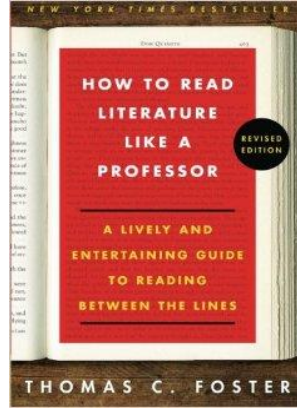


Incoming 11th AP English Language and Composition Summer Reading ~ Summer 2019

Dear AP Scholars:

ALL incoming 11th grade AP English Language and Composition students **are required to read the following novel over the summer**. Evaluation of your reading will be based upon your **Annotations and Writing Assignment**. ***Please note that you MUST have the revised edition***



Submission Deadline

- You will submit your **typed** Writing Assignments by **MONDAY, September 09, 2019**.
- You will turn in your annotated copy of *How to Read Literature Like a Professor Revised Edition* to your teacher.
- **These assignments will count as major grades for the 1st six weeks.**
- If you **do not complete** the summer reading assignments you will have until **MONDAY, September 23, 2019** to turn them in for a **highest possible grade of 70**.

The Summer Reading Assignments

1. Annotations – You are expected to annotate as you read this text. It is academically essential that you have your own copy of this book, one without markings from a previous owner. This will allow you to *read actively* by writing comments in the margins of the pages (and/or at the end of chapters, where there may be extra space). These written comments are called *annotations*. The practice of writing such comments is called *annotating*. Your annotated book will be due the first week of school. You will find some tips for annotating at the end of this document.

2. Writing Assignment –Respond to each prompt, typing your responses on separate pages of the same word document. These responses will become your evidence and argumentative points in the class discussion and debate that follows. You will be heavily assessed on the quality of your contribution to class discussion and your logical and thorough analysis of literature as expressed in the debates at the beginning of the school year. To ensure a wide variety of responses, do not share your responses with other students in the class. This is your opportunity to show us what level of analysis you are capable of.

WARNING: Do not delay; if you wait until the end of the summer you will not have time to read the book and complete all the work.

This reading is for your own good, and, in fact, is so good that it could be could be life changing! To that end, we expect you to do your *own* work. Do not plagiarize.

Have a safe summer.

English 11th AP
Heights High School

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Assignment developed by Catherine Reville.

Writing Assignments for *How to Read Literature Like a Professor*:

Chapter	Writing Discussion/Prompts
Introduction: How'd He Do That? You don't have to write a mini essay. Just think about it...	How do memory, symbol, and pattern affect the reading of literature? How does the recognition of patterns make it easier to read complicated literature? Has there ever been a time when your appreciation of a literary work was enhanced by understanding symbol or pattern? Jot down a few notes; we'll be discussing this in class in September.
The Interludes: • "Does He Mean That?" (90) • "One Story" (193)	Essentially, the Interludes deal (in a vague way) with allusion and archetype, but they mostly seem to be a vehicle for the author (Foster) to introduce and reinforce ideas. Read the first Interlude: do you agree with Foster's ideas? Disagree? Are you confused? For the 2nd Interlude, "One Story," focus on archetypes (p 198-200). Write a definition of archetype, and identify a modern example.
Chapter 1: Every Trip Is a Quest (Except When It's Not)	Consider the five aspects of a QUEST and then apply them to something you have read (or viewed). Use the list in this chapter to structure your response.
Chapter 2: Nice to Eat with You: Acts of Communion	Choose a meal scene from a literary work (or film) and apply the ideas of Chapter 2.
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 a film you have viewed.
Chapter 4: Now, Where Have I	Define intertextuality. Discuss 2-3 examples that have helped you in reading specific works.

Seen Her Before?	
Chapter 5: 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. In these pages, Foster shows how Fugard reflects Shakespeare through both plot and theme. In your discussion, focus on theme.
Chapter 6: ...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 7: Hansel and Gretel	Think of a work of literature that reflects a fairy tale. Discuss the parallels. Does it create irony or deepen appreciation?
Chapter 8: It's Greek to Me	Write a story derived or inspired by characters or situations from Greek mythology. Be prepared to share your story with the class.
Chapter 9: It's More Than Just Rain or Snow	Discuss the importance of weather in a specific literary work, not in terms of plot.
Chapter 10: Never Stand Next to the Hero	Discuss Foster's assertion regarding the purpose of characters close to the hero. Do you agree or disagree with his assertion? Support your opinion using a literary work you have read or a film you have viewed.
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?	Use the process described in this chapter and investigate a symbolic object in something you've read or watched. Be creative, but don't go overboard.
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 the last two years is political.
Chapter 14: Yes, She's a Christ Figure, Too	Apply the criteria listed 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, Harry Potter, 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... and Chapter 17: ...Except the Sex	OK...the sex chapters. The key idea from these chapters is that "scenes in which sex is coded rather than explicit can work at multiple levels and sometimes be more intense than literal depictions." 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. You do not need to write anything for these two chapters.
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 two 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. (Attach a copy of the poem).
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	Find a story or film that prominently features a blind character. Based on your example, do you find Foster's statements true or false? Explain.
Chapter 23: It's Never Just Heart Disease... and Rarely Just Illness	Read "The Story of an Hour." Some of you may have read this before but read it again (it's short). Keeping in mind what Foster says in this chapter, what is the narrator really saying about Mrs. Mallard? Recall two characters that died of any kind of disease in a literary work. Consider how these deaths reflect the "principles governing the use of disease in literature." Discuss the effectiveness of the death as related to plot, theme, or symbolism.
Chapter 24: Don't Read with Your Eyes	After reading Chapter 24, 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 25: It's My Symbol and I'll Cry if I Want To	Using a literary work, you have read or a film you have viewed, discuss a "private" or "not stock" piece of symbolism or imagery. What makes this symbolism or imagery atypical?
Chapter 26: Is He Serious? And Other Ironies	Find an ironic literary work (long or short – poetry is always good for a quick dose of irony) or film (anything by Tim Burton – Edward Scissorhands, Nightmare Before Christmas, etc. – would be chock full of irony). Explain the "multivocal nature" of the irony in the work.

~ Guide to Annotating ~

Any kind of comment can be an annotation, as long as it is written in the margin. So... be sure to have a pen with you whenever you sit down to read! Highlighters can also be used to quickly draw attention to important or beautiful phrases, but highlighting is not the same as annotating. To repeat: an annotation is a comment written in the margin of a page. You do not need to annotate every page, but you should have annotations throughout the novel, from beginning to end.

Annotations can take as many forms as your imagination can dream up. There are no rules or requirements here. Try some of these ideas where they seem appropriate:

- State whether you agree or disagree with ideas being expressed.
- Write a question you have about what is happening in the plot.
- Predict what will happen to a character (or in the plot) in the future.

- Summarize a passage in the margin or a chapter at its end.
- Note effective literary devices you recognize, such as foreshadowing, metaphor, or irony.
- Note changes in characters, a reference to something you already know about, your emotional reaction to a passage, or something you were reminded of as you read.
- **Stay alert and *think* as you read.**