

Plainfield East High School
12 AP English Literature and Composition
Summer Reading Assignment

Welcome to 12 AP Literature and Composition, a course designed for students to intensely study representative works, from multiple genres and time periods. Throughout the year, it is expected that you thoroughly annotate the texts to fully understand their complexities. To build upon your reading, writing, and analysis skills, preparing for this intense course includes a *summer reading and written assignment*, which is specified below. You are, therefore, expected to read **one novel** and **complete the typed response***, analyzing different examples in literary genres.

***Please Note: typed response will require reading and researching supplementary materials such as a short story, poems etc.**

Required Summer Reading Novel:

***How to Read Literature like a Professor* by Thomas Foster**

This novel is **extremely** important to read because we will refer to it throughout the year.

Required Summer Reading Annotation:

If you are unfamiliar with annotating texts, please note the following guidelines:

Annotating is NOT simply underlining, highlighting, and circling words or lines of text. Annotating is a two stop process that requires you to first recognize significant details in the book and then have a conversation with the text about the significance of those details. Your questions, comments, insights, and opinions about the story and author's style are crucial to the annotation process. Simply marking in the text without contributing your own ideas is not acceptable.

Step 1: Use pencils, pens, post-its to mark your novel annotate and have a conversation with the text

- Things to mark or make note of in your text:
 - ✓ Mark anything that you think is confusing, interesting, surprising, or important
 - ✓ Note passages that generate a strong positive or negative response
 - ✓ How does the writer present the argument and prove it?
 - ✓ What is the writer's argument and tone and how are these achieved?
 - ✓ Analyze the diction (word choice) and syntax (sentence structure) used to express point of view
 - ✓ Consider the writer's purpose: to explain, to persuade, to describe, to entertain, to editorialize
 - ✓ Define any unknown terms
 - ✓ Also, consider any logical fallacies in the author's arguments
 - ✓ Write connections between this text and other texts

Example of a properly annotated text from Public Schools of North Carolina:

The image shows a sample of text from Shakespeare's *Othello* with extensive annotations. The text is as follows:

Capulet: How, how, how, how, choplogic? What is this?
 He mimicks { "Proud" — and "I thank you" — and "I thank you
 her-- see { not" —
 her previous { And yet "not proud"? Mistress minion you,
 lines { Thank me no thankings, nor proud me no prouds,
 But fettle your fine joints 'gainst Thursday next
 To go with Paris to Saint Peter's Church, "get yourself ready"
 Or I will drag thee on a hurdle thither,
 "picked up" in { Out, you green-sickness carrion! Out, you baggage!
 carts in the { You tallow-face!
 the streets and {
 carried to prison {

Annotations include:

- repetition; shows how angry he is; can't think straight (pointing to "How, how, how, how")
- choppy logic — doesn't make sense (pointing to "choplogic")
- alliteration (pointing to "Mistress minion")
- servant (pointing to "minion")
- connotation (pointing to "baggage")
- dead, decaying flesh (pointing to "green-sickness carrion")
- metaphors (pointing to "tallow-face")
- pale; anemic looking (pointing to "tallow-face")
- note degrading terms — servant, criminal, baggage; views daughter as property, something that can be thrown away (pointing to "baggage")

Required Summer Reading Typed Response Assignment:

Directions: While reading and annotating each chapter in *How to Read Literature Like a Professor*, you will respond to each chapter's prompt in at least 5 sentences. For your references, you may use short stories, novels, plays, or films. (You must use at least one of each genre.)

Even though this is analytical writing, for this one assignment, you may use "I" if you wish. Additionally, as you compose each written response, re-phrase the prompt (not restate) 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. You may use a similar format as given below. (*i.e.*, *Chapter number and title then your 5+ sentence response*)

How to Read 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/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 5—Now, Where Have I Seen Her Before?

Define intertextuality. Discuss two 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

Read "Araby" (available at: <http://fiction.eserver.org/short/araby.html> or search "Araby 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 9—It's Greek to Me

Recall the Greek mythologies you've studied in the past. Besides *The Odyssey/Oh Brother Where Art Thou?* come up with examples of modern day allusions to Greek myths. Explain the Greek references and the significance of these references to the meaning of the work.

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. Consider what the weather represents in the story.

Interlude—Does He Mean That (no prompt)

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 on page 106 and investigate the symbolism of the fence in "Araby." (Mangan's sister stands behind it.)

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*, *Cool Hand Luke*, *Excalibur*, *Malcolm X*, *Braveheart*, *Spartacus*, *Gladiator* and *Ben-Hur*.

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.)

Chapter 22—He's Blind for a Reason, You Know (*no prompt*)**Chapter 23—It's Never Just Heart Disease...** (*no prompt*)**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 multi-vocal nature of the irony in the work.

Adapted from Assignments originally developed by Donna Anglin and Sandra Effinger. Notes by Marti Nelson.

Since you will need to acquire the summer reading book on your own, be sure to purchase or reserve your copy as early in the summer as possible. Copies are available at Barnes & Noble and Borders' (Plainfield, Bolingbrook, and Joliet Locations) and Borders (Bolingbrook and Joliet Locations). Also, feel free to utilize your local libraries, other bookstores, and/or *Amazon.com* early in the summer to order your copy.

REMEMBER: Bring your annotated copy of *How to Read Literature Like a Professor* and typed response on the FIRST day of school.

If you have further questions regarding the summer reading assignment, please contact your 12 AP teacher.

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