

ADVANCED PLACEMENT ENGLISH LITERATURE AND COMPOSITION

Summer Reading and Assignments for 2017

Mrs. Alexia Wilson

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The Class

Welcome to AP English Literature and Composition. This class is the culmination of the AP/Honors program at Poly and has been designed to approximate a first-year university course in English (British) literature in both its text selections and its rigor. The expectation is that you will take and pass the AP Exam in May which will enable you to earn either semester or quarter credit at many colleges and universities. Those who elect not to take the AP Exam will be required to complete a rigorous reading and writing project in substitution.

Suggested Summer Reading and Assignments

1. **READ *Candide* by Voltaire.** There are many translations but any copy will do. You can buy a copy to annotate in directly, or you can get a digital copy for free at <<https://www.gutenberg.org/files/19942/19942-h/19942-h.htm>>. I expect you to actually read the primary text, not a *Sparks Notes* version of the text, a blog on the text, or a movie version of the text.

3. **READ *How to Read Literature Like a Professor* by Thomas C. Foster.** You may purchase it or read the free online PDF version here: <<http://ziveuniverzity.sk/wp-content/uploads/2015/11/Foster-How-to-Read-Literature-Like-a-Professor.pdf>>. This is a key text for this course. It will help you immensely (and it's a fun read, too). Please use what you learn in this book to help guide you as you annotate *Candide*.

3. **ANNOTATE *Candide*.** Underline, highlight, and write in the margins. In short, digest the text and make it part of you. Please **I will check for textual annotations on Monday of the second week of class.** Don't wait until the last minute! If you have a library copy, use sticky notes. Use the SIFTT model to help guide your annotations, along with the Foster book.

4. **COMPOSE five Socratic seminar questions** based on *Candide* using the format attached. You will need one question of each type: Close-Ended, Open-Ended, Literary Analysis, Universal Theme, and World-Connection. You must also answer your own questions and provide textual evidence for your responses in MLA format. **Questions should cover the breadth of the entire novel, from beginning to end.** *Let me be clear* that I expect you to do your own work and urge you not to test the boundaries regarding my abilities to detect plagiarism or "collaboration". The consequences for cheating in my class at this point in your academic career will be dire. Questions and answers must be handwritten. Those not handwritten will receive a grade of zero and students will not be given an opportunity to do them over. **Due on Sept 2.**

5. **EXTRA CREDIT:** Read and annotate *King Lear* by William Shakespeare OR *Wuthering Heights* by Emily Brontë. You will need to have 1 page of notes for each scene or chapter (scene for Shakespeare, chapter for Brontë). See the attached example. You can read both, but I will only give credit for one. The extra credit is worth 2 full practice essay tests in class, which you can use in either semester AFTER the first practice test. This would be a nice thing to have on reserve for emergencies!

I strongly suggest that you complete the suggested summer reading and assignments in advance as **you will be required to write an in-class essay at the beginning of the third week of class patterned after the Open Question (Question #3) from the essay section (Section Two) of the AP Exam in English Literature which will cover subjects such as plot, theme, characters, point-of-view, etc., from *Candide*.**

I look forward to a great year! Can't wait to get started! -Alexia Wilson

English AP Literature and Composition Course Contract

Return this contract to Mrs. Alexia Wilson (Room 822) by August 28, 2017.

Directions: Read and initial the following statements, then fill out the bottom portion.

_____ 1. I understand that if I do not complete the summer requirements, I will not be prepared to succeed in this course. If I do not complete the assignment I might not be able to earn an A in the first quarter.

_____ 2. I understand that this course is intended to challenge me and prepare me for the AP Literature test. I further understand that the course is a college course on a high school campus.

_____ 3. I understand that I will be asked to come up with original ideas and analysis, to read, understand, and analyze literature that is written at the college level, and to write with superior control of the English language. I understand that if I am behind my grade level in reading and writing, I will come ask for assistance from Mrs. Wilson during her office hours and seek out help from outside sources so that I can be successful in this course.

_____ 4. I will use the Internet, Spark, Cliff, or any other note product only AFTER I read the original source material myself.

_____ 5. If I can, I will purchase all books for the class so that I can take notes in them and keep them for future reference. If I cannot purchase them, I will find copies available at local libraries or the school's library.

_____ 6. I understand that I will need to spend an average of 3-5 hours a week on homework (mostly close reading) in order to be successful in this course.

_____ 7. I understand that this course will include reading, analyzing, and writing about core novels and outside novels, writing papers including a research project, and doing assignments to prepare for the AP test.

_____ 8. I agree to sign up for and take the AP Literature test at the end of the school year if I feel prepared for the test.

_____ 9. I will not whine or complain about the work load of this class, because I am entering into this course of my own choice and free will, and I am prepared to do the work it requires.

_____ 10. I will seek out assistance from Mrs. Wilson if I need any help with deadlines or directions ahead of time, and not after.

_____ 11. I will not "borrow" anyone else's work to copy or closely mimic. This will be seen as plagiarism. I will not send photographs of my work to other students to "borrow" and I will not ask this from other students in return.

Students: I agree to abide by the class rules, the guidelines set forth in this document, and all directions of the teacher. I hereby commit to the requirements of this course.

Student signature: _____

Student name printed: _____

Date: _____

Parents: I have read this paper and understand the commitment that my child has made to this course. I think he/she can handle these responsibilities. I will do my best to help him/her uphold the commitment.

