WHAT IS AP LITERATURE AND COMPOSITION?
Reading in an AP course is both wide and deep. This reading necessarily builds upon the reading done in previous English courses so that by the time students complete their AP course, they will have read works from several genres and periods — from the 16th to the 21st century. More importantly, they will have gotten to know a few works in-depth. In the course, they read deliberately and thoroughly, taking time to understand a work’s complexity, to absorb its richness of meaning, and to analyze how that meaning is embodied in literary form. In addition to considering a work’s literary artistry, students reflect on the social and historical values it reflects and embodies. Careful attention to both textual detail and historical context provides a foundation for interpretation, whatever critical perspectives are brought to bear on the literary works studied. Accordingly, the AP Lit and Comp course will be rigorous and demanding, and the instructor’s expectations will be very high.

To prepare, students entering AP Lit and Comp in the fall will be expected to complete the Summer Assignment. This assignment will be due to the instructor on the first day of class. The instructor will grade the Summer Assignment before the first progress report is released.

You may buy the summer reading books cheaply online, find copies at our local bookstores, or check out your chosen works from the public library. We will be holding a summer reading book fair sometime in May during lunch.

Any questions see Mrs. Ditrich or Mr. Hilinski. You can also contact us via email. mrsditrich@gmail.com or mrhilinski@gmail.com. See the Collegiate Academy website for the list of books with their summaries.

On the first day of school, you will write an in-class essay on the books that you have read. You will have several writing prompts to choose from. You will choose one of the prompts to respond to; therefore, your essay will focus on only one of the possible themes from your book. When you choose that theme is up to you. You might select it before you read; that way you can focus your annotations (see below) on that theme. Or you might read the book first to get an overall impression, then select your theme and write your annotations as you reread it.

To earn the highest score, your essay must do the following:
- make a compelling argument
- quote frequently and thoughtfully from the book
- cite those quotations according to MLA guidelines
- analyze those quotations thoroughly and thoughtfully
- make it clear that you’ve read the book through your inclusion and analysis of details

You will not be able to use your book to write the essay; however, you may use any annotations that you make. As you read, record as many annotations as you’d like. These annotations must be handwritten on sticky notes or index cards. They must be your work. They may not be typed. They may not be written on sheets of paper. They may not be summaries or analyses printed or copied from a website. If your annotations do not adhere to all of these requirements, you will not be allowed to use them when you write your essay.

You may format your annotations however you want, but if you want to earn the highest score on the essay, we recommend that each annotation include the following:
- some brief context for the quotation (this will help you when you write the essay without the book in front of you)
- the direct quotation itself, followed by the page number in parentheses
- brief analysis of the quotation

When you write the essay, you will be allowed to remove the annotations from your book and use them as you write. Again, you will not be able to use the book itself. You may choose not to do annotations, but bear in mind that you cannot receive higher than a 70 percent on the essay without direct quotations from the book.
WHAT BOOKS DO I NEED TO READ OVER THE SUMMER?
To prepare for this course, you are expected to read two thematically connected works for your summer reading and research paper. The following list contains titles, grouped by theme. Since this assignment is intended to expand your reading experience, you may not select any work that you have previously read. You may not choose works from different groupings. For example, you might choose group 4 and read Anna Karenina & The Awakening or Madame Bovary & Ethan Frome or Anna Karenina & Ethan Frome, etc. See the Collegiate Academy website for the list of books with their summaries.

