

# Summer Assignment: A.P. English Literature and Composition

## Due on the First Day of Classes

The summer assignment for A.P. English Literature and Composition is designed to prepare you for the college level reading demands and rigor of this course. You are pre-reading as much of the material as possible. You will also benefit from the opportunity to hone your thematically grounded, interpretive-analytical critical thinking skills, focusing on independently conceived interpretations of imaginative literature using *formalism*, the literary interpretive analytical perspective around which the course is structured.

### Please read the following novel:

- Hurston, *Their Eyes Were Watching God* (Harper, ISBN 9780060838676, please note that only listed under the new 13 digit ISBN)

### Please choose and read one of the following longer novels:

- Dostoevsky, *Crime and Punishment* (Bantam, ISBN 0-553-21175-7)
- Bronte, *Wuthering Heights* (Bantam, ISBN 9780553212587, please note that only listed under the new 13 digit ISBN)

### Please read each of the following works:

- Shakespeare, *Hamlet* (Folger Library, WSP, ISBN 0-743-47712-X)
- Conrad, *Heart of Darkness* (Bantam, ISBN 0-553-21214-1)
- Sophocles, *Oedipus the King* (Enriched Classics Pocket, ISBN 9781416500339, please note that only listed under the new 13 digit ISBN)

**Please Note:** Although you are required to read and submit work related to only five of the works listed above, I highly recommend that you pre-read the other longer novel (both longer novels will be assigned as class wide works during the course of the academic year) and as many of the other major works covered by the course as you are inspired to tackle. Please note also that during the academic year, we are tackling two longer novels, one shorter novel, one very short novella, two Shakespearean plays (also short), two Greek tragedies (also very short), and two modern plays (also very short). Although we will read and interpretively analyze ten works altogether, **six (6) of them are significantly shorter works**. Besides the reading attached to summer assignment work, other reading planned for the course is:

Euripides, *Medea* (Dover Thrift, ISBN 0-743-47710-3)

Shakespeare, *Macbeth* (Folger Library, WSP, ISBN 0-743-47710-3) [Please also note that *Macbeth* is in McDougal Littell text.]

Miller, *Death of a Salesman* (Penguin Classic, ISBN 9780141180977) [Please also note that *Death of a Salesman* is in Bedford St. Martin text.]

Beckett, Samuel, *Waiting for Godot* (Grove, ISBN 0-802-14442-X)

### IMPORTANT – PLEASE NOTE:

Please understand that we will approach the course somewhat chronologically by time period, although the class unfolds thematically and by genre as well. We begin the year with the fin de siècle novella *Heart of Darkness*. This means that we will study the longer novels later, in the Spring semester. If this helps you, please take reading log notes over the summer to aid in your retention of the novels' and plays' content.

Your first assignment, before you begin completing any of the summer readings, is to **review** all of the literary and rhetorical techniques, elements, and stylistic devices below. There is **NO written assignment** attached to this section. This may constitute review for some of you, as it mirrors, in part, your AP English Language course work. To reinforce your retention of these techniques, elements, and devices, I highly recommend that as you read through the assigned readings, you make note of examples of each. Labeled sticky notes are an excellent way to annotate your reading in this vein. **You may expect a test on these terms below at the start of the academic school year.**

allegory  
alliteration  
allusion  
analogy  
anaphora

antanaclasis  
antimetabole  
antithesis  
aphorism  
apostrophe

apposition  
archetype  
assonance  
asyndeton  
aubade

balanced sentence	iambic pentameter	pun
Bildungsroman	imagery	repetition
blank verse	inductive reasoning	rhyme
character	inverted syntax	masculine
characterization	irony	feminine
chiasmus	isocolon	half or slant
colloquialism	juxtaposition	rhyme
comedy	kenning	internal
conceit	litotes	satire
consonance	local color	scansion
cumulative sentence	loose sentence	rhetorical scheme
deductive reasoning	lyric	simile
diction	metaphor	soliloquy
dramatic monologue (poetry)	metaphor, extended	English sonnet
elegy	metonymy	Italian sonnet
ellipsis	mood	stanza
enjambment	motif	stream of consciousness
end-stopped line	oxymoron	syllipsis
epic poem	paeon	synecdoche
epic hero	paradox	tone
epigram	parallelism	tragic flaw
epistolary	paranomasia	tragic hero
epistrophe	periodic sentence	trope
epithet	personification	understatement
foil	Picaresque novel	villain
free verse	point of view	villanelle
hubris	polysyndeton	volta
hyperbole	prosody	

