

Summer Assignment 2024

“Books are the quietest and most constant of friends; they are the most accessible and wisest of counselors, and the most patient of teachers.”

~Charles William Eliot, President of Harvard University from 1869-1909

Welcome to your Advanced Placement English Literature and Composition course! This is a demanding, extensive, college-level course; therefore, you must commence your studies immediately in order to prepare adequately for the year to come. If you have any questions about this assignment, please contact me via email at dori.hirsch@eischools.org, send a StudentSquare message, or stop by room 280 by June 12. It is important that you look over this assignment now and contact me with questions **before the end of the school year**, as I will answer questions during the summer (**until August 20 only**), but I cannot guarantee the speed of my replies. **Read through the entire assignment before the end of the school year** to determine whether you need to ask for any clarification.

Also, it is crucial that you **do not wait until late in the summer to begin these tasks**. Start them soon and spread them out over the summer in order to avoid stress and mental anguish! While *The Great Gatsby* is not an especially difficult read, it is a full-length novel and you also have a significant amount of written work to complete based on it. Spread the work out and pace yourself accordingly. Please keep in mind that these assignments will comprise a **significant portion of your first quarter average next year**. Complete the assignments below **in the order listed**. **Your vocabulary flashcards, note packet on *The Great Gatsby*, and written response on *The Great Gatsby* are due on Friday, September 13, 2024.**

- 1. Read Attachment #1, “How to Mark a Book” by Mortimer Adler.** This brief (and somewhat humorous!) essay will highlight the importance of annotation and will provide you with annotation strategies that apply not only to full-length books, but to shorter fiction (and even poetry) as well.
- 2. Flashcards Based on Attachment #2, Literary Devices.** There are 19 numbered terms listed; however, figurative language, irony, and point of view all also consist of sub-terms, which **must also each have their own flashcard**. Therefore, you must create a total of **32 flashcards**. For **each** of the terms listed, create a **flashcard** with a definition of the term **written in your own words**. **Do not copy directly from the sheet**. Process what the term means and determine your own words to explain the definition. The cards will be checked on Friday, September 15. You may create either physical flashcards on index cards or cut-up paper, or you may use a flashcard app. Study all these terms (you likely already know many of them!) and memorize your definitions of them. You will be tested on these terms a few weeks into the school year.
- 3. Read the novel *The Great Gatsby* by F. Scott Fitzgerald.** This classic, famed piece of American literature is set on LI and in NYC in the 1920s (which is also when it was written) and explores themes related to class structure, the American dream, love and loss, attachment to the past, and more. You are going to create a **note packet** on the novel (which you will do for every major work we read in the course next year) by **carefully and thoroughly completing ALL of the following:**
 - Keep a complete list of **characters**, with a description of each.
 - Write a **brief plot summary** of each chapter. Try to use bullets rather than writing paragraphs.

- Note the **setting(s)** of each chapter and briefly describe it/them (this can be a bullet/bullets at the beginning of each chapter summary).
- Throughout the novel, make notes about the **conflicts**. Analyze **three (3) major conflicts in the novel** by examining: how each conflict arises, for or between which characters the conflict exists, how the conflict develops, and how it is resolved. You also need to include and analyze **one direct quote** for each conflict (the quote can relate to any element of the conflict). This should be completed in chart, outline, or bullet form.
- Choose eighteen (18) unfamiliar **vocabulary** words (2 per chapter)—for each, copy the phrase or sentence in which the word appears in the novel, with the page number; then, look up the definition and write it in your own words; finally, write an original sentence using the word correctly. Please make sure the words are **numbered** and **in their own section** of the note packet (don't include them with the chapter summaries).
- State a **theme** of the novel (themes are stated in a sentence and convey a major message of the work). Select three (3) direct quotes which support the theme. List the quotes and **individually analyze** how each one supports the theme.

4. **Complete the written response on *The Great Gatsby***: Answer this prompt in **2-3 well-developed paragraphs**. This should be thorough and analytical, but it is not a full-length essay. Be sure to support your responses with specific details from the text (a mix of quotes and paraphrases). Always cite your quotes! The prompt is:

- Analyze the overall impact of the **narrative perspective** in the novel. Questions you may wish to consider and address include: Is Nick a reliable narrator? Is he limited as a narrator in any way? What influences how he tells the story? Make sure that you are analyzing how the narrative perspective affects (an)other element(s) of the novel (for instance, character development, conflicts, theme, major plot points, etc.).