1. The Reluctant Fundamentalist (Hamid)/ Portrait of the Artist as a Young Man (James Joyce)
2. The Purple Hibiscus (Adichie)/ Things Fall Apart (Achebe)/ The Poisonwood Bible (Kingsolver)
3. Cry, the Beloved Country (Paton)/ Things Fall Apart (Achebe)/ Go Tell It On the Mountain (Baldwin)
4. Anna Karenina (Tolstoy)/ The Awakening (Chopin)/ Madame Bovary (Flaubert)/ Ethan Frome (Wharton)
5. The Color Purple (Walker)/ The Bluest Eye (Morrison)/ I Know Why the Caged Bird Sings (Angelou)
6. Beloved (Morrison)/ Sanctuary (Faulkner)
7. Native Son (Wright)/ Black Boy (Wright)/ A Lesson Before Dying (Gaines)/ Invisible Man (Ellison)
8. The Bell Jar (Plath)/ Member of the Wedding (McCullers)
9. Great Expectations (Dickens)/ All the Pretty Horses (McCarthy)/ The Chosen (Potok)
10. Crime and Punishment (Dostoyevsky)/ Dr. Faustus (Marlowe)/ The Trial (Kafka)
11. For Whom the Bell Tolls (Hemingway)/ Catch-22 (Heller)
12. Obasan (Kogawa)/ Snow Falling on Cedars (Guterson)
13. Bless Me, Ultima (Anaya)/ One Hundred Years of Solitude (Garcia Marquez)/ Kafka on the Shore (Murakami)
14. Ceremony (Silko)/ House Made of Dawn (Momaday)
15. Wuthering Heights (E. Bronte)/ Jane Eyre (C. Bronte)
16. Long Day’s Journey Into Night (O’Neill)/ Oedipus Rex (Sophocles)
17. A Day in the Life of Ivan Denisovich (Solzhenitsyn)/ Brothers Karamazov (Dostoyevsky)
18. Who’s Afraid of Virginia Woolf (Albee)/ A Streetcar Named Desire (Williams)
19. Crime and Punishment (Dostoyevsky)/ The Stranger (Camus)
20. Middlemarch (Eliot)/ Hard Times (Dickens)
21. The Poisonwood Bible (Kingsolver)/ One Hundred Years of Solitude (Garcia Marquez)
22. Do Androids Dream of Electric Sheep (Dick)/ Never Let Me Go (Ishiguro)
23. Catch 22 (Heller)/ One Flew Over the Cuckoo’s Nest (Kesey)
24. David Copperfield (Dickens)/ Les Miserable (Hugo)
25. Joe Turner’s Come and Gone (Wilson)/ Blood on the Forge (Attaway)
26. The Left Hand of Darkness (Le Guin)/ Brave New World (Huxley)
27. Beowulf (Seamus Heaney translation)/ Going After Cacciato (Tim O’Brien)

WHAT AND HOW DO I ANNOTATE?
- Place the note close to the passage that you feel is important. Then give the note a heading; this heading should be some major element or situation. If you find yourself repeating these headings as you annotate, that’s a good thing: those repeated ideas could end up being the focus of your research paper.
- Your annotations should consist of connections to the theme, historical relevance, and elements of the literary criticism you chose. Annotations are much more than a summary. Make sure you read for critical literary theories as well. Look for any of the above that would be pertinent to a particular critical theory and label it. For example, if a character is described as a “working girl,” I’d annotate that phrase for both feminist and Marxist criticism.
• Note the subject of the claim in the margins of your articles. Note where you see the author claiming something or believing something, by circling the statement and writing in the margins “Author’s Claim.” Notate the author’s beliefs about what he has written and her stance.

• Note the supporting evidence by numbering it and/or using alphabetical letters. Outline the supporting evidence that clearly identifies a pro stance; do the same with an opposing stance. Note how and where the author positions the supporting evidence.

• Note keywords in the text by using a highlighter. Determine how the author defines certain keywords. Note the context in which the author places these keywords. Highlight the keywords and their definitions.

• Notate how the author compares and contrasts examples, people and contexts.

• Note repetitions in words and ideas. Note how the author makes a point of repeating statements and phrases.

• Notice when you don’t understand something and make note of it. You can put a question mark in the margin, or write “what the heck?” of “huh?” or whatever else occurs to you. Better, write down the question you have. If you find the answer later, write that down too. Trust in your own ability to discern and understand what is going on in the text. Only then should you clutter your thoughts with another writer’s interpretation or ideas. You will have far more original ideas than any of the “study guides,” and since you will be writing a detailed analytical essay when you return to school in the fall, it is in your best interest to actually read the novels.

• Your notes on your novels are essential for your success in this course; you will be using them in your research paper. The notes should be your own observations, not taken from outside sources. You can find a variety of note taking tools at www.englishcompanion.com.

ACADEMIC INTEGRITY

Academic integrity is honesty and responsibility in scholarship.

Every assignment you do in school is meant to measure your knowledge of something or your ability to do something. The grade you receive on the assignment should reflect that knowledge or ability. But an assignment cannot truly measure your knowledge or ability if you have not done your own work.

