

AP English Literature
Mrs. Armendariz, Mrs. Armstrong, Ms. Blackmore
2018-2019

Google Classroom Access Code: ssd2xl

2018 Summer Reading Assignments, **DUE SEPTEMBER 10th, 2018!**

The purpose of summer reading assignment is complex:

- To help build confidence and competence as readers of complex texts
- To give you, when you enter the class in the fall, an immediate basis for discussion of literature-elements like theme, narrative, viewpoint, symbolism, plot structure, etc.
- To set up a basis for comparison with other works we will read during the year
- To provide you with the beginnings of a repertoire of works you can write about on the AP Lit exam next spring
- Last but not least to enrich your mind and stimulate your imagination

You should purchase all books we read this year; you will annotate as you read and will have the books to refer to later in the year. If not, you can find these works in the local library or some may be online in our AP Lit classroom. We have provided PDFs, but we will be expecting annotations (see page 4). That means you should keep a dialectical journal (format provided on page 9) in a notebook, **if you use the PDF version. Please remember, if you do the annotations, you DO NOT NEED to complete the dialectical journal.**

During the second week of the semester, you will be evaluated on the book you have read through various assessments, **including a multiple choice test**. Although video versions of your book may exist and can be enjoyable, they differ greatly from the written word; it is better to rely on the works themselves. Some of the works may contain somewhat explicit language, sexual references, or mature subject matter. Feel free to make another choice, but please be advised that many of the works we read and discuss will have content such as this.

The assignments below are due the beginning of the fourth week of school (Monday, September 10th, 2018). The Assignment will be due at the beginning of class. No late summer work will be accepted. Any plagiarism of any sort will result in a zero.

FIRST ASSIGNMENT: You are to read *Anna and the Swallow Man* by Gavriel Savit. It is a relatively new book, so there are no PDFs available. You will complete detailed annotations that are provided below on page 4. Use the exact format provided. We will be doing various assignments with this the first couple weeks of school. You will be assessed through an essay the fourth week of school.

SECOND ASSIGNMENT: Your second assignment for the summer is to read a book from the reading list that complements the theme in *Anna and the Swallow Man*. The list is at the end of this handout. You will complete the same detailed annotations (page 4) as with the first assignment. Use the exact format provided. In addition, you will be assessed on your understanding of this book selection during the fourth week of school. These works are of “recognized Literary Merit” and come from the College Board in Princeton, New Jersey, in its guidelines for advanced placement English literature courses..

The purpose of this assignment is to add to your reading experiences and to develop your critical thinking skills. Thus, do not choose a book on this list that you have already read! In preparation for the AP Literature exam, you will need to be familiar with a wide range of literature. The more you read books of literary merit, the more prepared you will be. We encourage you to visit the College Board website to review sample questions, additional preparation suggestions and lists of literary works that offer appear on the exams.

http://www.collegeboard.com/student/testing/ap/sub_englit.html

Again, you will be assessed during the fourth week of school on the second novel you have read for this second assignment, using an AP exam prompt and a multiple choice test. Use the guidelines of the following pages to annotate the book you have read. This will help you to organize your thoughts, connect with the text and ultimately to remember it all after a long summer of sun and brain atrophy. Additionally, you will be completing annotations for all of the texts you read during the course, so this is really a good start. Your annotations **WILL BE collected**; thus, this is an excellent practice to begin now.

AP LITERATURE AND COMPOSITION SUMMER READING LIST FOR SECOND NOVEL ASSIGNMENT

<p>Margaret Atwood <i>Handmaid’s Tale</i> 311 pages In the world of the near future, who will control women's bodies?</p> <p>Offred is a Handmaid in the Republic of Gilead. She may leave the home of the Commander and his wife once a day to walk to food markets whose signs are now pictures instead of words because women are no longer allowed to read. She must lie on her back once a month and pray that the Commander makes her pregnant, because in an age of declining births, Offred and the other Handmaids are only valued if their ovaries are viable.</p> <p>Offred can remember the days before, when she lived and made love with her husband Luke; when she played with and protected her daughter; when she had a job, money of her own, and access to knowledge. But all of that is gone now....</p>	<p>Charles Dickens <i>Great Expectations</i> 384 pages In this unflinching suspenseful story of aspirations and moral redemption, humble, orphaned Pip, a ward of his short-tempered older sister and her husband, Joe, is apprenticed to the dirty work of the forge but dares to dream of becoming a gentleman. And, indeed, it seems as though that dream is destined to come to pass — because one day, under sudden and enigmatic circumstances, he finds himself in possession of "great expectations." In telling Pip's story, Dickens traces a boy's path from a hardscrabble rural life to the teeming streets of 19th-century London, unfolding a gripping tale of crime and guilt, revenge and reward, and love and loss. Its compelling characters include Magwitch, the fearful and fearsome convict; Estella, whose beauty is excelled only by her haughtiness; and the embittered Miss Havisham, an eccentric jilted bride.</p>
<p>Aleksandr Solzhenitsyn <i>One Day in the Life of Ivan Denisovich</i> 182 pages</p>	<p>Kate Chopin <i>The Awakening</i> 275 pages</p>