5. **The grading for your summer assignment will be as follows:**

- flash cards (32)—one 50-point grade
- *The Great Gatsby* note packet—one 100-point grade
- written response on *The Great Gatsby*—one 50-point grade

ALL of the above assignments are due on Friday, September 13, 2024. There will be no exceptions. Failure to turn in these assignments on the due date will result in scores of 0.

We will also spend some time discussing the novel at some point during the first quarter, after which you will write an essay based on a past AP exam prompt.

****REMINDER:** Any plagiarism of any portion of this work, from a book, Internet source, another student, etc. will result in a grade of 0 for all students involved in the plagiarism, with no opportunity to make up the assignment. **This includes AI. If an AI checker returns a greater than 50% chance your work is AI, you will receive a 0.** I encourage you to discuss the stories and assignments with peers, but your final products must **always** be written **entirely in your own words**.

This policy applies to ALL assignments throughout the school year, and will be restated in the course syllabus that you will receive in September.**

ATTACHMENT #1

How to Mark a Book

by Mortimer J. Adler, Ph.D.

From *The Saturday Review of Literature*, July 6, 1941

You know you have to read "between the lines" to get the most out of anything. I want to persuade you to do something equally important in the course of your reading. I want to persuade you to write between the lines. Unless you do, you are not likely to do the most efficient kind of reading.

I contend, quite bluntly, that marking up a book is not an act of mutilation but of love. You shouldn't mark up a book which isn't yours.

Librarians (or your friends) who lend you books expect you to keep them clean, and you should. If you decide that I am right about the usefulness of marking books, you will have to buy them. Most of the world's great books are available today, in reprint editions.

There are two ways in which one can own a book. The first is the property right you establish by paying for it, just as you pay for clothes and furniture. But this act of purchase is only the prelude to possession. Full ownership comes only when you have made it a part of yourself, and the best way to make yourself a part of it is by writing in it. An illustration may make the point clear. You buy a beefsteak and transfer it from the butcher's icebox to your own. But you do not own the beefsteak in the most important sense until you consume it and get it into your bloodstream. I am arguing that books, too, must be absorbed in your blood stream to do you any good.

Confusion about what it means to "own" a book leads people to a false reverence for paper, binding, and type -- a respect for the physical thing -- the craft of the printer rather than the genius of the author. They forget that it is possible for a man to acquire the idea, to possess the beauty, which a great book contains, without staking his claim by pasting his bookplate inside the cover. Having a fine library doesn't prove that its owner has a mind enriched by books; it proves nothing more than that he, his father, or his wife, was rich enough to buy them.

There are three kinds of book owners. The first has all the standard sets and best sellers -- unread, untouched. (This deluded individual owns wood pulp and ink, not books.) The second has a great many books -- a few of them read through, most of them dipped into, but all of them as clean and shiny as the day they were bought. (This person would probably like to make books his own, but is restrained by a false respect for their physical appearance.) The third has a few books or many -- every one of them dog-eared and dilapidated, shaken and loosened by continual use, marked and scribbled in from front to back. (This man owns books.)

Is it false respect, you may ask, to preserve intact and unblemished a beautifully printed book, an elegantly bound edition? Of course not. I'd no more scribble all over a first edition of 'Paradise Lost' than I'd give my baby a set of crayons and an original Rembrandt. I wouldn't mark up a painting or a statue. Its soul, so to speak, is inseparable from its body. And the beauty of a rare edition or of a richly manufactured volume is like that of a painting or a statue.

But the soul of a book "can" be separate from its body. A book is more like the score of a piece of music than it is like a painting. No great musician confuses a symphony with the printed sheets of music. Arturo Toscanini reveres Brahms, but Toscanini's score of the G minor Symphony is so thoroughly marked up that no one but the maestro himself can read it. The reason why a great conductor makes notations on his musical scores -- marks them up again and again each time he returns to study them--is the reason why you should mark your books. If your respect for magnificent binding or typography gets in the way, buy yourself a cheap edition and pay your respects to the author.

