

2014-2015 PRE-REQUISITE SUMMER READING Advanced Placement Literature & Composition

This year I have assigned a poem, a collection of short stories, a novel, and a non-fiction selection. With each work there is an associated assignment to complete. Two of these works are short, but they will require a close, thoughtful initial reading followed by (at least) re-readings of selected passages throughout. As you read, keep in mind my expectation that you will be spending significantly more time and thought per page assigned than you are most likely used to doing.

There are three books you will need for these assignments: How to Read Literature Like a Professor by Thomas C. Foster, Dubliners by James Joyce, and Never Let Me Go by Kazuo Ishiguro. Please obtain your own copy of How to Read Literature Like a Professor and Never Let Me Go. You may borrow a copy of Dubliners from me, however, purchasing your own copy will allow you to mark in the margins of the text, which will be helpful as you read and, later on, when you are reviewing and writing about the work.

Please read How to Read Literature Like a Professor first; you should complete the assignments for How to Read Literature Like a Professor, however, **after** you have read the other three selections. The other three works may be read in any order. They should be complete and ready to turn in on the first day of school. All work (aside from the reading journal) must be according to MLA guidelines: typed, double-spaced, and in 12-point Garamond font (which uses 27% less ink than Times New Roman—let's be as green as possible).

Assignment #1: Introduction to Literary Analysis

In How to Read Literature Like a Professor, Thomas C. Foster explains how to read literary works more deeply. Focusing on theme, symbolism, allusions, intertextuality, and other literary devices, Foster will give you tips on how to be a more analytical reader, an important skill in Advanced Placement Literature and Composition. It will be an excellent reference for us in class throughout the year. Please read the entire text, then choose FOUR of the writing prompts below and, in **one-half to one page each**, apply what you have learned in those chapters to either “Sunday Morning,” *Dubliners*, or *Never Let Me Go* (**please note that you may skip reading chapters 16 and 17 if they make you feel uncomfortable**).

*Please note that there are two editions of this book, the 2003/2009 edition and the revised 2014 edition; **you may use either edition of the book**. The assignments are numbered based on the chapters in the 2014 revised edition, so if you have the 2003/2009 edition, your chapter numbers will be slightly different.

Assignment #2: Poetry

Read Wallace Stevens’ poem “Sunday Morning” (attached). Read slowly, carefully, and attentively, making sure to use a dictionary as you read to be certain you fully understand a word’s meaning. As you read, pick **six** passages throughout the poem (passages can range from a single word to an entire sentence). In a reading journal, comment on the significance of each passage, discussing how the passage uses sound, allusion, repetition, word-choice, syntax, tone, imagery, or any other literary element in order to further the poem’s overall meaning.

To create your reading journal, divide a sheet of paper in half lengthwise. On the left side, put the relevant passages from the poem. On the right side, provide specific commentary explaining exactly how that passage relates to the idea you have selected. Be thorough. At the top of the page, indicate in a word or short phrase the theme. (Sample Reading Journal below.)

After you have finished the poem and collected and commented on at least **six** passages, write a sentence out that sums up the theme (a sustained insight about life that the work offers) more fully. Be sure to express it as a complete thought but do not express this theme as a cliché or any other familiar saying.

Finally, in **a page or two**, explain the theme of the poem (a sustained insight about life that the work offers).

Assignment #3: Short-Fiction

Read Dubliners by James Joyce, a collection of stories about ordinary people living in Dublin, Ireland. As you read, pick out at least **ten** key passages tied to a major theme in the work and comment on their individual significance to their particular story. There are fifteen stories so not all stories need to have a key passage; you may also have more than one passage for an individual story, however, do not focus too heavily on one particular story.

Just as you did with “Sunday Morning,” divide a sheet of paper in half lengthwise. On the left side, put the relevant passages from the collection. On the right side, provide specific commentary explaining exactly how that passage relates to the idea you have selected. Be thorough. At the top of the page, indicate in a word or short phrase the theme. (Sample Reading Journal below.)

After you have finished the novel and collected and commented on a substantial number of passages, write a sentence out that sums up the theme more fully. Be sure to express it as a complete thought but do not express this theme as a cliché or any other familiar saying.

To help get you started, consider ideas such as paralysis, religion, death, corruption/contamination, adventurous/romantic longing, or betrayal.

Then, in a **page and a half to two page** paper, explain how the ten passages selected all show some unified theme or element that ties the stories together.

Assignment #4: Contemporary Fiction

Read Never Let Me Go by Kazuo Ishiguro.