Parent Signature: _____ **Date:** _____

Socratic Seminar Questions¹

1. CLOSED-ENDED QUESTION: A question which **deals with matters of character, setting, and plot and which has one correct answer that is stated explicitly in the text.**

Example: What happened to Hester Prynne's husband so that she was left alone in Boston without a family?

2. OPEN-ENDED QUESTION: A question that is **arguable, has no "correct" answer, lends itself to discussion and debate, and whose answer requires textual support and proof** as one interprets multiple meanings inherent in a text.

Example: Why did Gene hesitate to reveal the truth about Finny's accident that first day in the infirmary after the mid-point of *A Separate Peace*?

3. LITERARY ANALYSIS QUESTION: A question **dealing with HOW and WHY an author composes a literary piece** in terms of point of view, characterization, theme, archetypal hero-patterns, etc.

Example: Why is it important that the narrator of *Invisible Man* is left nameless?

Example: What is the theme of *Invisible Man*?

4. UNIVERSAL THEME/CORE QUESTION: A question which widens out the implications of "theme" as it might apply to Question #3 in **an attempt to make connections with universal experience.** So, while a literary analysis question in relationship to theme in *Frankenstein* might be: "What point is Mary Shelley trying to make about the forces that made the Creature monstrous?" a Universal Theme/Core Question that expands on that would be:

Example: To what degree do the influences that either Nature or Nurture have on our behavior excuse us from taking moral responsibility for how we feel and act?

5. WORLD CONNECTION QUESTION: The "you" question that **applies the thematic concerns of the work to the reader's real-life situation.**

Example: After reading *Night*, if you were given only 24 hours to pack your most precious belongings in a backpack and get ready to leave your hometown, what would you pack?

¹ Thanks to Mr. David Melhuish, Poly High School

How to Annotate Literature using the SIFTT Method²

Annotate: verb [-tating, -tated] to add critical or explanatory notes to a written work. From the Latin 'nota' meaning 'mark'.

Pick Your Poison: Annotate either in the margins (if you purchased the book), sticky notes (if you borrowed the book), or on a separate sheet of paper. All annotations must be hand written. No typing for this, please.

Types of Annotations: Passive v. Active

- **Passive Annotations** do not involve much thought or comprehension. Surface level. AVOID THIS TYPE.
- **Active Annotations** are written connections, questions, and observations. They require readers to think and express their ideas. THIS IS WHAT I WANT.

SIFTT Annotations

S- Symbols: A symbol is a literal thing that also stands for something else, like a flag, a cross, or fire. Symbols help to discover new layers of meaning.

I- Imagery: Imagery includes words that appeal to one or more of the 5 senses. Close attention to imagery is important in understanding an author's message and attitude toward a subject.

F- Figurative Language: Figurative language includes things like similes, metaphors, and personification. Figurative language often reveals deeper layers of meaning.

T- Tone: Tone is the overall mood of a piece of literature. Tone can carry as much meaning to the story as the plot does.

T-Theme: In literature, a theme is a broad idea, 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.

Types of Annotations:

- Questions and answers
- Summary of main ideas* (don't overuse this one)
- Character descriptions
- Possible test questions
- Patterns/motifs
- Personal connections to text
- Explanations of text
- Marking important passages

² Thanks to Mr. Harden of San Dimas High School

Example of Double-Entry Notes for Extra Credit

Quote in MLA Format	Analysis using SIFTT Should include some thought-provoking questions and attempted answers
<p>LEAR Rumble thy bellyful! Spit, fire! Spout, rain! Nor rain, wind, thunder, fire, are my daughters. I tax not you, you elements, with unkindness. I never gave you kingdom, called you children; You owe me no subscription. Then let fall Your horrible pleasure. Here I stand, your slave, A poor, infirm, weak, and despised old man. But yet I call you servile ministers, That have with two pernicious daughters join Your high engendered battles 'gainst a head So old and white as this. O, ho, 'tis foul! (3.2.16-26)</p>	<p>King Lear seems to see himself as a victim, seeing himself not in power, even though his is the king. Using terms like “poor”, “infirm”, “despised”, ‘servile’ and ‘slave’. His ‘pernicious’ daughters’ ‘betrayal’ is shown by his hyperbolic metaphors of their words not pleasing him. Why does he feel so persecuted? Is he so used to ‘yes-men’ that anyone who doesn’t immediately agree with him is a traitor. Is he paranoid about his throne because he is so old and close to death? Noticing how he uses wild and natural imagery about his daughters. Is this some Elizabethan bias about women being naturally evil or mercurial? Interesting irony here. The most powerful man in England feels he’s powerless. Mankind is powerless against death, though.</p>
<p>“If all else perished, and HE remained, I should still continue to be; and if all else remained, and he were annihilated, the universe would turn to a mighty stranger: I should not seem a part of it. - My love for Linton is like the foliage in the woods: time will change it, I'm well aware, as winter changes the trees. My love for Heathcliff resembles the eternal rocks beneath: a source of little visible delight, but necessary. Nelly, I AM Heathcliff!”(Brontë 49).</p>	<p>Heavy use of analogies and natural imagery (Romanticism?) feels histrionic. Catherine is going to marry Linton for his money but believes that she will develop a kind of love for him (foliage metaphor). But she’s IN love with Heathcliff. She’s going to marry Linton for his money <i>for</i> Heathcliff. Is this selfless love or selfish (said she IS Heathcliff)? Is this Petrarchan love or true love? What does it say about her that she equates herself as Heathcliff? Obsessive? Lack of her own identity? Sounds ‘romantic’, but also ‘sick’. Is that the point? To show the sickness of love?</p>