Why is marking up a book indispensable to reading? First, it keeps you awake. (And I don't mean merely conscious; I mean awake.) In the second place; reading, if it is active, is thinking, and thinking tends to express itself in words, spoken or written. The marked book is usually the thought-through book. Finally, writing helps you remember the thoughts you had, or the thoughts the author expressed. Let me develop these three points.

If reading is to accomplish anything more than passing time, it must be active. You can't let your eyes glide across the lines of a book and come up with an understanding of what you have read. Now an ordinary piece of light fiction, like, say, *Gone with the Wind*, doesn't require the most active kind of reading. The books you read for pleasure can be read in a state of relaxation, and nothing is lost. But a great book, rich in ideas and beauty, a book that raises and tries to answer great fundamental questions, demands the most active reading of which you are capable. You don't absorb the ideas of John Dewey the way you absorb the crooning of Mr. Vallee. You have to reach for them. That you cannot do while you're asleep.

If, when you've finished reading a book, the pages are filled with your notes, you know that you read actively. The most famous "active" reader of great books I know is President Hutchins, of the University of Chicago. He also has the hardest schedule of business activities of any man I know. He invariably reads with a pencil, and sometimes, when he picks up a book and pencil in the evening, he finds himself, instead of making intelligent notes, drawing what he calls 'caviar factories' on the margins. When that happens, he puts the book down. He knows he's too tired to read, and he's just wasting time.

But, you may ask, why is writing necessary? Well, the physical act of writing, with your own hand, brings words and sentences more sharply before your mind and preserves them better in your memory. To set down your reaction to important words and sentences you have read, and the questions they have raised in your mind, is to preserve those reactions and sharpen those questions.

Even if you wrote on a scratch pad, and threw the paper away when you had finished writing, your grasp of the book would be surer. But you don't have to throw the paper away. The margins (top as bottom, and well as side), the end-papers, the very space between the lines, are all available. They aren't sacred. And, best of all, your marks and notes become an integral part of the book and stay there forever. You can pick up the book the following week or year, and there are all your points of agreement, disagreement, doubt, and inquiry. It's like resuming an interrupted conversation with the advantage of being able to pick up where you left off.

And that is exactly what reading a book should be: a conversation between you and the author. Presumably he knows more about the subject than you do; naturally, you'll have the proper humility as you approach him. But don't let anybody tell you that a reader is supposed to be solely on the receiving end. Understanding is a two-way operation; learning doesn't consist in being an empty receptacle. The learner has to question himself

and question the teacher. He even has to argue with the teacher, once he understands what the teacher is saying. And marking a book is literally an expression of differences, or agreements of opinion, with the author.

There are all kinds of devices for marking a book intelligently and fruitfully. Here's the way I do it:

- **Underlining (or highlighting):** of major points, of important or forceful statements.
- **Vertical lines at the margin:** to emphasize a statement already underlined.
- **Star, asterisk, or other doo-dad at the margin:** to be used sparingly, to emphasize the ten or twenty most important statements in the book. (You may want to fold the bottom corner of each page on which you use such marks. It won't hurt the sturdy paper on which most modern books are printed, and you will be able to take the book off the shelf at any time and, by opening it at the folded-corner page, refresh your recollection of the book.)
- **Numbers in the margin:** to indicate the sequence of points the author makes in developing a single argument.
- **Numbers of other pages in the margin:** to indicate where else in the book the author made points relevant to the point marked; to tie up the ideas in a book, which, though they may be separated by many pages, belong together.
- **Circling or highlighting of key words or phrases.**
- **Writing in the margin, or at the top or bottom of the page, for the sake of:** recording questions (and perhaps answers) which a passage raised in your mind; reducing a complicated discussion to a simple statement; recording the sequence of major points right through the books. I use the end-papers at the back of the book to make a personal index of the author's points in the order of their appearance.

The front end-papers are to me the most important. Some people reserve them for a fancy bookplate. I reserve them for fancy thinking. After I have finished reading the book and making my personal index on the back end-papers, I turn to the front and try to outline the book, not page by page or point by point (I've already done that at the back), but as an integrated structure, with a basic unity and an order of parts. This outline is, to me, the measure of my understanding of the work.