<p>Tells of a labor camp inmates struggle to maintain his dignity I the face of communist oppression.</p>	<p>On vacation in Grand Isle, Louisiana, a married woman falls in love with a charming, attentive young man. The relationship spurs Edna Pontellier to explore her longing for independence and creative fulfillment. It also compels her to defy conventions, rejecting the constraints of marriage and motherhood.</p>
<p>Ralph Ellison <i>Invisible Man</i> (Lexile 950) 572 pages In the course of his wanderings from a southern college to New York's Harlem, and African American man becomes involved in a series of adventures.</p>	

Name: _____

An Annotation Guide
Note-Taking vs. Annotation

Most serious readers take notes of some kind when they are carefully considering a text, but many readers are too casual about their note-taking. Later they realize they have taken notes that are incomplete or too random, and then they laboriously start over, re-notating an earlier reading. Others take notes only when cramming for a test, which is often merely "better than nothing." Students can easily improve the depth of their reading and extend their understanding over long periods of time by developing a systematic form of annotating. Such a system is not necessarily difficult and can be completely personal and exceptionally useful.

First, what is the difference between annotating and "taking notes"? For some people, the difference is nonexistent or negligible, but in this instance I am referring to a way of making notes directly onto a text such as a book, a handout, or another type of publication. The advantage of having one annotated text instead of a set of note papers plus a text should be clear enough: all the information is together and inseparable, with notes very close to the text for easier understanding, and with fewer pieces to keep organized.

Think of annotations as "**showing your work**" while you read just as you sometimes show your work in a math problem. You are showing what you are thinking while you read and analyze—and thinking is a word-based activity, not just a nebulous puff of energy. If you can't articulate your thoughts, then you have to question if you know what you're thinking. Thinking is how you connect to the text. This, of course, requires ACTIVE participation with the text, engaging your mind while you read, not skimming the page. Listening to your iPod or the TV can split your focus so that you don't have as much of a connection with the text. Marking important sections can also be helpful in locating them quickly in discussions. What the reader gets from annotating is a deeper initial reading and an understanding of the text that lasts. You can deliberately engage the author in conversation and questions, maybe stopping to argue, pay a compliment, or clarify an important issue—much like having a teacher or storyteller with you in the room. If and when you come back to the book, that initial interchange is recorded for you, making an excellent and entirely personal study tool.

Criteria for Successful Annotation:

Using your annotated copy of the book six weeks after your first reading, you can recall the key information in the book with reasonable thoroughness in a 15- to 30-minute review of your notes and the text.

Why Annotate?

- Annotate any text that you must know well, in detail, and from which you might need to produce evidence that supports your knowledge or reading, such as a book on which you will be tested.
- Don't assume that you must annotate when you read for pleasure; if you're relaxing with a book, well, relax. Still, some people—let's call them "not-abnormal"—actually annotate for pleasure. Don't annotate other people's property, which is almost always selfish, often destructive, rude, and possibly illegal. For a book that doesn't belong to you, use a dialectical journal instead for your comments.

Don't annotate your own book if it has intrinsic value as an art object or a rarity. Consider doing what teachers do: buy an inexpensive copy of the text for class.

Tools: Highlighter, Pencil, and Your Own Text

1. Yellow Highlighter

A yellow highlighter allows you to mark exactly what you are interested in.

Equally important, the yellow line emphasizes without interfering. Some people underline, but underlining is laborious and often distracting. Highlighters in blue and pink and fluorescent colors are even more distracting. The idea is to see the important text more clearly, not give your eyes a psychedelic exercise. While you read, highlight whatever seems to be key information. At first, you will probably highlight too little or too much; with experience, you will choose more effectively which material to highlight.

2. Pencil

A pencil is better than a pen because you can make changes. Even geniuses make mistakes, temporary comments, and incomplete notes. While you read, use marginalia—marginal notes—to mark key material. Marginalia can include check marks, question marks, stars, arrows, brackets, and written words and phrases. Use the following system: Use the following format: Inside

Front Cover: Major character list with small space for character summary and for page references for key scenes or moments of character development, etc.

