

MCNAMARA/CONLEY

2010-2011 AP ENGLISH SUMMER ASSIGNMENTS
12TH GRADE AP ENGLISH LITERATURE AND COMPOSITION

DIRECTIONS: THE FOLLOWING NOVELS BELOW WILL BE STUDIED DURING THE FIRST FEW MONTHS OF SCHOOL. THIS LIST IS PROVIDED SO THAT YOU MAY GET A HEAD START IF YOU WISH. **BOOKS ARE LISTED IN THE ORDER IN WHICH THEY WILL BE DISCUSSED.** BEFORE WE DISCUSS EACH NOVEL, YOU MUST COMPLETE AN OBJECTIVE TEST TO INSURE THAT YOU HAVE READ THE WORK IN QUESTION.

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| 1. <u>HEART OF DARKNESS</u> | JOSEPH CONRAD |
| 2. <u>FRANKENSTEIN</u> | MARY SHELLEY |
| 3. <u>GREAT EXPECTATIONS</u> | CHARLES DICKENS |
| 4. <u>ETHAN FROME</u> | EDITH WHARTON |
| 5. <u>A PORTRAIT OF THE ARTIST AS A YOUNG MAN</u> | JAMES JOYCE |
| 6. <u>INVISIBLE MAN</u> | RALPH ELLISON |
| 7. <u>ALL THE KING'S MEN</u> | ROBERT PENN WARREN |

ALSO, READ ONE OF THE FOLLOWING (YOUR CHOICE).

<u>JANE EYRE</u>	CHARLOTTE BRONTE
<u>THE SUN ALSO RISES</u>	ERNEST HEMINGWAY
<u>THE AWAKENING</u>	KATE CHOPIN
<u>HUCKLEBERRY FINN</u>	MARK TWAIN
<u>THE SCARLET LETTER</u>	NATHANIEL HAWTHORNE

STUDENTS WHO HAVE NOT YET READ THE SCARLET LETTER BY NATHANIEL HAWTHORNE OR HUCKLEBERRY FINN BY MARK TWAIN MUST READ BOTH OF THOSE SELECTIONS OVER THE SUMMER.

CLIFFS AP ENGLISH LITERATURE AND COMPOSITION 2ND EDITION. (ISBN-10: 0764586866) IS ALSO REQUIRED AS PART OF THE SUMMER READING EXPERIENCE. STUDENTS ARE ENCOURAGED TO ACQUIRE AND REVIEW THIS IMPORTANT BOOK.

IN ADDITION, STUDENTS ARE STRONGLY ENCOURAGED TO PURCHASE THEIR OWN COPIES OF THE TEXTBOOKS USED IN THE COURSE. SUCH PURCHASES ARE NOT MANDATORY, BUT ARE HIGHLY RECOMMENDED. AS AP ENGLISH IS A 'COLLEGE LEVEL' COURSE, YOU MAY WISH TO TAKE NOTES IN YOUR BOOKS, HIGHLIGHT PASSAGES, ETC. AND WILL NEED YOUR OWN COPIES TO DO SO. PURCHASED BOOKS WILL ALSO PROVE TO BE VALUABLE REFERENCES THROUGHOUT THE REST OF YOUR COLLEGE YEARS AND BEYOND. THEY MAY BE ORDERED FROM ANY BOOKSTORE OR PURCHASED USED ON EBAY, HALF.COM OR AMAZON. THE TEXTBOOK TITLES ARE:

Elements of Literature
Perrine's Sound and Sense
Perrine's Story and Structure

4th Edition ISBN 0-19-506025-3
12th Edition ISBN-10 1-4130-3054-8
11th Edition ISBN 1-4130-0657-4

READING GUIDELINES

STUDENTS WILL BE REQUIRED TO KEEP A JOURNAL OF THEIR REFLECTIONS ON THEIR SUMMER READING. THIS JOURNAL WILL BE CHECKED FOR COMPLETION EARLY IN THE FIRST SEMESTER.

HERE ARE SOME GUIDELINES TO HELP YOU THINK SPECULATIVELY ABOUT YOUR READING. YOU WILL FIND THAT THEY CAN BE APPLIED TO WHATEVER YOU HAPPEN TO BE READING-WHETHER IT BE FOR ENGLISH CLASS, PHYSICS, MATH, PSYCHOLOGY OR FOR PLEASURE.

