**AP English IV 2014-2015 Summer Reading Assignment**

Dear Seniors,

I am very excited that you have chosen to take AP Senior English and I look forward to our year together! AP English IV is designed to prepare students to take the AP English Literature Exam in the Spring and if you do well on the exam, you will receive college credit for taking this class! As a result, this course will have high expectations as students will be doing the equivalent of college level work.

As several AP English teachers will tell you: “This class IS college, it is not preparation for college. If you are planning on finding a way around this assignment, drop the class now.”

Yes, you will have to read; Yes, you will have to write, but if you put the work into this course now, you will be extremely well prepared for any college level English class you choose to take and you might even get to skip a couple!

**Summer Reading:**

**I.** Over the summer, I would like you to read How to Read Literature Like a Professor by Thomas C. Foster. This book is an introduction to literary analysis and is a great tool to introduce you to the things we will be looking for/studying in everything we read all year long. You will receive a copy of the book but may purchase your own if you so desire. You may want to annotate/mark passages as you read.

It is available on-line (Amazon.com: $12.59 new or $2.99 used; BarnesandNoble.com $11.19 new or $2.99 used) and at book stores.

**-ALL STUDENTS WILL READ THE ENTIRE BOOK!**

**-ALL STUDENTS WILL CHOOSE 10 CHAPTERS TO RESPOND TO:** As you read, I would like you to answer the questions below. I recommend you write this as you would a journal, chronicling answers as you read through the book. **Responses should be in complete sentences and paragraphs (pages are not necessary!).** Whenever I ask for an example from literature, you may use any you are familiar with including short stories, novels, plays, or films (Yes, film is a literary genre). If the list of literary works you are familiar with is very thin, use the Appendix in the back of the book to jog your memory or to choose additional works to explore this summer. At the very least, watch some of the “Movies to Read” that are listed on pgs. 293-294 (with your parents’ approval!).

**-ALL STUDENTS WILL ALSO RESPOND TO CHAPTERS 12 AND 27.**

For chapter 12, read “Araby” by James Joyce. It is a short story, available on-line or I can provide you with a copy. For chapter 27, we will use and discuss “The Garden Party” in class. This assignment counts as a quiz grade in the class.

**II.** After reading from Foster, **choose one of the works below and read it “like a professor**.” I will expect you to have completed the novel when we return from the summer. Use the Major Work Data Sheet as a guide. Begin your notes on this text by including any background information that you feel is important to know about your text or author or the historical period or whatever (remember the political!). Show off your interpretative skills by addressing the themes of this work, any pertinent symbols the author uses, and significant quotations whose analysis, in your opinion, sheds light on the text, and anything else that peaks your interest. From your notes, it should be clear that you have read your other summer book, *How to Read Literature Like a Professor:* Is there a quest? A dark and stormy night? Baptism? How does geography matter? How is it political? Include your analysis as well as issues on which Foster has enlightened you.

These notes and the attached “Major Work Data Sheet” can be hand written or typed and will count for their own grade, as well as serve as the beginning of another assignment the first week of school.

-Literary Options: *The Old Man and the Sea* Ernest Hemingway

*The Awakening* Kate Chopin

*The Scarlet Letter* Nathaniel Hawthorne

*Animal Farm* George Orwell

**NOTE: YOU MAY NOT USE THE INTERNET FOR ANY INFORMATION (unless you need to find historical/author information for the MWDS in which case, cite all sources used!). IF ANY WORK IS EERILY SIMILAR TO ANYTHING AVAILABLE ON-LINE OR TO ANY WORK TURNED IN BY ANOTHER STUDENT IT WILL BE CONSIDERED CHEATING AND RECEIVE A 0!**

**Your response journals are due on the first day of school and will count as your very first TEST grade in AP English!** DO NOT WAIT UNTIL THE LAST MINUTE!! This should be fairly detailed, and some questions may require you to research and read other materials. If you do not put an honest effort into this assignment, you will only be hurting yourself. Not only will your very first test grade in AP English be low, but you will begin the year already behind and have serious catching up to do!

**AP English IV Summer Assignments for *How to Read Literature Like a Professor***

**by Thomas C. Foster (Adapted from Donna Anglin)**

***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.

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

Select three sonnets and show which form they are. Discuss how their content reflects the form. (Submit copies of the sonnets, marked to show your analysis).

***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***

Read "Araby" (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.

***Chapter 8 -- Hanseldee and Greteldum***

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***

Write a free verse poem derived or inspired by characters or situations from Greek mythology. (You may need to do some research!) Be prepared to share your poem with the class.

***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.

***Interlude -- Does He Mean That***

***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?* [ALL STUDENTS WILL COMPLETE THIS ASSIGNMENT!]**

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

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

Assume that Foster is right and "it is all political." Use his criteria to show that one of the major works assigned to you in your high school career is political.

***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 15 -- Flights of Fancy***

Select a literary work in which flight signifies escape or freedom. Explain in detail.

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

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

OK ..the sex chapters. The key idea from this chapter is that "scenes in which sex is coded rather than explicit can work at multiple levels and sometimes be more intense that literal depictions" (141). In other words, sex is often suggested with much more art and effort than it is described, and, if the author is doing his job, it reflects and creates theme or character. Choose a novel or movie in which sex is suggested, but not described, and discuss how the relationship is suggested and how this implication affects the theme or develops characterization.

***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.)

***Interlude -- One Story***

Write your own definition for archetype. Then identify an archetypal story and apply it to a literary work with which you are familiar.

***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 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.

***Chapter 27 -- A Test Case* [ALL STUDENTS WILL COMPLETE THIS ASSIGNMENT!]**

Read “The Garden Party” by Katherine Mansfield, the short story starting on page 245. Complete the exercise on pages 265-266, following the directions exactly. Then compare your writing with the three examples. How did you do? What does the essay that follows comparing Laura with Persephone add to your appreciation of Mansfield's story?

***Envoi***

Choose a motif not discussed in this book (as the horse reference on page 280) and note its appearance in three or four different works. What does this idea seem to signify?

*Adapted from Assignments originally developed by Donna Anglin and published online by Sandra Effinger.*

**Good luck and I hope you enjoy this assignment** (at least a little bit!) **If you have any questions or problems with this assignment over the summer, the best way to get in touch with me will be through e-mail at** [**tricia.mckenny@bourbon.kyschools.us**](mailto:tricia.mckenny@bourbon.kyschools.us) **I will try to check at the very least once per week. You may also choose to follow/contact me through Twitter @HeyMsMcK**

(e-mailing me about chapter 1, etc. the last week before school starts will make me very nervous about your motivation to complete this assignment as thoroughly as possible!)

I may also post updates on the class web-site; pending availability.

**Happy reading!! Have a great and safe summer, see you in August!**