### Written Assignments:

- 1) As you read *Their Eyes Were Watching God*, build a list of what you identify as *five* (5) key symbols. I expect you to research independently a lucid, viable definition of 'symbol' as literary device. Next, choose the one symbol you favor, linking it to the one character you feel it speaks to most evocatively. Then, type out *three* (3) quotations that actually feature your symbol word verbatim, and in some way relate to your character. Remember, if possible, to visit the entire length of the novel. Some symbols live predominantly in one area of the work only and that's okay too. (Quotations that may allude implicitly to your chosen symbol word, but do not actually feature the symbol word itself do not work.) Please cite page numbers correctly, i.e. (Hurston 15). Finally, study your *three* (3) quotations and consider how your symbol has evolved over the course of the play and in relation to your chosen character. Lastly, type up a paragraph in which you succinctly and memorably explore the relationship between your chosen symbol and your chosen character. Your paragraph must embed at least *two* (2) references to your quotations into the matrix of your own syntax. The style with which you approach this marriage of your thoughts to the author's is one of the key writing skills that separates the master writer from the hack. Please type and present together the list of *five* (5) key symbols, the *three* (3) quotations featuring your one chosen symbol word, and the paragraph. *Handwritten work will not be accepted.*
- 2) As you read *Hamlet*, keep a reading log in which you track the progression of one of the play's main characters. From each act, copy one key quotation that meaningfully characterizes your character on the left side of your paper and write your thoughts or questions about it on the right side of the page. Quotation and response constitute one entry. You need *five* (5) entries, so if your character does not appear in a particular act, please locate additional quotations from other acts. Please cite act, scene and line numbers correctly, i.e. (5.3.3-5). At the end of your work, write a thoughtful, well-developed paragraph that explicates how your character evolves over the course of this play. Please type and

present with a CREATIVE title page. *Handwritten work will not be accepted.*

- 3) As you read *Heart of Darkness*, build a list of what you identify as **five** (5) key motifs. I expect you to research independently a lucid, viable definition of ‘motif’ as literary device. (Hint: apple is motif, if it appears verbatim in the text of the work multiple times, as in *Snow White*; temptation or covetousness or evil, on the other hand, are thematic words, unless they appear verbatim in the text of the work multiple times. Motif and theme, although intimately related, are not one and the same thing.) Next, choose the one motif you favor, linking it to the one character you feel it speaks to most evocatively. Then, type out **three** (3) quotations that actually feature your motif word verbatim, and in some way relate to your character. Remember to visit the entire length of the novella. (Quotations that may allude implicitly to your chosen motif word, but do not actually feature the motif word itself do not work.) Please cite page numbers correctly, i.e. (Conrad 15). Finally, study your **three** (3) quotations and consider how your motif has evolved over the course of the play and in relation to your chosen character. Lastly, type up a paragraph in which you succinctly and memorably explore the relationship between your chosen motif and your chosen character. Your paragraph must embed at least **two** (2) references to your quotations into the matrix of your own syntax. The style with which you approach this marriage of your thoughts to the author’s is one of the key writing skills that separates the master writer from the hack. Please type and present together the list of five (5) key motifs, the three (3) quotations featuring your one chosen motif word, and the paragraph. *Handwritten work will not be accepted.*
4. Create a magazine advertisement for *Oedipus Rex*. You can cut out pictures and words from magazines, design on the computer or create by hand using your favorite art medium. Please choose the art medium in which you are most fluent and please create a bona fide work of art. Use an 8 1/2 x 11 piece of paper and put your name on the back.
5. Also with *Oedipus Rex*, please cite *one* example for each of the three manifestations of irony. Type out each of the quotations, and follow each one with a brief comment on how this particular use of irony functions to promote the themes and meanings of the play. Please cite page numbers. Once again, I expect you to review independently the accurate definitions of the *three* forms of irony. *Handwritten work will not be accepted.*
6. From each of the two lists below, choose any **two** (2) items. Then, working with each of your **four** (4) choices, briefly, in a pithy paragraph, describe the key attributes of the myth or biblical story that the person, object, place or event is referencing. Please note that you need to write four different short paragraphs. For at least **one** (1) of your choices, also name a specific work of literature in which that choice surfaces as an allusion – please actually type out the lines in which the allusion occurs and cite page numbers. Type up your thoughts (outline form is sufficient). *Handwritten work will not be accepted.*

