

Dear A.P. English Student:

AP Literature and Composition focuses on the close reading and analysis of literature. This is a skill that will be emphasized over the year and will prepare each student for the AP test in May. In order to begin your “training” in literary analysis, we are requiring you to read the following pieces:

Thomas C. Foster: *How to Read Novels Like a Professor* (Harper Paperbacks 1st ed. 2008 ISBN-13: 978-0061340406)
(Be sure to read the correct book. *How to Read Literature Like a Professor* will not count for the summer assignment although we may use it during the school year.)

Henry James: *The Turn of the Screw* (Everyman Paperbacks 1993 ISBN-13: 978-0460872997)

Robert Frost: “Home Burial”

Self-Selected Poet: Please choose two poems written by one of the following poets:

Margaret Atwood
Gwendolyn Brooks
Thomas Carlyle
Billy Collins
Countee Cullen
e. e. cummings
John Donne
Mark Doty
John Dryden

George Eliot
T.S. Eliot
Ted Hughes
Ben Jonson
James Joyce
John Keats
Christopher Marlowe
Herman Melville
Edna St. Vincent Millay

Wilfred Owen
Sylvia Plath
Ezra Pound
Adrienne Rich
Alfred Lord Tennyson
Alice Walker
Robert Penn Warren
Richard Wilbur
William Carlos Williams

Please read through the attached handout which will describe your summer reading assignments. **All assignments are DUE on Wednesday, August 15th, 2012!** There will be bins set outside the E201 office from 8:00a.m. until noon where you can turn in your materials. Do not bring your materials to the main office; you must bring them to E201. Please place all materials in a manila envelope and clearly mark your name on the front. If you will be out of town on this day, you need to make arrangements with someone to have your materials dropped off or you will need to email one of us and drop them off before the 15th. The summer reading and journal assignments should be taken seriously. This is a college level course, and we will treat it as such.

Additionally, there will be zero tolerance for plagiarism. **Any form of plagiarism on any assignment this year (including copying source materials, improper citing of quotations and/or copying another student’s work).** At this level, we expect you to understand what plagiarism is and how to avoid it. At the collegiate level, plagiarism can result in suspension or expulsion, so we will treat it with severity in this course.

In addition to the summer reading, there will be several other texts which you will be required to purchase for use during the school year. It is important that you purchase your own copy so that you can annotate the text and mark it with ease. Also, it is important that you get the correct version of the text so that you have the same copy as your classmates; otherwise, you will find it difficult to reference the text during discussions. We will place a class order of these texts early in the school year if you would like to purchase them all at once.

Candide by Voltaire (Penguin Classics 2005 ISBN-13: 978-0-140-45510-6)

Frankenstein by Mary Shelley (Oxford University Press, USA 2009 ISBN-13: 978-0199537150)

Hamlet by William Shakespeare (Bedford/St. Martin's 1st Ed. 1993 ISBN-13: 978-0312055448)

Heart of Darkness by Joseph Conrad (Penguin Classics 4th edition 2007 ISBN-13: 978-0141441672)

The Three Theban Plays: Antigone; Oedipus the King; Oedipus at Colonus by Sophocles (Penguin Classics 1st ed 2000 ISBN-13: 978-0140444254)

Enjoy the summer and enjoy reading!

Sincerely,

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Assignments: Critical Reading Journal and Poetry Annotations

AP Literature and Composition | Mr. Smith, Mrs. Bourgoin, Mrs. Crowe

Introduction

For each of your assigned readings this summer, you will be required to interact with your reading: while reading Foster and James keep a two-column, dialectical critical reading journal to increase your understanding and appreciation of the assigned works; while reading poetry, annotate and interact with the printed poems. As you read, consider the qualities of a good reader which you discussed during 4th quarter in Junior AP.

In the journal, you will consider your summer reading through “discussions” (thus *dialectical*) between you and the text. The journal is designed to help you develop critical thinking and reading skills so you can both develop and articulate legitimate readings of a text. **It is not meant to be a personal response journal**, though you may include entries that respond personally to ideas or statements in the text.

Using this journal, you should develop a more realistic sense of what it is to truly *read* more advanced, adult-level literature, and have a *mass* of material to share during class. Sometimes you will share questions, while other times you will answer someone else’s; either way, you will have given greater thought to your reading and will, therefore, have a better understanding of both the artistry and meaning behind texts you read this summer.

You will need a separate notebook (this could be a steno pad, composition book, or notebook; you will need to decide what works best for you) just for this journal—**NO EXCEPTIONS!** It will be collected for review on or before August 17th, and should, therefore, contain nothing but notes on your summer readings.

How’s the Journal Set Up?

Your notebook should be divided into two columns. When you begin reading a work, place its title at the top of the newest empty page; then, label the left column “Page # and Quotation” and the right column “Notes/Thoughts.” As you read, record your thoughts, questions, and understandings of the text, placing the page number and a short quotation of parts of interest in the left column and your comments about the section in the right column.

Page # and Quotation	Notes/Thoughts
p. 91 – “...it would be a profanation for me to play at being in love. You have made me see that.” He flung himself down on the sofa, and turned away his face. ‘You have killed my love,’ he muttered.” (from Oscar Wilde’s <i>The Picture of Dorian Gray</i>)	As with his painting, Dorian again appears to value art and fantasy over reality. Here, Sybil’s declaration of love is all but ignored as Dorian laments the death of his “love,” Sybil the actress, whom Sybil “kill(s)” when she decides she cannot “play” love after truly feeling it. Just as Dorian wished to switch places with his painting, so he would prefer the real Sybil remain a beautiful illusion.

A few examples of times when you might make notes are:

1. Times when your reading changes
 - You see something you didn’t see before
 - You recognize a pattern—images or ideas start to overlap, gestures or phrases recur, some details seem associated with each other.
 - The story suddenly seems to you to be about something different from what you thought.
 - You discover that you were misreading

- The writer introduces a new context or new perspective
2. Times when you are surprised or puzzled:
 - Something just doesn't fit
 - Things don't make sense (say *explicitly* the problem that occurs to you)
 3. Details that seem important and that make you "look again"
 4. Ways in which the story makes you speculate about real life or a connection to another text (or, even, another academic subject)
 5. Your first impressions of the end of chapters/the whole book. What "ended?"

This list is only designed to get you started. Once you get comfortable with the journals, you will find that you will make the list you need.

When writing in the journal, use **full sentences** instead of phrases. This forces you to draw out your thoughts fully. The journal will seem less of an intrusion in your reading if you follow the natural rhythms of reading. Sometimes you are carried along by the flow of a story, but the things we've asked you to note are all signs that it's time to pause and reflect. What piece of literature is designed to be read straight through without thought? **ONLY MACHINES WORK THAT WAY!**

You will be asked to draw from your journals regularly during class, so please have the reading and journaling completed, and have a good idea of what's in there. You will be chosen randomly to share your thoughts during most classes. Have something to say.

Complete the two-column, dialectical critical reading journal for Foster's *How to Read Novels like a Professor* (be sure to connect thoroughly to each chapter) and for James' *Turn of the Screw* (again be thorough).

Poetry Annotations

Print and read each poem ("Home Burial" and your two selected poems) several times. After reading and thinking about each poem, annotate each, writing directly on the page. Pay attention to small details and to the holistic meaning. Through your annotations, demonstrate your ability to:

- Notice the poet's use of literary, grammatical and punctuation devices
- Accurately interpret the lines of the poem and the poem as a whole
- Interact meaningfully and significantly with a text

These poems will serve as texts for some of our first discussions and discoveries once the school year begins.

Good luck!