As you read, consider any major idea in Never Let Me Go, and trace its development through the novel. As you read, pick out at least **ten** key passages tied to a major theme in the work and comment on their individual significance to the novel. Just as you did with

Dubliners, divide a sheet of paper in half lengthwise. On the left side, put the relevant passages from the novel. On the right side, provide specific commentary explaining exactly how that passage relates to the idea you have selected. Be thorough. At the top of the page, indicate in a word or short phrase the theme. (Sample Reading Journal below.)

After you have finished the novel and collected and commented on a substantial number of passages, write a sentence out that sums up the theme more fully. Be sure to express it as a complete thought but do not express this theme as a cliché or any other familiar saying.

To help get you started, consider ideas such as fate and free will, art and culture, identity, passivity, dreams/hopes/plans, freedom and confinement, or conformity.

Finally, I want you to come up with the **two** most important questions we should discuss as a class regarding this novel. List the questions, along with an explanation of why each question is significant. Then, **in a page or two**, answer one of your questions.

Lastly, I have included a copy of the Senior Project Handbook. This assignment will be completed by the end of the fall semester. Since most of the project will be done outside of class, I encourage you to complete as much of your project as possible during the summer. A digital version of the handbook will also be available on our school website if you need additional log sheets.

If you have any problems or concerns that I can help you with over the summer, you can contact me via e-mail. My e-mail is shanson@haywood.k12.nc.us. Additionally, our AP English Literature and Composition website address is at the bottom of the page. You can find this assignment and other resources there.

Enjoy your summer and happy reading!

SHanson

**Writing Assignments for *How to Read Literature Like a Professor* (2014)
by Thomas C. Foster
(Prompts adapted from Donna Anglin)**

*Remember that you may skip reading chapters 16 and 17 if they make you feel uncomfortable.

Introduction: How'd He Do That?

How do memory, symbol, and pattern affect the reading of literature? How does the recognition of patterns make it easier to read complicated literature? Discuss a time when your appreciation of a literary work was enhanced by understanding symbol or pattern.

Chapter 1 -- Every Trip Is a Quest (Except When It's Not)

List the five aspects of the QUEST and then apply them to something you have read in the form used on pages 3-5.

Chapter 2 -- Nice to Eat with You: Acts of Communion

Choose a meal from a literary work and apply the ideas of Chapter 2 to this literary depiction.

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 viewed.

Chapter 4 --Now, Where Have I Seen Her Before?

Define intertextuality. Discuss three examples that have helped you in reading specific works.

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. Read pages 44-46 carefully. 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 James Joyce's short story "Araby" (or select another story from *Dubliners*). Discuss Biblical allusions that Foster does not mention. 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 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 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 on page 106 and investigate the symbolism of the fence in either "Araby" (Mangan's sister stands behind it) or *Never Let Me Go*.

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 is political.

Chapter 14 -- Yes, She's a Christ Figure, Too

Apply the criteria on page 119 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*, *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...

Chapter 17 -- ...Except the Sex

Okay... the sex chapters. The key idea from this chapter is that "scenes in which sex is coded rather than explicit can work at multiple levels and sometimes be more intense than literal depictions" (141). 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. Choose a novel or movie in which sex is suggested, but not described, and discuss how the relationship is suggested and how this implication affects the theme or develops characterization.

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 four different aspects of a specific literary work that Foster would classify under "geography."

Chapter 20 -- ...So Does Season

Find a work that mentions a specific season. Then discuss how the author uses the season in a meaningful, traditional, or unusual way.

Chapter 21 -- Marked for Greatness

Select a character with a physical imperfection and analyze its implications for characterization.

Chapter 23 -- It's Never Just Heart Disease...And Rarely Just Illness

Recall two characters who died of a disease in a literary work. Consider how these deaths reflect the "principles governing the use of disease in literature" (215-217). Discuss the effectiveness of the death as related to plot, theme, or symbolism.

Chapter 26 -- Is He Serious? And Other Ironies

Select an ironic literary work and explain the multivocal nature of the irony in the work.