#### Seminal Classical Myths

Eros and Psyche  
Persephone, Demeter and Hades  
Dionysus  
Prometheus  
Pandora’s Box  
Narcissus  
story of the Minotaur and the labyrinth  
Orpheus and Eurydice  
Daedalus and Icarus  
the judgment of Paris/ the apple of discord  
Bellerophon and Pegasus  
Cassandra  
Odysseus and the women (Circe, the Sirens, Scylla, Calypso)  
Helen of Troy

#### Seminal Biblical Stories

the tree of life/ the tree of the knowledge of good and evil  
the garden/ Eden  
temptation and the fall  
Cain and Abel/ the mark of Cain  
being in the belly of the whale/ the story of the the Jonah  
bad things happen to good people/ the story of Job  
Solomon’s wisdom  
David and Goliath  
the Chosen People  
the land flowing with milk and honey  
the prodigal son  
the massacre or slaughter of the innocents

Sisyphus  
the Moirai  
Artemis and Orion  
Apollo and Daphne

Lamb of God  
turning water into wine  
the good Samaritan  
going up to the mountain  
going out to the desert  
wine and bread or the Last Supper  
raising the dead or coming back from the dead/  
Lazarus/resurrection  
Mary Magdalene  
thirty pieces of silver/ Judas  
carrying the cross/ crown of thorns  
washing one's hands of it/ Pilate  
the cup of life/ the Garden of Gethsemane  
the chalice or the Holy Grail  
Lucifer or the fallen angel  
leviathan

7. Please complete **section I and *two* (2) other sections** of the *Novel Analysis Outline* for your longer novel of choice – either for *Crime and Punishment* or *Wuthering Heights*. **Type up your thoughts (outline form is sufficient).** *Handwritten work will not be accepted.*

## Novel Analysis Outline

### I First Reactions

- A. Immediately after finishing the novel, write your reactions.
- B. Try to relate the action or outcome of the story to your own life or reading experience.
  1. Did you see yourself?
  2. Did you learn a lesson?
  3. Did you remember something from your past that you had forgotten?
  4. Were you inspired to write a great novel or paint a picture, or make a new friend?
  5. What did you learn that you didn't know before?
- C. Please turn in the above reactions with the following: choose *two* (2) other sections below that you feel are relevant and most significant to the novel.

### II Plot and Other Mechanics

- A. Setting.
  1. Time, place, situation.
  2. Actual geographic location (you may include a map here.)
  3. Time period, history or season (as appropriate) in which the action takes place.
  4. General environment of the characters (for example, the religious, mental, moral, social and/or economic conditions.)
- B. Characters. List the major characters and include the following for each:
  1. Conflicts (internal or external) that motivate and shape the character.
  2. 2 or 3 words – key personality traits – that characterize each person (for example, ambitious, lonely, overprotected.)
- C. Point of View. Which is used? (For example, first person objective/subjective, reliable/unreliable, innocent eyed, third person omniscient/limited omniscient.)
- D. Plot.
  1. Summary VERY SHORT (50 words or less) plot line.
  2. Identify where the major climax is, what conflict it solved, and the reactions of the people in the book to this solution.
  3. List any parallel or recurring events you see.
  4. Ending – purpose?
- E. Opening. Summarize first few pages (beginning scene.)

### III Commentary on Plot and Structure

- A. What is the significance of the title to the work?
- B. What effect is created by the opening pages?
- C. For each character identify the following. What values do they hold? What purpose do they have in the book? How does the society of the story influence each character?
- D. Was the conclusion a satisfactory ending to the work? Why/ why not? If not, then how would you have ended the work, and why?
- E. How do each of the settings make the work more interesting?
- F. Describe the society of the book (the fictional one created by the author.)

### IV Theme and Other Abstract Ideas

- A. What are the major themes (short phrases for each) of the work?
- B. How is each of these themes portrayed in the work?
- C. What are the moral and ethical problems explored in the story?
- D. Archetypal themes or motif and patterns? Describe.
- E. List 3 cause/effect relationships found in the story.
- F. How does the author use imagery, symbolism, allusions, etc. to develop his themes?

