

SENIOR AP ENGLISH LITERATURE & COMPOSITION
Summer Reading Assignment

AP Literature students will read ALL of the following texts:

- *How to Read Literature Like a Professor* (2014 revised edition)
 - by Thomas C. Foster
- *Candide*
 - by Voltaire
- *Reader's Choice from list of novels below*

Course Overview:

The AP English 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.

DIRECTIONS: We highly recommend you purchase a hard copy for your annotations.

- Read *How to Read Literature Like a Professor* before reading *Candide* and your reader's choice play/novel.
- Be prepared to share your annotations/notes in class discussions and with your teacher the first week of school.
- For *Candide*, focus on the 3 chapters and attached prompts below from *How to Read Literature Like a Professor* and annotate the novel accordingly. You will be discussing all the prompts at length during the first week of school in a student-led Harkness discussion.
- Read and annotate your reader's choice novel. You will have a timed in-class write the first week of school.

Use *How to Read Literature Like a Professor* as the starting point for your *Candide* Harkness and Reader's Choice annotations:

You are responsible for reading Forester's book in its entirety. It will serve as a reference point for many of the works covered throughout the school year. Choose one of the following chapters from *How to Read Literature Like a Professor*, apply it to *Candide*, and annotate the novel focusing on the prompts that pairs with the chapters. You should use ample quotes from the novel to support your position in your Harkness discussion. Harkness discussions are not about "feelings." They are dialogues grounded in thoughtful analysis supported by textual evidence.

Outside sources for the question related to politics are allowed but must be cited. All other prompts should only reference Foster's novel and *Candide*.

*******Any form of plagiarism (outside ideas, etc.) will result in an automatic zero for the assignment, a parent conference, and a permanent record of an honor code violation in your academic file.*******

Annotate *Candide* using the following chapters from Forester as well as the prompts given below:

Chapter 1. The Quest: Anytime a character leaves one location and travels to another, it may be a quest. The components are as follows:

- a. A quester
- b. A place to go
- c. The stated reason to go there
- d. Challenges and trials en route
- e. The real reason for the trip, which is always self-knowledge. What does the character learn about himself/herself?

Quest Prompt: In many works of literature, a physical journey—the literal movement from one place to another—plays a central role. Using *Candide*, in which a physical journey is an important element, discuss how the journey adds to the meaning of the work as a whole. Avoid mere plot summary.

Chapter 11. Concerning Violence: Violence in a well-written work does more than merely further the story line and complicate things for the characters . . . it should provide clues to the character's personalities, and clues about the world they inhabit.

Violence Prompt: In great literature, no scene of violence exists for its own sake. Explain how the scene or scenes contribute to the meaning of the complete work. Avoid plot summary in your Harkness.

Chapter 13. It's All Political: People and/or events in the story may represent political ideas either positively or negatively . . . usually reflecting the political concerns that were contemporary to the writer. Political commentary can be difficult to discern when it is presented symbolically, unless one is familiar with the political concerns of the time . . . this is an area in which reading widely will assist you, but if haven't yet read widely, try the following:

A. Find the year the book was written, and do a little research on the political concerns of those times (type the year into a search engine and see what comes up).

B. Consult literary criticism for clues (check the Gale literary data base for articles, or a main library catalogue for book-length works designed to help explicate the political and social concerns of the day (e.g. “The Annotated Alice” explores Carroll’s specific political concerns regarding ideology, specific politicians and historical figures, views on social issues, etc.).

Political Prompt: Many works of literature deal with political and social issues. Analyze how Voltaire uses literary elements to explore this issue and explain how the issue contributes to the meaning of the work as a whole. Do not merely summarize the plot.

Reader’s Choice Play/Novel

Task

Read one of the books below and annotate it. Annotations should reflect that you engaged with the text, made your reading relevant, and considered how your notes could help your future readings of the text. You may use colors and tabs to help you organize, but it’s not required. Some students like to add sticky notes to the text if there isn’t enough room in the margins.

Consult this link from AP Central for general guidelines on annotating:

http://apcentral.collegeboard.com/apc/public/courses/teachers_corner/197454.html.

Just remember that highlighting complements annotating, but highlighting by itself does not count as annotating. Pay attention to literary devices/elements you’ve already studied in the past (especially imagery, figurative language, voice, tone, mood, symbol, setting, and characterization) as well as anything from Forester’s book.

Novels:

Brave New World by Aldous Huxley

The Jungle by Upton Sinclair

Curious Incident of the Dog by Mark Haddon

Love in the Time of Cholera by Gabriel Garcia Marquez

All the Pretty Horses by Cormac McCarthy

Ceremony by Leslie Marmon Silko

The Joy Luck Club by Amy Tan

The Memory Keeper’s Daughter by Kim Edwards

100 Years of Solitude by Gabriel Garcia Marquez

Out of Africa by Isak Dinesen

Sula by Toni Morrison

A Thousand Splendid Suns by Khaled Hosseini

A Farewell to Arms by Ernest Hemingway

The Cider House Rules John Irving