If you're a die-hard anti-book-marker, you may object that the margins, the space between the lines, and the end-papers don't give you room enough. All right. How about using a scratch pad slightly smaller than the page-size of the book -- so that the edges of the sheets won't protrude? Make your index, outlines and even your notes on the pad, and then insert these sheets permanently inside the front and back covers of the book.

Or, you may say that this business of marking books is going to slow up your reading. It probably will. That's one of the reasons for doing it. Most of us have been taken in by the notion that speed of reading is a measure of our intelligence. There is no such thing as the right speed for intelligent reading. Some things should be read quickly and effortlessly and some should be read slowly and even laboriously. The sign of intelligence in reading is the ability to read different things differently according to their worth. In the case of good books, the point is not to see how many of them you can get through, but rather how many can get through you -- how many you can make your own. A few friends are better than a thousand acquaintances. If this be your aim, as it should be, you will not be impatient if it takes more time and effort to read a great book than it does a newspaper.

Mrs. D. Hirsch-Amendola

You may have one final objection to marking books. You can't lend them to your friends because nobody else can read them without being distracted by your notes. Furthermore, you won't want to lend them because a marked copy is kind of an intellectual diary, and lending it is almost like giving your mind away.

If your friend wishes to read your *Plutarch's Lives*, *Shakespeare*, or *The Federalist Papers*, tell him gently but firmly, to buy a copy. You will lend him your car or your coat -- but your books are as much a part of you as your head or your heart.

ATTACHMENT #2

AP English Literary Terms

Below, you will find a list of literary terms and devices essential to discussing and writing about literature in an AP English class. You are likely already familiar with many of these terms. Remember that you must create a flash card for each term, in your own words, including the sub-terms listed under figurative language, irony, and point of view.

1. **alliteration**- the repetition of identical or similar consonant sounds, normally at the beginnings of words; “gnus never know pneumonia” is an example of alliteration since, despite the spellings, all four words begin with the “n” sound.
2. **allusion**- a reference made in a literary text to another text, or to a myth, historical or contemporary event, person, place, artwork, or element of popular culture. In literature classes, the most important kind of allusion is literary allusion (i.e. a reference to another literary text). Of course, literary allusions are only truly effective for readers who are familiar with the text to which the allusion refers.
3. **antithesis**- a figure of speech characterized by strongly contrasting words, clauses, sentences, or ideas, as in “Man proposes; God disposes.” Antithesis is a balancing of one term against another for emphasis or stylistic effectiveness.
4. **diction**- refers to the word choices a writer makes. Diction may be described as **formal** (the level of usage common in serious books and formal discourse), **informal** (the level of usage found in the relaxed but polite conversation of cultivated people), **colloquial** (the everyday usage of a group, possibly including terms and constructions accepted in that group but not universally acceptable), or **slang** (a group of newly coined words which are not acceptable for formal usage as yet).
5. **figurative language**- writing that uses figures of speech (as opposed to literal language or that which is actual or specifically denoted) such as **metaphor, irony, and simile**. Figurative language uses words to mean something other than their literal meaning.

TYPES INCLUDE:

- **hyperbole**- deliberate overstatement (i.e. calling a paper cut “a gaping wound”)
 - **metonymy**- referring to something in terms of a closely-associated object (i.e. referring to the U.S. government as “Washington,” because the city is closely associated with the government)
 - **oxymoron**- apparent contradiction (i.e. calling love “a sweet anguish”)
 - **personification**- giving human characteristics to a non-human object (i.e. “the laughing brook”); presenting an abstraction as a person (i.e. Justice as a blindfolded woman holding a set of scales)
 - **synecdoche**- substituting a part for a whole (i.e. referring to a hundred ships as “a hundred sails” or saying, “We have fifteen head of cattle.” [Hopefully, you have the rest of the cattle, too—not just their heads!])
 - **understatement**- the opposite of hyperbole (i.e. calling a gaping wound “a paper cut”)
6. **imagery**- in literature is the verbal evocation of the senses. In writing, that reflects vivid description using any of the five senses.

7. **irony**- can take many forms, and is notoriously difficult to define, but it virtually always involves some sort of contrast between two layers of something—between a surface layer and an underlying layer, or between two opposites. The phrase “ironic twist” is a good one to have in mind, since the word “twist” captures the dynamic, multilayered nature of irony. Irony puts a bend or kink into a situation or story. It exploits paradoxes and contradictions.