Inside Back Cover: Build a list of themes, allusions, images, motifs, key scenes, plot line, epiphanies, etc. as you read. Add page references and/or notes as well as you read. Make a list of vocabulary words on a back page or the inside back cover, if there's still room. Possible ideas for lists include the author's special jargon and new, unknown, or otherwise interesting words.

Beginning of Each Chapter: Provide a quick summary of what happens in the chapter. Title each chapter or section as soon as you finish it, especially if the text does not provide headings for chapters or sections.

Top margins: provide plot notes—a quick few words or phrases that summarize what happens here. Go back after a chapter, scene, or assignment and then mark it carefully. (Useful for quick location of passages in discussion and for writing assignments).

Bottom and Side Page Margins: Interpretive notes (see list below), questions, and/or remarks that refer to meaning of the page. Markings or notes to tie in with notes on the inside back cover.

Interpretive Notes and Symbols to be used are:

- **Underline** or **highlight** key words, phrases, or sentences that are important to understanding the work.
 - Write **questions** or **comments** in the margins—your thoughts or “conversation” with the text.
 - **Bracket** important ideas or passages.
 - Use Vertical lines at the margin: to emphasize a statement already underlined or bracketed
 - Connect ideas with **lines** or **arrows**.
 - Use **numbers** in the margin: to indicate the sequence of points the author makes in developing a single argument.
 - Use a **star, asterisk, or other doo-dad** at the margin (use a consistent symbol): to be used sparingly, to emphasize the ten or twenty most important statements in the book. • Use **???** for sections or ideas you don’t understand.
 - Circle words you don’t know. Define them in the margins.
 - A check mark means “I understand”.
 - Use **!!!** when you come across something new, interesting, or surprising.
- And other literary devices (see below).

Some of the things you may want to mark as you notice them are:

- Use an **S for Symbols:** A symbol is a literal thing that also stands for something else, like a flag, or a cross, or fire. Symbols help to discover new layers of meaning.
- Use an **I for Imagery:** Imagery includes words that appeal to one or more of the five senses. Close attention to imagery is important in understanding an author’s message and attitude toward a subject.
- Use an **F for Figurative Language:** Figurative language includes things like similes, metaphors, and personification. Figurative language often reveals deeper layers of meaning.
- Use a **T for Tone:** Tone is the overall mood of a piece of literature. Tone can carry as much meaning to the story as the plot does.
- Use a **Th – Theme:** In literature, a theme is a broad idea in a story, or a message or lesson conveyed by a work. This message is usually about life, society or human nature. Themes explore timeless and universal ideas. Most themes are implied rather than explicitly stated.

- Plot elements (setting, mood, conflict, etc.)
- Diction (effective or unusual word choice) As you mark, you begin to notice patterns the author has or where he or she deviates from a pattern and much of the work of a critical or analytical reader is noticing these patterns and variations.

Notice that annotations are meant to be more than a “**scavenger hunt**” for literary techniques and rhetorical devices. Along with marking these you should comment on the effectiveness or significance of the device. It’s great if you can detect alliteration in a passage, but that in and of itself is useless unless you can tell that this alliteration demonstrates the mental breakdown of the character, for example. It’s amazing if you recognize the hubris of a character, but how does this instance differ from those occurring previously in the novel?

3. Your Text

Inside the front cover of your book, keep an orderly, legible list of "key information" with page references. Key information in a novel might include themes; passages that relate to the book’s title; characters' names; salient quotes; important scenes, passages, and chapters; and maybe key definitions or vocabulary. Remember that key information will vary according to genre and the reader's purpose, so make your own good plan.

Adapted from “An Annotation Guide: How and Why to Annotate a Book” by Nick Otten

SAMPLE ANNOTATION FOR SLAUGHTERHOUSE-FIVE -

- On the next page is a photocopy of some annotations on pages 2 and 3 in a version of *Slaughterhouse-Five*.
- You can see that the annotations aren’t crazy with too much highlighting or underlining—if every line is marked up, you’ll have a hard time making sense of your notes. Instead, only key phrases and sections have been noted and emphasized - these are the ones that seem to relate to themes or greater meanings.

Justification of course - tragic

ting an excellent education. His mother was incinerated in the Dresden fire-storm. So it goes. (T)

He sent O'Hare a postcard at Christmastime, and here is what it said:

"I wish you and your family also as to your friend Merry Christmas and a happy New Year and I hope that we'll meet again in a world of peace and freedom in the taxi cab if the accident will."

