

AP English Literature and Composition

Summer Reading Assignments

You will need to read and complete all associated assignments for each of the two books before the start of the school year. We will work closely with both of these books within the first few weeks of school, so **all work is expected to be completed before the first day of school**. You will need to acquire your own copy of each book as you will be expected to annotate directly in the book. Therefore, it's highly recommended that you purchase a used copy online or at a second hand bookstore to save money.

Books Needed:

The Great Gatsby by F. Scott Fitzgerald

How to Read Literature Like a Professor by Thomas C. Foster (revised edition with the red cover: ISBN 978-0-06-230167-3)

Assignment #1: *The Great Gatsby*, annotations, modified double entry notes & literary devices

Read *The Great Gatsby* in its entirety (avoid watching the movie as it is only a fraction of the novel). As you read, use the attached guide to AP level literary devices and terms to find as many examples of each device/term as you can within the novel. Some devices will be difficult to find, but others (such as metaphors, symbolism, theme, etc.) will be plentiful. You'll notice that some of these are terms you need to know for poetry and will not necessarily be found in a novel, so use your best judgement based on the definitions. All terms should be reviewed and studied over the summer, but fiction devices should be included in the chart for *Gatsby*. It is easiest to familiarize yourself with the devices before you read so that you don't have to go back and re-read. It is also suggested that you type your examples out into a chart form such as the example below in order to keep everything organized. You will want at least 6 passages/entries per chapter. Choose passages that are deeply meaningful (so that you have something to analyze) and see how many literary devices you can connect to each of them. For each entry, give the device(s) used, a direct quote with chapter number and page number, and explain how this quote exemplifies that particular device and why it is important to note (not every device will have a deeper analysis, but most of them will and the passage itself should). Although 6 entries per chapter is the minimum goal, you can always do more to get a better grade or make up for weaker entries.

While you read, you will also need to practice annotating the novel for meaning. Reading *How to Read Literature Like a Professor* will help you to pick out things that are annotation worthy, and I have also included the first two pages of my personal copy of *The Great Gatsby* to serve as a guide. When annotating, remember to write your thoughts and ideas next to the sections that you underline/highlight. Underlining and highlighting alone do not constitute annotations. When trying to decide what to annotate, pretend you will teach this chapter/passage to the class in a Socratic Seminar. What would you point out to them? How would you explain it? If you need additional help with how to annotate, do a little Google research on the subject. DO NOT, however, simply copy and paste information from the internet into your literary devices chart or any other work for this class. You can

use websites like Sparknotes.com for help when needed, but the majority of the analysis should be your own work, and everything for this class should be in your own original words. **Plagiarized work will receive a zero, and you'll be asked to drop the course.**

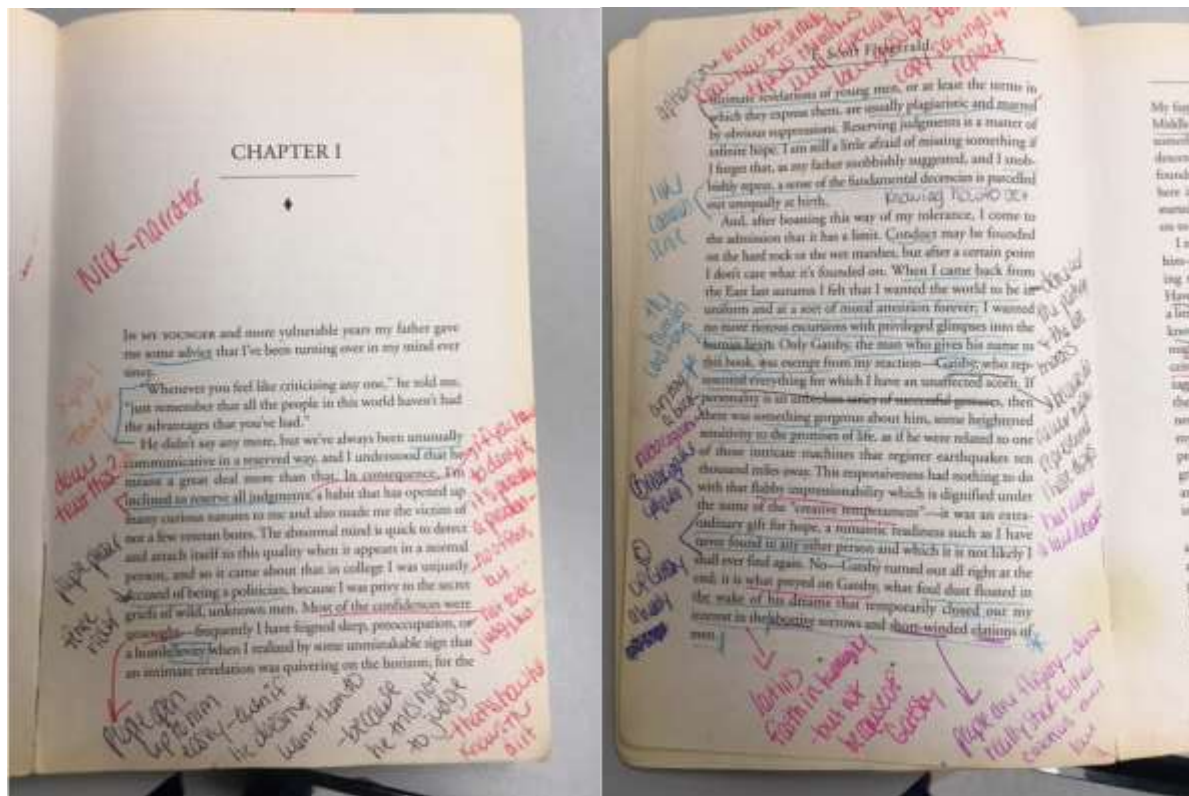
Link to AP Literary Terms and Devices: (you should print these out and keep them in your binder for class at all times)

