**Pace High School—AP English Literature and Composition**

**Summer Reading and Writing Assignment, 2019-20**

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**REQUIRED READING OVERVIEW**—Students taking AP English Literature and Composition at Pace High School are required to read the following texts over the summer and complete the assignments:

1. *How to Read Literature Like a Professor (revised edition)*, Thomas C. Foster (2014)—these are available for check out from PHS or online from popular booksellers. You can find a free PDF version of the older edition online by searching for “how to read literature like a professor pdf.”
2. Choice Novel (see list below). Most novels are available for check out in limited quantities or available for purchase at major booksellers. Complete the *HTRLLAP* assignment for your choice novel.
3. Watch the 1939 Judy Garland version of *The Wizard of Oz*

All assignments are due the first week of school. Additional assignments and assessments related to these readings will occur during the first weeks of school. Responses to the all the following assignments must be the authentic and original work of the student. Failure to complete the summer reading assignments may result in your removal from AP Language.

1. ***HOW TO READ LITERATURE LIKE A PROFESSOR (HTRLLAP)*, THOMAS C. FOSTER—THE ASSIGNMENT**

Take detailed notes as you read and be sure to annotate this text as you read, marking key points or ideas. You may omit chapters 16 & 17 if you wish. You should also come up with discussion questions for several of the chapters. If you check out a copy from me, your annotations will need to be on your own paper instead of in the book. You will need these annotations to complete the final part of your assignment.

**II. CHOICE NOVEL—THE ASSIGNMENT**

Choose one of the following novels. The number in parentheses after each title indicates the number of times the work has been referenced on the AP Literature exam since 1971. I have some copies available for check out, but you are welcome to purchase these on your own so that you can write in them.

*The Awakening* (13) by Kate Chopin

*Brave New World* (5) by Aldous Huxley

*The Grapes of Wrath* (8) by John Steinbeck

*Invisible Man* (28) by Ralph Ellison (**note—this IS NOT the science fiction book by H. G. Wells)**

*Jane Eyre* (18) by Charlotte Brontë

*A Raisin in the Sun* (9) by Lorraine Hansberry

*The Scarlet Letter* (14) by Nathaniel Hawthorne

*Their Eyes Were Watching God* (14) by Zora Neale Hurston

*Things Fall Apart* (7) by Chinua Achebe

Choose **FIVE** chapters from *HTRLLAP* to apply directly to your choice novel. Discuss in detail how the ideas that Foster presents in his book fit with your choice novel.

Draw out your thoughts fully. Be explicit about your thoughts – cite text and page numbers of the quotes. Your responses should **cover the entire novel** to show your careful, in‐depth reading of the text.

**III. FILM—THE ASSIGNMENT**

**The 3rd and final part of your assignment is to watch the 1939 Judy Garland version of *The Wizard of Oz*** and be prepared to discuss the film in class. We will apply *HTRLLAP* to the film as the first test of your literary analysis skills.

**SOME ADVICE…**

As for the length of your *HTRLLAP* entries: I respect students who take the time to do proper thinking and writing. This kind of effort is never shallow or brief. Dig deeply. If you skim the books and the movie and do only so‐so responding, I will know and so, of course, your grade will suffer.

**Your responses must be hand written.**

Please do not copy directly from SparkNotes, CliffsNotes, or any other study guides… now and for the entire year. This is plagiarism. This is cheating. Any student caught cheating in any way will be guilty of academic misconduct and will be dealt with according to school policy. Also, all of your work should be totally original because it calls for your interpretation only.

**ON ANNOTATING:**

Annotating is essential for close and critical reading of texts in preparation for class discussions/seminars, writing assignments, analyses, research, and test/exam responses. For handouts I provide and texts you purchase, you will have the opportunity to mark them. Establishing a structured method of annotating will assist you in college and the business world, situations where close reading contributes to success. Furthermore, annotating allows you to dissect difficult texts and discern meaning from them. Many students have practiced a somewhat free-form method of annotation and highlighting, making their texts look pretty, but providing little usefulness when it comes to understanding the meaning. We tend to get lost in the muck or forget why we mark something. Here are some suggestions for standardizing your text marking:

• Circle phrases you find pithy, that represent repetitive themes or images (motifs), and/or reveal figurative language.

• Note shifts in pronoun usage/narrative point of view.

• Circle words the author uses for their connotative meanings.

• Circle words you need to define in the margin.

• Underline sentences that stand out, develop an argument, or make a point.

• Number related points.

• Bracket important sections of text.

• Connect important ideas, words, or phrases with arrows.

In the margins:

• Summarize and number each paragraph (shorter pieces).

• Define unfamiliar terms.

• Note any possible questions that come to mind.

• Note possible connotative meanings of circled words.

• Note any significant patterns or motifs.

• Identify any outstanding language usage or writing strategies that you discover.

• Identify points or arguments.

Developing Discussion Questions

If you maintain an adequate reader-response log and meticulously annotate your text, you should have little trouble developing discussion questions and responding to the analytical essay prompts. Pithy (there’s that word again!) questions are the backbone of a successful class.

• Raise questions that are ripe for discussion, questions that you believe will spark a lively debate.

• Ask questions that may generate multiple interpretations of the text.

• Ask questions for which you really want the answer. If there is something you are confused about, allow the class to offer their insights as a bridge to understanding.

• Ask questions that lead to an understanding of the text—questions designed to help us all better understand the text and its meanings. Help us all comprehend how the text works.

• Ask questions that focus on the author’s word choices and use of language, questions that consider the connotations of words.

• Ask questions that require more than a simple “yes” or “no” answer.

Your reading journals will be graded using the following rubric:

Advanced (90-100)

• Text has been thoroughly annotated with meaningful questions, observations, and reflections of the content as well as the writing; a variety of topics are marked for discussion; a variety of stylistic devices are marked.

• Comments demonstrate analysis and interpretation—thinking beyond the surface level of the text. Thoughtful connections are made to other texts or other events throughout the text.

• Comments accomplish a great variety of purposes.

• Markings are consistent throughout the text, not bunched.

• Reading log is turned in on time during the first week of school.

Proficient (80-89)

• Text has been annotated reasonably well with questions, observations, and/or reflections of the content as well as the writing style.

• Comments demonstrate some analysis and interpretation—thinking somewhat beyond the surface level of the text. Students attempts to make connections.

• Comments accomplish a great variety of purposes.

• Some lapses in commentary or annotations may be bunched.

• Reading log is turned in on time during the first week of school.

Adequate (70-79)

• Text has been briefly annotated with questions, comments, observations, and/or reflections of the content OR writing style.

• Commentary remains mostly at the surface level, suggesting thought in specific sections rather than throughout.

• Entries may be sporadic.

Inadequate (0-69)

• Text has been briefly annotated.

• Commentary is perfunctory, and there’s little or no attempt to make connections.