“Sunday Morning”
by Wallace Stevens

1		
Complacencies of the peignoir, and late		
Coffee and oranges in a sunny chair,		
And the green freedom of a cockatoo		
Upon a rug mingle to dissipate		
The holy hush of ancient sacrifice.	5	
She dreams a little, and she feels the dark		
Encroachment of that old catastrophe,		
As a calm darkens among water-lights.		
The pungent oranges and bright, green wings		
Seem things in some procession of the dead,	10	
Winding across wide water, without sound.		
The day is like wide water, without sound,		
Stilled for the passing of her dreaming feet		
Over the seas, to silent Palestine,		
Dominion of the blood and sepulchre.	15	
2		
Why should she give her bounty to the dead?		
What is divinity if it can come		
Only in silent shadows and in dreams?		
Shall she not find in comforts of the sun,		
In pungent fruit and bright, green wings, or else	20	
In any balm or beauty of the earth,		
Things to be cherished like the thought of heaven?		
Divinity must live within herself:		
Passions of rain, or moods in falling snow;		
Grievings in loneliness, or unsubdued	25	
Elations when the forest blooms; gusty		
Emotions on wet roads on autumn nights;		
All pleasures and all pains, remembering		
The bough of summer and the winter branch.		
These are the measures of her soul.	30	
3		
Jove in the clouds had his inhuman birth.		
No mother suckled him, no sweet land gave		
Large-mannered motions to his mythy mind		
He moved among us, as a muttering king,		
Magnificent, would move among his hinds,	35	hinds = shepherds
Until our blood, commingling, virginal,		
With heaven, brought such requital to desire		
The very hinds discerned it, in a star.		
Shall our blood fail? Or shall it come to be		
The blood of paradise? And shall the earth	40	

Seem all of paradise that we shall know?
The sky will be much friendlier then than now,
A part of labor and a part of pain,
And next in glory to enduring love,
Not this dividing and indifferent blue. 45

4

She says, "I am content when wakened birds,
Before they fly, test the reality
Of misty fields, by their sweet questionings;
But when the birds are gone, and their warm fields
Return no more, where, then, is paradise?" 50
There is not any haunt of prophecy,
Nor any old chimera of the grave,
Neither the golden underground, nor isle
Melodious, where spirits gat them home,
Nor visionary south, nor cloudy palm 55
Remote on heaven's hill, that has endured
As April's green endures; or will endure
Like her remembrance of awakened birds,
Or her desire for June and evening, tipped
By the consummation of the swallow's wings. 60

5

She says, "But in contentment I still feel
The need for some imperishable bliss."
Death is the mother of beauty; hence from her,
Alone, shall come fulfillment to our dreams
And our desires. Although she strews the leaves 65
Of sure obliteration on our paths,
The path sick sorrow took, the many paths
Where triumph rang its brassy phrase, or love
Whispered a little out of tenderness,
She makes the willow shiver in the sun 70
For maidens who were wont to sit and gaze
Upon the grass, relinquished to their feet.
She causes boys to pile new plums and pears
On disregarded plate. The maidens taste
And stray impassioned in the littering leaves. 75

6

Is there no change of death in paradise?
Does ripe fruit never fall? Or do the boughs
Hang always heavy in that perfect sky,
Unchanging, yet so like our perishing earth,
With rivers like our own that seek for seas 80
They never find, the same receding shores
That never touch with inarticulate pang?

Why set the pear upon those river-banks
Or spice the shores with odors of the plum?
Alas, that they should wear our colors there, 85
The silken weavings of our afternoons,
And pick the strings of our insipid lutes!
Death is the mother of beauty, mystical,
Within whose burning bosom, we devise
Our earthly mothers waiting, sleeplessly. 90

7

Supple and turbulent, a ring of men
Shall chant in orgy on a summer morn
Their boisterous devotion to the sun,
Not as a god, but as a god might be,
Naked among them, like a savage source. 95
Their chant shall be a chant of paradise,
Out of their blood, returning to the sky;
And in their chant shall enter, voice by voice,
The windy lake wherein their lord delights,
The trees, like serafin, and echoing hills, 100 serafin = celestial
That choir among themselves long afterward. beings (seraphim)
They shall know well the heavenly fellowship
Of men that perish and of summer morn.
And whence they came and whither they shall go
The dew upon their feet shall manifest. 105

8

She hears, upon that water without sound,
A voice that cries, "The tomb in Palestine
Is not the porch of spirits lingering.
It is the grave of Jesus, where he lay."
We live in an old chaos of the sun, 110
Or old dependency of day and night,
Or island solitude, unsponsored, free,
Of that wide water, inescapable.
Deer walk upon our mountains, and the quail
Whistle about us their spontaneous cries; 115
Sweet berries ripen in the wilderness;
And, in the isolation of the sky,
At evening, casual flocks of pigeons make
Ambiguous undulations as they sink,
Downward to darkness, on extended wings. 120

Name: _____ Title of Work: _____

Theme:	
Passages (Textual Evidence)	Commentary (Why is this significant? Plot? Character? Setting? Theme? Symbols? Allusions?)

Generalization about the theme: In a few sentences, explain the relationship between the passages above. Ideally, these passages will illustrate an important theme or other facet of the novel.