogue	Hyperbole	Pastoral
Diction	Iamb	Pentameter
Dimeter	Idiom	Persona
Direct presentation	Informal diction	Petrarchan sonnet
Double dactyl	Internal rhyme	Plot manipulation
Double entendre	Irony	Poeticize
	Italian sonnet	Point of view

Point of view character	Scansion	Tenor
Postulate	Second person point of view	Tercets
Premise	Sequence	Tetrameter
Private symbol	Sestet	Theme
Prose meaning	Shakespearean sonnet	Third person limited point of view
Prose poems	Shaped verse	Third-person point of view
Prosody	Situational irony	Tone
Protagonist	Sonnet	Total meaning
Pyrrhic	Speaker	Trait
Quatrain	Spondaic	Trimeter
Realism	Spondee	Trochee
Refrain	Stanza	Truncation
Resolution	Stanzaic	Understatement
Rhetoric	Static characters	Universal symbol
Rhetorical pause	Stereotype	Values
Rhetorical stresses	Stock characters	Vehicle
Rhyme scheme	Stream of consciousness	Verbal irony
Rising action	Structure	Verbal paradox
Romances	Style	Verisimilitude
Round characters	Suspense	Versification
Run on line	Symbol	Villanelle
Sarcasm	Symbolism	Visual images
Satire	Synecdoche	Visual poetry
Scanned	Tactile imagery	Voice