Support of the line

I like that very much: "If the accident will."

I would hate to tell you what this lousy little book cost me in money and anxiety and time. When I got home from the Second World War twenty-three years ago, I thought it would be easy for me to write about the destruction of Dresden, since all I would have to do would be to report what I had seen. And I thought, too, that it would be a masterpiece or at least make me a lot of money, since the subject was so big.

But not many words about Dresden came from my mind then—not enough of them to make a book, anyway. And not many words come now, either, when I have become an old fart with his memories and his Fall Malls, with his sons full grown.

I think of how useless the Dresden part of my memory has been, and yet how tempting Dresden has been to write about, and I am reminded of the famous limerick:

There was a young man from Stamboul,
Who soliloquized thus to his tool:
"You took all my wealth

[2]

writing about Dresden?

And you ruined my health,
And now you won't see, you old fool."

And I'm reminded, too, of the song that goes:

My name is Yon Yonson,
I work in Wisconsin,
I work in a lumbermill there.
The people I meet when I walk down the street,
They say, "What's your name?"
And I say,
"My name is Yon Yonson,
I work in Wisconsin . . ."

Memories - useless + unending

And so on to infinity.

Over the years, people I've met have often asked me what I'm working on, and I've usually replied that the main thing was a book about Dresden.

I said that to Harrison Starr, the movie-maker, one time, and he raised his eyebrows and inquired, "Is it an anti-war book?"

"Yes," I said. "I guess."

"You know what I say to people when I hear they're writing anti-war books?"

"No. What do you say, Harrison Starr?"

"I say, 'Why don't you write an anti-glacier book instead?'"

What he meant, of course, was that there would always be wars, that they were as easy to stop as glaciers. I believe that, too.

[3]

to stop anti-war? How?

Adapted from Ms. Baulch AP Language

Dialectical Journal Template

This is for a dialectical journal. Please complete this only if you are NOT annotating in your book.

Front Cover:

Character	Page #	Character summary (This should include key scenes or moments of character development, etc.)

This is an example of what a chapter would look like in a dialectical journal.

Quotation from the Text	Page #	Response
<p>‘Your excellency, I only said she was reading’ books sir, and they come and take her out my house for-”</p>	86	<p>This quote show the mount of fear, and hysteria that was present in Salem during this time. I was very surprised to know that someone would automatically be linked to witchcraft for simply reading a book. This also shows how credulous, and irrational they were in their accusations.</p>
<p>“Such a Christian that will not come to church but once in a month!”</p> <p>Paris to proctor.</p>	90	<p>In Salem religion played a big part of their everyday lifestyle. It was more of a law or routine to worship God and attend church, but this quote shows how they people can be insensitive to the circumstances other people are living under.</p>
<p>“Is every defense an attack upon the church?”</p> <p>Hale to Paris</p>	94	<p>When the church lacks sufficient evidence or feels like they're being challenged, they automatically categorized it as an attempt to go against the church. What makes it ironic or strange is that this scene takes place in a courtroom. In a courtroom, one usually has the freedom to state their case but being that government and religion have such close ties in Salem, it makes it extremely difficult to fully explain yourself.</p>
<p>The proof is there! I have it from and honest man who heard putnam say it! The day his daughter cried out on Jacobs, he said she’d given him a fair gift of land.”</p> <p>Giles to Hathorne</p>	96	<p>Giles relies solely on the “proof” that others have presented him. He barely knows the person who made the accusation but he’s using that in a courtroom. This shows how people blindly follow one another when they are constantly in a state of fear and hysteria</p>
<p>“The devil lies in such confidences!”</p> <p>Paris to proctor</p>	97	<p>This quote caught my attention because it shows that confidence is associated with</p>

		<p>the devil. The church expected people to comply, and feel inferior to them. The people were expected to feel afraid and to live with minimal confidence .</p> <p>Confidence correlates to strength and i find it interesting that the church didn't want people to be confident individuals.</p>

Back Cover:

Build a list of themes, allusions, images, motifs, key scenes, plot line, epiphanies, etc. as you read. Add page references and/or notes as well as you read. Make a list of vocabulary words on a back page or the inside back cover, if there's still room. Possible ideas for lists include the author's special jargon and new, unknown, or otherwise interesting words.

Quotation from the text that includes one of the following: Theme/Allusion/motif/key scene/plot line/ect.	Page #	Response

SIFT CHART + theme, Plot elements, and diction

	Quotation from the Text	Page #	Response
S for Symbols:			
I for Imagery:			
F for Figurative Language:			
T for Tone:			
Th – Theme:			
Plot elements			
Diction			