



Welcome to AP Literature and Composition, 2009-2010!



We look forward to a challenging year of growth in reading, thinking, and writing. There are two items you should review in preparation for a successful senior year with AP Literature and Composition.

1. Summer Reading Assignments

You must read three books over the summer—the two below and one book of your choice from the second list.

Required Books—read both.

- How to Read Literature Like a Professor by Thomas C. Foster
- *The Kite Runner by Khaled Hosseini

Choice Books—select one and read.

- The Handmaid's Tale by Margaret Atwood
- The Life of Pi by Yann Martel
- The Road by Cormac McCarthy
- *The Bluest Eye by Toni Morrison
- *Slaughterhouse 5 by Kurt Vonnegut

All of these books are available at local bookstores and libraries. NOTE: Books designated with an asterisk are available at the LHS book depository. Please feel free to annotate your text as you read; use sticky notes if it is a school book. It will make the reading logs and assessments much easier.

Students are required to keep a reading log for each of the three books. Follow the below guidelines for completing your logs. (Logs should be typed, but if it is a hardship, please contact your teacher.)

Reading Logs for How To Read Literature Like a Professor

Your log has 14 sections (as titled below). Each section is a detailed paragraph that should not be longer than one page, double spaced. Be succinct!

- **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 (or viewed) in the form used on pages 3-5.
- **Chapter 5 --Now, Where Have I Seen Her Before?**
 - Define intertextuality. Discuss three examples that have helped you in reading specific works.
- **Chapter 8 -- 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 10 -- 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 in Kite Runner.
- **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 16 -- It's All About Sex... and Chapter 17 -- ...Except the Sex**
 - OK ..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 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. (Submit a copy of the poem with your analysis.)
- **Interlude -- One Story**
 - Write your own definition for archetype. Then identify an archetypal story and apply it to Kite Runner.
- **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 26 -- Is He Serious? And Other Ironies**
 - Select an ironic literary work and explain the multivocal nature of the irony in the work.
- **Chapter 27 -- A Test Case**
 - Read "The Garden Party" by Katherine Mansfield, the short story starting on page 245. Complete the exercise on pages 265-266, following the directions exactly. Then compare your writing with the three examples. How did you do? What does the essay that follows comparing Laura with Persephone add to your appreciation of Mansfield's story?

Note to students: These short writing assignments will let you practice your literary analysis and they will help me get to know you and your literary tastes. Whenever I ask for an example from literature, you may use short stories, novels, or plays. Even though this is analytical writing, you may use "I" if you deem it important to do so; remember, however, that most uses of "I" are just padding. For example, "I think the wolf is the most important character in 'Little Red Ridinghood'" is padded.

As you compose each written response, re-phrase the prompt as part of your answer. In other words, I should be able to tell which question you are answering without referring back to the prompts.

Concerning mechanics, pay special attention to pronouns. Make antecedents clear. Say Foster first; not "he." Remember to capitalize and punctuate titles properly for each genre.

DUE DATE: Monday—August 3, 2009. You must submit the logs for How to Read Literature Like a Professor electronically via turnitin.com.

Reading Logs for Kite Runner and the choice novel

Please use two-three quotes (properly cited in MLA format) in your character and theme discussions.

- Summary notes (no more than two pages; please bullet these!)
- Character analysis (main character only—no more than one page double spaced.
- Themes (select one theme; discuss its development and analyze the author's message—no more than two pages double spaced. NO CLIFF OR SPARK!
- 2-3 questions that could be used to start a discussion of the work.

DUE DATE: Friday—August 28, 2009

2. A Preview

We are including a list of some of the books we may be working with next year, in order to give you an idea of the scope and level of reading demanded by the course. As you can see, our expectations are high—AP Literature and Composition is a college-equivalent course.

<i>Invisible Man</i>	<i>The Awakening</i>	<i>Othello</i>
<i>Great Expectations</i>	<i>Chronicle of a Death Foretold</i>	<i>All My Sons</i>
<i>Heart of Darkness</i>	<i>Cry, the Beloved Country</i>	<i>Grapes of Wrath</i>
<i>A Farewell to Arms</i>	<i>Rosencrantz and Guildenstern are Dead</i>	<i>Hamlet</i>
<i>A Streetcar Named Desire</i>	<i>Song of Solomon</i>	<i>Fences</i>
<i>The Piano Lesson</i>	<i>Oedipus</i>	<i>Pride & Prejudice</i>

Contact Information

We look forward to having you in the program next year. If you have any questions, please contact Mary Ann O'Neal or Beth Bynarowicz.

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Uploading Instructions: Turnitin.com

- 1.) Go to www.turnitin.com
 - a. If you have never used this site, click on “create a user profile.”
 - b. **If you have used this site before, log in with your email address and password and then go to step three on this handout.**
 - i. **If you forgot your password, click password help and follow the instructions.**
- 2.) To create a “user profile”
 - a. Enter your email address.
 - b. Create a password—note your password so you don’t forget it! (Passwords are case sensitive and must include at least one number)
 - c. Re-enter your password
 - d. Enter your first and last name, country, and state.
 - e. Select “user type”—SELECT “**student**.”
 - f. Agree to the terms by clicking “I agree—continue with profile.”
 - g. Either log in manually and follow the below instructions (step three) for enrolling in a class, or click the “start class enrollment wizard” link and follow the directions on the screen. (You will need the information from step three!)
- 3.) Enroll in our class.
 - a. Click on “**enroll in a class**” link = title of class is: 2008 AP Literature
 - b. Enter our Class ID#: **2723775**
 - c. Type our password: **Summerwork09** (no punctuation or spacing)
- 4.) Now you are in the “student homepage” page.
 - a. Click on title “**AP Literature and Composition**”—you are now in your class portfolio page (which is empty.)
 - b. Click on “**submit**” link next to the appropriate assignment to begin uploading your paper.
- 5.) Upload your paper. Papers can be submitted in MS Word, WordPerfect, rich text format (RTF), PDF, Postscript, HTML, or plain text format.
 - a. In the **title box**, type the title of your essay
 - b. Click on the **browse** button on the paper submission page
 - c. Select the appropriate file from your computer
 - d. Click submit
 - e. Your paper should now appear; check for completeness. If it is complete, confirm your submission and click next.
 - f. Immediately after your paper has been submitted your digital receipt ID number appears—please print this page and attach it to your final draft. (Copy and paste into a word document to save paper.)
 - g. You will receive a digital receipt confirming your submission via email.

NOTE: Papers may also be submitted by copying and pasting them into the papers submission page. To submit a paper in this manner:

- i. Copy the text of your paper from your word processing program
- ii. Paste it into the **main text box** of the paper submission page.
- iii. Verify all the information is complete
- iv. Click the submit button
- v. Immediately after your paper has been submitted your digital receipt ID number appears—please print this page and attach it to your final draft.
- vi. You will receive a digital receipt confirming your submission via email; you may print this as well.