12th Grade AP Lit Summer Reading

In just a few weeks, school is out for summer. That means it is a time for celebration, relaxation, and reading. That is right, reading. Admit it.You like to read, or you would not have registered for Advanced Placement English Literature and Composition. If this is not so, you may seriously want to reconsider taking this course. This is simply to remind you that summer has its distractions, and it has a way of ending way too soon. In order to keep up with the assigned reading, it is essential that you pace yourself; otherwise, you will end up hating the reading and me for assigning it.

Your summer assignment has two parts. First, read ***How to Read Literature like a Professor*** **by Thomas C. Foster**. Start early and plan for about two weeks of reading to complete the book. Read daily, and read alertly, curiously, and critically. You do not need to annotate the book; it is didactic. It is not imaginative literature. A working knowledge of the ideas in this book will almost guarantee you success in the course and on the AP Exam next May. This book is full of insight and information about the study of literature that is crucial to success in the class. Do not worry if you do not know some of the works that are referenced, but focus on the ideas about literary analysis that Foster explicates.

Then, read ***The Big Sleep*** **by Raymond Chandler** in a likewise manner. Read it like a "professor," with highlighters and pen in hand. In addition to the symbols and codes gleaned from the Foster book, also identify the AP Big Ideas (see the attached PDF file) that you observe and explain their significance. We only annotate for these throughout the year (**CHR, SET, STR, NAR, and FIG**). You will annotate one of each of these five Big Ideas (32 of each Big Idea) for each of the thirty-two chapters of the novel (32 x 5 = 160). This will take time, and you will not be able to speed-read with any insightful analysis or interpretation. Also, your copy of this book will be collected on the first day, and, yes, you will receive a grade for your annotation of the book. Be sure to carefully read the **Annotating a Text** handout as a prelude to reading ***The Big Sleep***. I will **not** be collecting the Foster book.

Now, do not procrastinate or the end of your summer will be dreadful because it is AP Literature **and** Composition. There is a written assignment that will be due on the first day of class for a grade. **Write a two-page paper (typed, double-spaced, font Times New Roman 12 point, in MLA 9th Edition style, including a works cited page) with parenthetical documentation from both Foster's book and Chandler's novel. You must discuss at least two interpretive strategies (2 chapters) from the Foster book in your response (i.e. Fairy Tales, Vampires, Geography, etc.). Also please discuss what observations the author is making about life, society, or existence. What literary elements or techniques does the author use to express this meaning? Prove it with evidence (textual support)! Use ample commentary to explicate the evidence!**

Carefully reread Chapter 27, **"A Test Case,"** in Foster's book before you begin writing your paper. This will assist you in understanding the type of analysis required for your explication of Chandler's novel. Remember, theme is meaning, and meaning is not plot summary (what happens), but the statement the author is making about life and the human condition. Your paper should only be your thoughts and ideas! We will be uploading a digital copy to Google Classroom as well as the physical, printed copy that you turn in on the first day of class. Afterward, feel free to investigate the library, bookstore, or Internet to see what others think.

This short paper, along with your annotated copy of the book, will comprise a significant portion of your grade for the first quarter. This assignment is also very representative of the kind of reading and writing that you will be doing in class next year. More importantly, these books will be the foundation of our first discussions on literary theory and your interpretations of literature. You never get a second chance to make a first impression!

The Big Sleep and ***How to Read Literature like a Professor*** are available on-line within a couple of days and are also easily obtainable at local bookstores. If you use a library edition, the annotations must be typed, printed, and referenced to edition, chapter, and page numbers.

If you have any questions about the assignment or AP Literature and Composition, please send an email to michael.lott@palmbeachschools.org.

Have a wonderful summer.

Mr. Lott

Annotating a Text

From *How to Read a Book* (Mortimer Adler & Charles Van Doren)

If you have the habit of asking a book questions as you read, you are a better reader than if you do not. But . . . merely asking questions is not enough. You have to try to answer them. And although that could be done, theoretically, in your mind only, it is easier to do it with a pen in your hand. The pen then becomes the sign of your alertness while you read.

When you buy a book, you establish a property right in it, just as you do in clothes or furniture when you buy and pay for them. But the act of purchase is actually only the prelude to possession in the case of a book. Full ownership of a book only comes when you have made it a part of yourself, and the best way to make yourself a part of it -- which comes to the same thing -- is by writing in it. Why is marking a book indispensable to reading it?

- First, it keeps you awake -- not merely conscious, but wide awake.
- Second, reading, if it is active, is thinking, and thinking tends to express itself in words, spoken or written. The person who says he knows what he thinks but cannot express it, usually does not know what he thinks. ● Third, writing your reactions down helps you to remember the thoughts of the author.

For this course and for these reasons among others, you will be asked to annotate **<u>everything</u>** that we read.

Note for next year: Reading assignments should be read *and* annotated before class. It is perfectly okay to add to your markings, in fact I encourage you to do so, while we discuss in class or after you finish reading the chapters or acts, but the bulk of the job should be done in conjunction with your reading for class preparation. Also, if you find annotating while you read to be annoying and awkward, do it after you read. Go back after a chapter or act and then mark it carefully. You should be reading assignments twice anyway, so this is not any less efficient than marking as you read and then rereading the material. In addition, books will be scanned to see how well students are annotating.