### V Memorable Lines, Scenes

- A. Write down any memorable lines from the book that you liked or that illustrated important ideas in the work.
- B. Write a commentary for each set of lines in A. Why is each memorable and how does it enhance the meaning of the work?
- C. Paraphrase each quotation in A. Memorize two sets.
- D. Find quotations that illustrate the author's skill in establishing mood/tone, imagery, symbolism, characterization.

### VI Style

- A. Describe the author's overall style and pick several examples that illustrate it.
- B. How do the author's diction, grammar, sentence structure, organization, point of view, detail, syntax and irony enhance the meaning of the work and show his attitudes?

### VII Interpretive Questions

- A. Write 5 interpretive questions (that would be really good essay or discussion questions.)
- B. Answer all 5.
- C. Are there any questions you would like to ask the author? At least 2 – what do you think might be his answer?

### VIII Personal Relevance of the Work to You (7 of these minimum.)

- A. Write a different ending to the book. Tell why you changed it.
- B. Tell 5 ways in which the main character is like you.
- C. How is this work relevant to our time?
- D. Did this book remind you of anything that has happened to you? What?
- E. Did this book give you any new ideas about yourself? What?
- F. Write a letter to a friend recommending this book.
- G. Tell about a time when something similar in the story happened to you or someone you know.
- H. Pretend you are one of the characters in the book. Write a diary about the happenings in your life covering one week.
- I. What changes would have to be made if the book occurred 300 years ago?
- J. What difference did it make to you (in your life) that you read this book? What do you think you will remember about this book in the future?

### **PLEASE NOTE:**

### **Year-Long Study Group Requirement**

During the academic senior year in your AP English Literature class, **I will expect you to participate formally in a study group**. Both your parents and I will evaluate your activities in the study group formally for a grade. Please feel free to network over the summer in advance of the class with friends to start forming these groups. The study groups may be combined from students scheduled into the same or different periods but assigned to the same teacher – and should be formed primarily between groups of people who are both happy and focused working together. Your study group must be between *three* (3) and *five* (5) members in size. During the first semester, you will design a shield image for your group, which will focus definitively on a specific literary, rhetorical or stylistic device, which your group members believe best reflects the idiosyncrasies, quirks, and foibles of your group. Each study group will adopt a different device, so you may want to begin planning for this as early as possible. Your shield will also explore the element of satire, the technique of irony and other comedic devices, so as to represent the various intellectual pursuits and peccadilloes of your study group most memorably.

### **College Personal Statement**

Also, please consider brainstorming in advance several likely topics for your college personal statement. The college personal statement is nearly always a sophisticated, narrative reflective piece. We will dedicate a brief, three-week unit to it in October. When thinking about potential topics for your college statement, please keep in mind that the most memorable personal statements tell stories that are truly authentic and unique. These stories are told best when you focus first on a significant “Other,” or the key element from out of which you are building an allegorical, symbolic or metaphoric representation of your strongest qualities. For instance, the University of Chicago once asked prospective students to write an essay about the following: “Propose your own original theory to explain one of the following sixteen mysteries: non-dairy creamer, the platypus, Mona Lisa’s smile, sleep and dreams, gray, numbers, love, etc.” Another year, the same university asked students to create a metaphor for themselves using something they would find in their kitchen or garage. They prompted students to list as many similarities or relationships between themselves and this object as they could think of, then to elaborate on this comparison in an essay. Another University of Chicago prompt asked students, “If you could balance on a tightrope, over what landscape would you walk?” Try to brainstorm as many specific objects, places, brief events (moments in time) and people as you can think of that would be rich with possibilities as allegorical, symbolic and metaphoric representations of your greatest strengths.

**During the summer we will be happy to answer any questions through email – *audinon@mhusd.org and carrerasj@mhusd.org***

**We look forward to working with you and would be happy to meet with you individually as well as to answer any questions you may have regarding the course.**

**.. .and also remember, as the poet said, to kiss the sky.**

“In the sun that is young once only,  
Time let me play and be  
Golden in the mercy of his means...”  
– Dylan Thomas, from “Fern Hill”