TYPES INCLUDE:

- **verbal irony**- when a speaker’s literal words (and their surface meaning) are at odds with his/her actual meaning
- **situational irony**- involves a difference between a character’s expectation (what appears to be about to happen) and actual events, or a difference between a character’s intentions and the actual results of his/her actions
- **dramatic irony**- occurs when a character naively speaks what he/she believes to be the truth, and/or acts on what he/she believes to be the truth, while the audience knows that he/she has got it all wrong
- **cosmic irony**- was a favorite of the ancient Greeks, and is a central feature of many of their myths and tragedies, including *Oedipus Rex*. Cosmic irony occurs when divine forces (gods or Fates) conspire against human beings to destroy them

8. **metaphor**- a figurative use of language, in which a comparison is expressed without the use of a comparative term such as “like,” “as,” or “than.”

9. **mood**- is closely related to tone. **Mood** refers to the overall emotional effect or “atmosphere” of a literary work. Mood refers to the kinds of emotions the work evokes in the reader (as opposed to tone, which illuminates the author’s attitudes toward his/her subject). Mood is usually described in terms of emotional states—“dreamy,” “menacing,” “romantic,” “humorous,” “gloomy,” “tense,” etc. One way to think about mood is to consider it as the text’s emotional “weather.”

10. **narrative form**- refers to any or all of the “building blocks” or narrative genres (i.e. novels or short stories, or any fictional work involving plot, including epic, mock-epic, or other long narrative poem [which may also be described using their poetic form]). The building blocks of narrative include such elements as characterization, dialogue, interior monologue, division into chapters, presentation of chronology (linear, circular, fragmentary), foreshadowing, rising action, climax, denouement, etc. It also includes such elements as point of view, tone, mood, and imagery.

11. **onomatopoeia**- the use of words whose sound suggests their meaning. Examples include “buzz,” “hiss,” or “pop.”

12. **paraphrase**- a restatement of an idea in such a way as to retain the meaning while changing the diction and form. A paraphrase is often an amplification of the original text for the purpose of clarity.

13. **poetic form**- refers to any or all of the “building blocks” of poetry—including such elements as the use of stanzas, rhyme scheme, rhythm, meter, caesura, enjambment, alliteration, consonance, assonance, etc. (This list can also include such elements as point of view, tone, mood, imagery, figurative language, and symbolism.)

14. **point of view (often abbreviated POV)**- refers to the perspective from which a story is told. In other words, through whose eyes are we viewing the story?

TYPES INCLUDE:

- **first person**- the narrator or main character speaks directly for him/herself; he/she will be saying things such as, "I walked down the street."
- **third person**- the narrator describes the characters from an outside perspective; the narrator will be saying things like, "He/she walked down the street." Third person narrators can be either **omniscient** or **limited**. **Omniscient** narrators are all-knowing and can share the thoughts of any character in the story. **Limited** narrators are only privy to the thoughts of one (or perhaps a couple of) character(s).
- **second person**- this is a very rarely-used POV, in which "you" is used instead of "I" or "he/she."

15. **satire**- is a form of literary social critique that depends on the use of irony. Traditionally, satire is understood to be a humorous but also deeply moral genre, which seeks to change bad behavior on the part of individuals or society as a whole, by mocking it.

16. **simile**- a directly expressed comparison; meaning, a figure of speech comparing two objects directly, using "like," "as," or "than." **Similes** are easier to recognize than **metaphors** because the comparison is explicit (i.e. "my love is like a fever," "my heart is like a black hole").

17. **style**- the mode of expression in language; the characteristic manner of expression of an author. Many elements contribute to style and, therefore, if a question asks you to discuss style or "stylistic techniques," you may analyze diction, syntax, figurative language, imagery, selection of detail, sound effects, and/or tone (whatever is appropriate to the text being analyzed).

18. **symbolism**- is something which exists literally within the world of a story—a rose, a bird, a rainbow, etc.—but which comes to have an abstract meaning beyond itself.

19. **tone**- refers to the attitude of an author towards the subject matter of his/her written work. *Literary tone* is to written works what "tone of voice" is to speech. Tone is described (much like mood) in terms of emotional/attitude terms (i.e. "angry," "sarcastic," "joyous," "sorrowful," etc.).