For the sake of standardization of annotating for class and for grading purposes, your book notes should follow this format:

Inside Front Cover: Character list with some space for a detailed description of each character ***Inside Back Cover***: Theme (you will draw for individual themes during the school year for each major work), allusions, motifs, and symbols with space enough to describe them in detail

Additional Markings:

Underlining or *highlighting*: done while or after reading to help locate passages for discussion, essays, or questions. Never underline or highlight without a reference as to why this is important or significant. All highlights or underlining must have commentary! Use your AP Big Ideas and Skills!

Brackets: done while or after reading to highlight key speeches, and descriptions that are too long to underline easily.

Marking and Note taking tips (optional):

⇒ Use one color ink to do initial marking while reading; then go back with another color or colors to mark more thoroughly once you have finished a larger section, have had time to think about it and are able to see development of images, or ideas more clearly.

⇒ At chapter or section ends, stop to index character information and traits for the front cover as well as on your back cover list themes, symbols, allusions, and motifs.

⇒ Do the underlining as you read.

⇒ Add to annotations during class discussion also.

Grading:

Since everyone's notes will be similar in format, yet somewhat different in content, annotation grades will be based on thoroughness, clarity, neatness, consistency and apparent effort. I use the phrase "apparent effort" because I will obviously not read all the notes on every page of your books.

AP English Literature and Composition Skills

BIG IDEAS

CHR Character | **SET** Setting | **STR** Structure | **NAR** Narration | **FIG** Figurative Language | **LAN** Literary Argumentation

ENDURING UNDERSTANDINGS

CHR Characters in literature allow readers to study and explore a range of values, beliefs, assumptions, biases, and cultural norms represented by those characters.

SET Setting and the details associated with it not only depict a time and place, but also convey values associated with that setting.

STR The arrangement of the parts and sections of a text, the relationship of the parts to each other, and the sequence in which the text reveals information are all structural choices made by a writer that contribute to the reader's interpretation of a text.

NAR A narrator's or speaker's perspective controls the details and emphases that affect how readers experience and interpret a text.

FIG Comparisons, representations, and associations shift meaning from the literal to the figurative and invite readers to interpret a text.

LAN Readers establish and communicate their interpretations of literature through arguments supported by textual evidence.

Skill Category 1	Skill Category 2	Skill Category 3	Skill Category 4	Skill Category 5	Skill Category 6	Skill Category 7
Explain the function of character.	*Explain the function of setting.*	*Explain the function of plot and structure.*	*Explain the function of the narrator or speaker.*	*Explain the function of word choice, imagery, and symbols.*	*Explain the function of comparison.*	*Develop textually substantiated arguments about interpretations of part or all of a text.*

SKILLS

CHR 1.A Identify and describe what specific textual details reveal about a character, that character's perspective, and that character's motives.
Units 1, 2, 3, 4, 6

CHR 1.B Explain the function of a character changing or remaining unchanged.
Units 3, 7, 9

CHR 1.C Explain the function of contrasting characters.
Units 4, 6

CHR 1.D Describe how textual details reveal nuances and complexities in characters' relationships with one another.
Units 4, 7

CHR 1.E Explain how a character's own choices, actions, and speech reveal complexities in that character, and explain the function of those complexities.
Units 6, 9

SET 2.A Identify and describe specific textual details that convey or reveal a setting.
Units 1, 3

SET 2.B Explain the function of setting in a narrative.
Units 4, 7

SET 2.C Describe the relationship between a character and a setting.
Units 4, 7

STR 3.A Identify and describe how plot orders events in a narrative.
Units 1, 4, 6, 7

STR 3.B Explain the function of a particular sequence of events in a plot.
Units 1, 6, 7

STR 3.C Explain the function of structure in a text.
Units 3, 5, 8

STR 3.D Explain the function of contrasts within a text.
Units 2, 4, 6, 8

STR 3.E Explain the function of a significant event or related set of significant events in a plot.
Units 3, 9

STR 3.F Explain the function of conflict in a text.
Units 3, 9

NAR 4.A Identify and describe the narrator or speaker of a text.
Units 1, 4

NAR 4.B Identify and explain the function of point of view in a narrative.
Units 1, 4

NAR 4.C Identify and describe details, diction, or syntax in a text that reveal a narrator's or speaker's perspective.
Units 4, 6, 9

NAR 4.D Explain how a narrator's reliability affects a narrative.
Units 6, 7

FIG 5.A Distinguish between the literal and figurative meanings of words and phrases.
Unit 6

FIG 5.B Explain the function of specific words and phrases in a text.
Units 3, 5, 8

FIG 5.C Identify and explain the function of a symbol.
Units 6, 7, 8

FIG 5.D Identify and explain the function of an image or imagery.
Units 6, 7

FIG 6.A Identify and explain the function of a simile.
Units 3, 7

FIG 6.B Identify and explain the function of a metaphor.
Units 2, 5, 8

FIG 6.C Identify and explain the function of personification.
Units 6, 7

FIG 6.D Identify and explain the function of an allusion.
Units 5, 8

LAN 7.A Develop a paragraph that includes 1) a claim that requires defense with evidence from the text and 2) the evidence itself.
Units 1, 2, 3

LAN 7.B Develop a thesis statement that conveys a defensible claim about an interpretation of literature and that may establish a line of reasoning.
Units 3, 4, 5, 6, 7, 8, 9

LAN 7.C Develop commentary that establishes and explains relationships among textual evidence, the line of reasoning, and the thesis.
Units 3, 4, 5, 6, 7, 8, 9

LAN 7.D Select and use relevant and sufficient evidence to both develop and support a line of reasoning.
Units 3, 4, 5, 6, 7, 8, 9

LAN 7.E Demonstrate control over the elements of composition to communicate clearly.
Units 3, 4, 5, 6, 8

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