1. FIRST IMPRESSIONS: Take some time to write down anything that comes to you in relation to the text, your initial reactions/responses. Don't try to puzzle them out, just free write. If the reading does not excite you, write that down. Just write! Try to take at least two or three minutes to write something whenever you have finished an assignment, or when you have put your book down for a break.
2. MAKE CONNECTIONS WITH YOUR OWN EXPERIENCE. To what in your experience does the reading relate? Of what does it remind you?
3. MAKE CONNECTIONS WITH OTHER TEXTS OR CONCEPTS OR EVENTS. Do you see any similarities between this material and other works you have read? Does the work bring to mind other issues or contexts that are somehow related?
4. ASK YOURSELF QUESTIONS ABOUT THE TEXT. What perplexes you about some passage or some point that the writer is making? Try beginning, "I wonder why?" or "I'm having trouble understanding..." or "It perplexes me that..."
5. DO YOU AGREE WITH THE AUTHOR? (not his method of writing or his style, but his message) Think of all the things you can say to support his or her ideas.
6. TRY ARGUING WITH THE AUTHOR. On what points, or about what issues do you disagree?
7. JOT DOWN IDEAS. IMAGES. DETAILS THAT STRIKE YOU. Why are they memorable?
8. LOCATE/IDENTIFY THE AUTHOR'S POINT OF VIEW OR HIS/HER ATTITUDE TOWARD WHAT HE/SHE IS SAYING. Ask yourself how this perspective or attitude shapes the way the writer presents the material, develops his/her thesis.
9. KEEP TRACK OF CHARACTERS AND THEIR SIGNIFICANCE.

10. KEEP THIS JOURNAL IN A THREE OR FIVE HOLE BINDER AND BRING IT THE FIRST DAY OF SCHOOL.

QUESTIONS TO ASK THE NARRATOR OF A STORY OR NOVEL

These questions may assist you in deciding what kind of narrator the story has, what tone the narrator takes and whether or not he/she is sympathetic to the characters. The questions will also help you to determine point of view.

1. IS THE NARRATOR ABLE TO OBSERVE ALL THAT IS PERTINENT TO THE STORY?
2. IS THE NARRATOR RELIABLE AND SENSITIVE? (NOTE: A RELIABLE NARRATOR TENDS TO WIN THE READER'S ENDORSEMENT OF THE NARRATOR'S POINT OF VIEW.)
3. IS THE NARRATOR CAPABLE OF INTERPRETING THE ACTION?
4. DOES THE NARRATOR'S TEMPERAMENT OR MORAL BIAS INFLUENCE HIS OBSERVATIONS?

DURING THE BALANCE OF THE YEAR WE WILL BE FOCUSING ON, IN ORDER, DRAMA AND POETRY. DRAMA AND POETRY SELECTIONS WILL BE DIVERSE IN SCOPE AND SIMILAR IN QUALITY TO THOSE WHICH ARE TESTED ON THE AP TEST.

MOST CLASSES ARE STUDENT CENTERED AND (HOPEFULLY) WILL INVOLVE SPIRITED DISCUSSION ON THE LITERATURE BEING ANALYZED. YOU WILL ALSO HAVE NUMEROUS OPPORTUNITIES TO PRACTICE YOUR ANALYTICAL AND WRITING SKILLS THROUGH THE COMPLETION OF "IN CLASS" AND "TAKE HOME" ESSAYS AND READING COMPREHENSION TESTS.

WE WILL BE READING AND DISCUSSING SOME OF THE BEST LITERATURE THAT HAS EVER BEEN WRITTEN. IF YOU DON'T READ THE MATERIALS THAT ARE BEING DISCUSSED, YOU WILL NOT BE ABLE TO PARTICIPATE IN THE CLASS. CLIFFS NOTES, SPARK NOTES, ETC. DO NOT CUT IT. (ITS LIKE READING ABOUT DOING SOMETHING EXCITING RATHER THAN ACTUALLY DOING IT.) DON'T SHORTCHANGE YOURSELF. IF YOU DON'T READ THE MATERIAL, YOU WILL SUFFER; YOUR CLASSMATES WILL SUFFER, AND THE CLASS WILL SUFFER. THINK LONG AND HARD AS TO WHETHER YOU

WANT TO TAKE THIS COURSE. IF YOU DECIDE TO TAKE IT, COMMIT TO DOING THE
READING.