The summer reading assignment should be the product solely of your thoughts, effort, and ideas. Do not use websites. Sites like Wikipedia and SparkNotes serve a purpose, but using them for an assignment like this one is dishonest. Furthermore, your teachers are not interested in what SparkNotes says. We are interested in your ideas, interpretations, and arguments. We want to know what you think. Your ideas are far more interesting than the ones regurgitated again and again on the internet, and looking at those websites will color your thinking and prevent you from developing your own ideas.

Although there will doubtless be collaborative assignments throughout the school year, this is not one of them. Do your own work. You may not in any way work with someone else on this assignment.

If your annotations show any evidence of your having copied from a website, a classmate, or any other source, you will receive a zero on the essay.

QUOTING FROM LITERATURE

We will spend a lot of time during the school year perfecting your ability to quote effectively from literature. Think of this as a primer—pronounced primmer, the word refers to a short introductory text on a topic—to get you started.

This guide covers three ways to quote from literature. (There are other methods, but we’ll talk about those during the school year.) The third one deals with dialogue; we’ll cover that later. The first two methods, which you will find yourself using over and over, are integration and complete sentence signal phrase.

All of the examples use the first paragraph of S.E. Hinton’s 1967 book The Outsiders, on page 3 of the book:

When I stepped out into the bright sunlight from the darkness of the movie house, I had only two things on my mind: Paul Newman and a ride home. I was wishing I looked like Paul Newman—he looks tough and I don’t—but I guess my own looks aren’t so bad. I have light-brown, almost-red hair and greenish-gray eyes. I
wish they were more gray, because I hate most guys that have green eyes, but I have to be content with what I have. My hair is longer than a lot of boys wear theirs, squared off in back and long at the front and sides, but I am a greaser and most of my neighborhood rarely bothers to get a haircut. Besides, I look better with long hair.

Let’s talk about integration first. When we write about literature, we discuss in the **present tense**. Ponyboy (the main character in the book) **walks** out of the movie theater. He is **thinking** about a ride home. He is a greaser. His eyes are **gray**.

And when we write about literature, we discuss in the **third person**. Look at my sentences. I use *Ponyboy*, *he*, *he*, and *his*, all third-person nouns or pronouns.

When we integrate quotations, we are taking pieces of those quotations and making them part of our sentences. Those pieces must make grammatical sense within our sentences. That means making changes sometimes. Look at my examples below:

- When Ponyboy leaves the movie theater he has “only two things on [his] mind: Paul Newman and ride home” (Hinton 3).
- He thinks that his “own looks aren’t so bad” (Hinton 3).
- He has “light-brown, almost-red hair.” His eyes are “greenish-gray” (Hinton 3).
- Ponyboy wishes his eyes were “more gray,” but he realizes that he has “to be content with what [he has]” (Hinton 3).
- His hair is “squared off in back and long at the front and sides” (Hinton 3).
- Most of the kids who live by Ponyboy “rarely [bother] to get a haircut” (Hinton 3).

When you use a complete sentence signal phrase, the quotation does not become part of your sentence; therefore, you don’t have to make changes to it. In other words, you will quote it exactly as it appears in the book.

A complete sentence signal phrase is just that: a complete sentence that sets up the quotation, followed by a colon. Look at these examples:

- Pony is thinking about his looks when he leaves the movie theater: “I was wishing I looked like Paul Newman--he looks tough and I don’t--but I guess my own looks aren't so bad” (Hinton 3).
- Ponyboy accepts the way he looks even though he’s not content with it: “I have light-brown, almost-red hair and greenish-gray eyes. I wish they were more gray, because I hate most guys that have green eyes, but I have to be content with what I have” (Hinton 3).
- The last reason that Ponyboy gives for his long hair is simple: “Besides, I look better with long hair” (Hinton 3).

There’s not much to quoting dialogue. Just remember that you must always do two things:

- identify the speaker
- use a verb like *says* or *asks*, followed by a comma

Here are a few examples:

- Sodapop says, “You got cut up a little, Ponyboy” (Hinton 7).
- Ponyboy asks, “‘How come you dropped out?’” (Hinton 15).

**WHAT DO I NEED ON THE FIRST DAY OF CLASS?**

1. Choose 2 works from one of the 27 numbered groups. You must choose the works from the same numbered group. You cannot mix & mingle groups.
2. Read and annotate the works.
3. Bring your books and annotations on the first day of school. You will write an essay, and you can use your annotations—but not the book itself—as you write.