<https://bit.ly/2JWoo4m>

Example Chart:

Device	Example from Text	Explanation/Analysis
Indirect Characterization	All on pg. 1/ Ch. 1 "I'm inclined to reserve all judgements"	Nick is saying that he hears a lot of people's secrets because he's known for not judging people and being a listener. He doesn't want to know all of these secrets though. I think people calling him a "politician" is a joke meaning that he rides the fence and never has a real opinion so that everyone will like him. This is important because it does make him a good narrator. He knows a lot about each character, so we get to know about all of them too. Nick will be our way "in" to the lives of all the other characters.
Metaphor	"I was unjustly accused of being a politician" "most of the confidences were unsought"-he tries everything to get people NOT to open up to him	

Examples of Annotation:



Assignment #2: How to Read Literature Like a Professor and paragraphs

Read *How to Read Literature Like a Professor* and annotate the important/useful parts. This book is designed to help you read and analyze more deeply by giving hints into common literary analysis patterns you will see in many works of literary merit. We will work with each chapter individually throughout the first few weeks of class, but this summer you should complete each of the following assignments in at least one strong paragraph each.

These short writing assignments will let you practice your literary analysis and they will help me get to know you and your literary tastes. We will use them on Blackboard and in Socratic Seminar. Whenever I ask for an example from literature, you may use short stories, novels, plays, poetry or films (yes, film is a literary genre but don't use only films). If your literary repertoire is thin and undeveloped, use the Reading List (pg.307-322) to jog your memory or to select additional works to explore. When Foster mentions famous literary works in each chapter, do a quick Google search to learn a little about that work and maybe even read it. You may also want to watch some of the "Movies to Read" that are listed on pages 318-320. AP Literature is a tricky class because on the exam you will be expected to pull from a vast amount of prior knowledge of literary works/themes/symbols/allusions, etc., yet we can't read everything there is to read in one year. This summer is a perfect time to read some new novels (or re-read some favorites) before the school year starts and you become too busy.

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 4-5.

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 -- Now, Where Have I Seen Her Before?

Define intertextuality. Discuss three examples that have helped you in reading specific works.

Chapter 5 -- 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 39-41 carefully. In these pages, Foster shows how Fugard reflects Shakespeare through both plot and theme. In your discussion, focus on theme.

Chapter 6 -- ...Or the Bible

Read "Araby" by James Joyce (available online by searching "Araby full text"). 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 7 -- Hanseldee and Greteldum

Think of a work of literature (including film) that reflects a fairy tale. Discuss the parallels. Does it create irony or deepen appreciation?

Chapter 8 -- 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. Greek mythology available online (you should brush up on it for allusions).

Chapter 9 -- It's More Than Just Rain or Snow

Discuss the importance of weather in a specific literary work, not in terms of plot—dig deeper.

Chapter 10 -- Never Stand Next to the Hero

Explain the difference between round and flat characters. Give three examples in literature or in a movie where the title of this chapter applies and how.

Interlude -- Does He Mean That

Nothing to write, just read...and then never ask me if I'm "making this up" or "reading too deep into it" ever again. 😊

Chapter 11 --...More Than It's Gonna Hurt You: Concerning Violence

Present examples of the two kinds of violence found in literature (including film). Show how the effects are different.

Chapter 12 -- Is That a Symbol?

Use the process Foster describes 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 in a previous year is political in nature.

Chapter 14 -- Yes, She's a Christ Figure, Too

Apply the criteria on page 126-129 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*, *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" (149). 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. Find a section (or two) in *The Great Gatsby* 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. How would the meaning be different if Fitzgerald had simply described the act outright?

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. Remember to stretch the idea and think outside the box.

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.) If you're having trouble finding a poem, you could also use several places in Ch. 8 of *The Great Gatsby* to analyze this idea.

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

Why do authors give characters in literature deformities? 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

If it is difficult to write a story with a blind character, why might an author include one? Explain what Foster calls the "Indiana Jones Principle."

Chapter 23 -- It's Never Just Heart Disease...

Why does Foster consider heart disease the best, most lyrical, most perfectly metaphorical 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" (222-224). Discuss the effectiveness of the death as related to plot, theme, or symbolism.

Chapter 24 -- Don't Read with *Your* Eyes

After reading Chapter 24, 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 25 -- It's My Symbol and I'll Cry if I Want to

Discuss a poet or author who uses an odd word/phrase that might be over-looked for its symbolic meaning. Give some explanation here – both of the author and of the work/s in which the symbol appears. (Hint—Shakespeare, Poe and Dickinson are all helpful writer's to look into for this.)

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 262. Complete the exercise on pages 282-283, 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 (such as the birds and horses referenced on page 304) and note its appearance in three or four different works. What does this idea seem to signify?