

Greetings and welcome to AP Literature and Composition. I'm excited that you have decided to join this class and spend the year working hard to become a better reader, writer, and thinker. By signing up to take AP Literature and Composition you are committing yourself to a year where intellectual intensity, a curious and open mind, and a diligent work ethic are the expectations. The good news then is that when we push ourselves to combine these traits of scholars we can also expect to have fun learning. So as you take a break this summer and work to prepare for your junior year of English try and enjoy these reading, writing, and thinking assignments. I look forward to our study of literature next year!

Read *How to Read Literature Like a Professor* by **Thomas C. Foster**, one book from list A, and one book from List B.

**List A: Canonical classic novels**

*Jane Eyre* by **Charlotte Bronte**

*Wuthering Heights* by **Emily Bronte**

*The Invisible Man* by **Ralph Ellison**

*Moby Dick* by **Herman Melville**

*Crime and Punishment* by **Fyodor Dostoevsky**

*Light in August* by **William Faulkner**

*A Farewell to Arms* by **Ernest Hemingway**

*East of Eden* by **John Steinbeck**

*A Portrait of an Artist as a Young Man* by **James Joyce**

**List B: Contemporary classics**

*The Road* by **Cormack McCarthy**

*The Kite Runner* by **Khaled Hosseini**

*The Cider House Rules* by **John Irving**

*Cat's Cradle* by **Kurt Vonnegut**

*Bel Canto* by **Ann Patchett**

*Love Medicine* by **Louise Erdrich**

*White Noise* by **Don DeLillo**

*All the King's Men* by **Robert Penn Warren**

*The Namesake* by **Jhumpa Lahiri**

**Questions, Reading Journal, Essay, and Vocabulary:**

- Before reading your choices of novels you should read *How to Read Literature Like a Professor (HTRL)* and answer the questions for each chapter (See questions below). You will then apply the ideas from *HTRL* to the novel you have read in a dialectical journal and an essay. **Questions Due: September 1, 2009** – the first day of class.
- **Due the first day of class** will be dialectical journals for the list A novel. After I finish evaluating these notes you will be using them for a timed test that you will be taking during the first full week of school. The more thorough and thoughtful your notes are, the more specific your test response can be.
- For the novel you choose from list B you must write an analytical paper that compares part of the book to the whole of the book. Choose a chapter from the text, photocopy it, and write an essay that explains how this chapter represents the text as a whole. Think in terms of *patterns* the author creates and how they add to the greater meaning of the text.
  - Your essay must be e:mailed to me **no later than August 23, 2009** as a Microsoft Word attachment to [jkahn@haverhill-ps.org](mailto:jkahn@haverhill-ps.org). (plan on 2-3 pages that exhibit insight, evidence, and fluency.)
- Throughout the year you will be required to keep a personal vocabulary list to include definitions and sentences. To begin your list, collect 75 new words from *HTRL*, write out their definition and part of speech. Then craft 25 contextually rich sentences using one of the words about one of the works of literature you read this summer. **Due Friday, September 11, 2009.**

Instructions for Dialectical Journal:

A dialectical journal allows you to engage the text in a reading conversation. Writing entries before, during & after you read will force you to slow down the reading process and focus intently on the text. **Notice** the importance of **what you are reading** (*consider the works style, structure, theme, figurative language, symbolism, tone, setting and mood*) as well as **how you are reading** (*consider what ideas you connect to, what questions you are asking yourself, what is puzzling, and what the book teaches you about life, literature, learning, and the larger world.*) To turn a notebook into a dialectical journal, draw a line down the center of each page. On the left hand side you will record important passages from the text using direct quotation. On the right hand side of the page you will explain what you noticed. Explain why you chose to point out this passage in terms of what you are reading and how you are reading. There is no minimum number of noticings you are required to select, only be sure to show evidence of careful, thoughtful reading by conversing with the text about the many different ideas it brings up throughout the entire novel.

**Calendar of Due Dates for Summer Work:**

**Sunday 8/23:** Part-to-Whole essay on list B novel Due via e:mail.

**Tuesday 9/1:** HTRL response paragraphs due. List A novel Dialectical journal.

Wednesday 9/2:

Thursday 9/3:

Friday 9/4: No School

Monday 9/7: No School

Tuesday 9/8

Wednesday 9/9

Thursday 9/10

**Friday 9/11:** Vocabulary from HTRL: 75 Words w/ definition + 25 contextually rich sentences.

Monday 9/14:

Tuesday 9/15:

Wednesday 9/16: Probable Date of List A Novel test using dialectical notes

Thursday 9/17:

Friday 9/18:

**Response Questions for Foster's *How to Read Literature Like a Professor*: Answer in complete paragraphs (8-12 sentences).**

**DUE: September 1, 2009**

**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. [Look at works that have a vampire-like character, not a vampire story, so nothing from the *Twilight* series.]

**Chapter 4 -- If It's Square, It's a Sonnet**

**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 pages 44-46 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**

I suggest you read the short story "Araby" by James Joyce (available online). Discuss biblical allusions that Foster does not mention. Look at the example of the "two great jars." Be creative and imaginative in these connections. You may use a title other than "Araby" if you wish.

**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**

**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.

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

**Chapter 12 -- Is That a Symbol?**

Use the process described on page 106 and investigate the symbolism of the fence in "Araby." (Mangan's sister stands behind it.) or you may use another work.

**Chapter 13 -- It's All Political**

Assume that Foster is right and "it is all political." Use his criteria to show that *Gulliver's Travels* is political. You must complete this one, using *Gulliver's Travels*.

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

Apply the criteria on page 119 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*, *Braveheart*, *Gladiator*, *Matrix Trilogy*, *The Green Mile*, *Chronicles of Narnia*, and *The Lord of the Rings*.

**Chapter 15 -- Flights of Fancy**

**Chapter 16 -- It's All About Sex...**

**Chapter 17 -- ...Except Sex.**

**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**

**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 a previous 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.