

CIRCLE CHRISTIAN UPPER SCHOOL

2017-18 High School Required Summer Reading with Assignments

Advanced Placement Literature and Composition

Mrs. Angela Daniel

I am thrilled you have decided challenge yourself in high school by taking the AP Language and Composition course. While this course is designed to teach the content of a college-level English composition course using different, age-appropriate strategies, the rigor of the courses is identical. For this reason, the school year will be packed with lots of new information and tools for you to use in becoming an effective and analytic reader and writer, and we need to get a head start over the summer. Please don't stress, just complete the tasks below to the best of your ability. I look forward to working with you next school year. - Mrs. Daniel

The **AP Literature and Composition** course “aligns to an introductory college-level literary analysis course. The course engages students in the close reading and critical analysis of imaginative literature to deepen their understanding of the ways writers use language to provide both meaning and pleasure. As they read, students consider a work’s structure, style, and themes, as well as its use of figurative language, imagery, symbolism, and tone. Writing assignments include expository, analytical, and argumentative essays that require students to analyze and interpret literary works.” (College Board) Being a well-read person is essential to do well on the essay portion of the AP exam in May. Due to the restrictions of time during the school year, it is helpful to tackle a major reading during the summer.

BRING your annotated novel to the first class, as you will need it to complete a group assignment.

Task 1: *The Basics*

Please read “Getting Acquainted with the Test” on pages 1-34 in **Barron’s AP English Literature and Composition**.

Task 2: *The Careful Reader*

You will read and annotate ***Crime and Punishment*** by Dostoyevsky.

The book is approximately 450 pages long, so please plan accordingly. My advice is to read 75 pages a week over the course of five weeks. That way, you can take meaningful notes and be generous with yourself in trying to understand what’s going on in the novel. Relatively inexpensive paperback versions are sold on several online book sites. Get one that you feel comfortable writing in for annotation purposes. I have attached some helpful hints to guide your annotations should you need help getting started. Please do not feel compelled to limit yourself to these suggestions.

Ideas for How to Annotate a Work of Literature

I. Interact with the book – talk back to it. You learn more from a conversation than you do from a lecture (this is the text-to-self connection.)

A. Typical marks

1. Question marks and questions – be a critical reader
2. Exclamation marks – a great point, or I really agree
3. Smiley faces and other emoticons
4. Color your favorite sections. Perhaps draw pictures in the margin that remind you about the passage's subject matter or events.
5. Pictures and graphic organizers. The pictures may express your overall impression of a paragraph, page, or chapter. The graphic organizer (Venn diagram, etc.) may give you a handy way to sort the materials in a way that makes sense to you.

B. Typical writing

1. Comments – agreements or disagreements
2. Your personal experience
 - a. Write a short reference to something that happened to you that the text reminds you of, or that the text helps you understand better
 - b. Perhaps cross-reference to your diary or to your personal journal (e.g., "Diary, Nov. 29 2004")
3. Random associations
 - a. Begin to trust your gut when reading! Does the passage remind you of a song? Another book? A story you read? Like some of your dreams, your associations may carry more psychological weight than you may realize at first. Write the association down in the margin!
 - b. Cross-reference the book to other books making the same point. Use a shortened name for the other book – one you'll remember, though. (e.g., *Wuth. Hts.* (This is text-to-text connection.)

II. Learn what the book teaches (this is the text-to-world connection.)

A. Underline, circle or highlight key words and phrases.

B. Cross-reference a term with the book's explanation of the term, or where the book gives the term fuller treatment.

1. In other words, put a reference to another page in the book in the margin where you're reading. Use a page number.
2. Then, return the favor at the place in the book you just referred to. You now have a link so you can find both pages if you find one of them.

C. Put your own summaries in the margin

1. If you summarize a passage in your own words, you'll learn the material much better.
2. Depending on how closely you wish to study the material, you may wish to summarize entire sections, paragraphs, or even parts of paragraphs.
3. If you put your summaries in your books instead of separate notebooks, the book you read and the summary you wrote will reinforce each other. A positive synergy happens! You'll also keep your book and your notes in one place.

D. Leave a "trail" in the book that makes it easier to follow when you study the material again.

1. Make a trail by writing subject matter headings in the margins. You'll find the material more easily the second time through.
2. Bracket or highlight sections you think are important.

E. In the margin, start a working outline of the section you're reading. Use only two or three levels.

F. Create your own index in the back of the book

1. Don't set out to make a comprehensive index. Just add items that you want to find later.

2. Decide on your own keywords – one or two per passage. What would you look for if you returned to the book in a few days? In a year?
3. Use a blank page or pages in the back. Decide on how much space to put before and after the keyword. If your keyword starts with “g,” for instance, go about a quarter of the way through the page or pages you’ve reserved for your index and write the word there.
4. Write down a keyword and a page number on which the keyword is found. If that isn’t specific enough, write “T,” “M,” or “B” after the page number. Each of those letters tells you where to look on the page in the question; the letters stand for “top,” “middle,” and “Bottom,” respectively.
5. Does the book already have an index? Add to it with your own keywords to make the index more useful to you.

G. Create a glossary at the beginning or end of a chapter or a book.

1. Every time you read a word you do not know that seems important for the purposes of reading the book, write it down in your glossary.
2. In your glossary next to the word in question, put the page number where the word may be found.
3. Put a very short definition by each word in the glossary.

IV. Pick up the author’s style (this is the reading-to-writing connection.)

A. Why? Because you aren’t born with a writing style. You pick it up. Perhaps there’s something that you like about this author’s style but you don’t know what it is. Learn to analyze an author’s writing style in order to put up parts of his/her style that becomes natural to you.

B. How?

1. First, reflect a bit. What do you like about the writer’s style? If nothing occurs to you, consider the tone of the piece (humorous, passionate, etc.) Begin to wonder: how did the writer get the tone across? (This method works for discovering how a writer gets across tone, plot, conflict, and other things.)
2. Look for patterns.
 - a. Read a paragraph or two or three you really like. Read it over and over. What begins to stand out to you?
 - b. Circle or underline parts of speech with different colored pens, pencils, or crayons. Perhaps red for verbs, blue for nouns, even green for pronouns.
 - c. Circle or underline rhetorical devices with different colored writing instruments, or surround them with different geometrical shapes, such as an oval, a rectangle, and a triangle.

A. What rhetorical devices?

1. How he/she mixes up lengths of sentences
2. Sound devices, alliteration, assonance, onomatopoeia, repetition, internal rhymes, etc.
3. Pick a different subject than that covered in the passage, and deliberately try to use the author’s patterns in your own writing.
4. Put your writing aside for a few days, and then edit it. What remains of what you originally adopted from the writer’s style? If what remains is natural and well done, you may have made that part of his/her style part of your own style.

Waters, Buddy. "Summer Assignment." *Summer Reading Assignment 2013 AP Literature and Composition* (2013): n. pag. *Washington High School*. Glendale Union High School District, May 2013. Web. 5 May 2015.