

## Summer Work—AP English Literature and Composition

**Part I—Reading and Journal writing—*How to Read Literature Like a Professor: A Lively and Entertaining Guide to Reading Between the Lines* by Thomas C. Foster**

- **Read the entire book.**
- **Optional Assignment (not graded)**—Summarize the main points of each chapter and look up any unknown vocabulary and concepts you encounter and record your findings.

### **Two reasons to do the Optional Assignment:**

1. You will deepen your ability to understand and analyze literature which is the focus of our class.
  2. You will have a study guide to review in preparation for a test on the book when you return.
- **REQUIRED**—Write **ten** journal entries on topics of your own choosing from the book. Journals should be no less than one page and no more than two, and be typed, double-spaced, 12 font, with MLA heading. **Note:** The MLA heading is only necessary on the first page. Journals are worth **100 points** in the composition section of your grade. Be prepared to share your journals in a group setting.

### **Directions:**

1. Give your journal a creative title. **PLEASE ADD** the chapter # under the title.
  2. Write an epigraph as a catalyst for your writing.
  3. Begin your journal with a summary of the key points of the chapter from which the epigraph was taken.
  4. In the rest of the journal write your response to the chapter. Responses may include:
    - Your personal connections between Foster's ideas and literature you have read or viewed or...
    - A question you have about concepts in the chapter and a discussion of possible answers or...
    - Your own literary creation exemplifying something you've learned or...
    - Something that challenges your previous notions about literary analysis or...
    - An opinion or argument you developed as you read or...
    - A personal anecdote that serves to enhance your understanding (and others) of the chapter or...
    - An AHA! moment you had while reading
- NOTE:** Write a variety of critical responses from the bullets above.
5. Be sure to make a clear connection between the epigraph you choose and the response you write.

\*\*\*\*Hard copies of all ten journals are due on the first day of school.

**--SAMPLE JOURNAL ENTRY--**

MLA  
Heading

Kathy Sanchez

Mrs. Sanchez

AP English Lit and Comp

6 March 2012

Discovering Interpretations

Title

Epigraph  
single-  
spaced, in  
italics with  
page  
citation.

*It may seem at times as if the professor is either inventing interpretations out of thin air or else performing parlor tricks, a sort of analytical sleight of hand(xiii).*

Summary of  
the chapter  
from which  
the epigraph  
was taken (in  
this case it's  
the  
introduction).

The chapter  
number  
should appear  
in the  
summary.

Foster contends in the introduction that analytical discussions in literature classes are often lacking because students don't have the same experience with reading as the professor, so they don't recognize the patterns and conventions that reoccur in literature time and time again. To prove his point, he relates how the Faustian bargain (a deal with the devil) is a common pattern in literature. Specifically, he cites Lorraine Hansberry's play, *A Raisin in the Sun* as one example, but goes on to mention several works from different literary periods containing the pattern. Foster says the work is considered "comic" if the character dealing with the devil is able to resist the offer, and it is "tragic" if the character succumbs to temptation and loses his soul. Foster calls words used to discuss and interpret literature "the grammar of literature". He says professors are able to interpret literary elements like the Faustian bargain because of *memory, symbol, and pattern*. Because professors have read so much, they have lots of memories to connect to when they read. He also claims they tend to think symbolically, and their experience with literature allows them to recognize patterns. Foster says with "practice, patience and a bit of instruction" students can learn to interpret literature like the pros; he wrote the book *How to Read like a Professor* to help them out.

My personal response to the reading. In this case, I offer an anecdote that connects to the ideas in the introduction.

Foster's introduction reminds me of the first literature class I took at CSU

Stanislaus after having transferred from Modesto Junior College. I'll admit I entered the class with a bit of overconfidence. The class was American short story. When I received a "C" on my first quiz, I was surprised and angry. I felt like I was expected to know something that the professor hadn't taught me. I had made up my mind the professor was, as Foster puts it, "inventing interpretations out of thin air"(xiii). I'd like to say, by the end of the class, I had come to realize my own deficiency in the "grammar of literature," but I left that class frustrated with my grade of "B" and blamed the professor for not doing his job. Now, after having experienced much literature, attended many literature classes, and taught literature to students, I know the professor was just fine—brilliant actually.

Reference to the epigraph above.

I'm thankful now that my professor made me struggle rather than just tell me what to think about the literature. I have found that there is something quite satisfying and even exciting about discovering some aspect of a work for myself. In this day and age, where answers can be found instantly on the internet, it seems as though there is nothing left to discover in the world. When I attended that American short story class, I wanted to consume knowledge from my professor rather than discover it for myself. Consuming, I'll admit, would have been easier, but discovering is definitely more fun. Great literature is still a place where patient explorers can make grand discoveries.

**Brave New World by Aldous Huxley**  
**AP Literature and Composition Summer Assignment (2)**

**AP Literature and Composition Summer Assignment**

**Due Date:** First day of class

**Instructor:** Kathy Sanchez

**Objectives: Students will be able to...**

- Identify the major themes of a complex full-length novel
- Analyze character traits and motivation
- Analyze the effects on the reader of stylistic choices and modes of exposition
- Compare the world of the novel to our own world and make judgements about the social critique of the novel
- Write an essay about one of the issues raised by the novel, supporting their ideas with evidence from the text
- Revise rhetorically to meet the needs of their audience
- Edit with a focus on improving readability

**Reading:** Read the entire novel and complete a dialectical journal

**Dialectical Journal description:**

A dialectical journal is a conversation between you and what you are reading. You simply write down passages that make you think or interest you and write about your thoughts. This process is an important way to understand a piece of literature. By writing about literature, you make your own meaning of the work in order to truly understand it. When you do this yourself, then the text belongs to you—you have made it yours. The passages are there for everyone to read; however, the connections and interpretations are uniquely yours. You are neither right nor wrong in your response. So be willing to take risks and be honest. I cannot emphasize enough the importance of developing the ability to think critically, and this reading log will assist you in developing analytical skills that will serve you at the university level.

These are the minimum requirements and format for your journal entries:

Journals must be **hand-written** and formatted in **two columns**.

Head each journal entry with the **date** and the **chapter number**.

1. On the left side column cite one significant passage. Cite the page number MLA style in parentheses at the end of the passage. If it is a particularly long, passage, you may abbreviate it with ellipses. Ex: "There was something desperate, almost insane, about the spasmodic yelps...Their bodies twitched and stiffened; their limbs moved jerkily as if to tug the unseen wires"(21).

2. On the right side column explain what interests you about it in terms of ...

**Literary elements** (Elements of plot, theme, characterization, genre, suspense, etc.) Explain the significance of the passage.

~~and/or~~

Reflect on the author's style and why his stylistic choices are **significant** to the text. See the **AP Style Analysis Notes** handout attached.

**\*\*\*Notes:** —literary elements and stylistic choices should vary throughout the journal. Figurative language may also be a topic of discussion that doesn't appear on the handout.

**Also,** on the right side column write challenging **vocabulary words** from the text. Write out the sentence in which the word appears with a page citation. Highlight the word.

On the left side column write the definition of the word according to the context of the novel, and write an original sentence using the word correctly.

Your journal should have at least **25 passages or more** with thoughtful observations, analysis and/or reflections and **20 vocabulary words or more**.

**Example entries**

Passage or Vocabulary word in context	My response
<p>June 6, 2016--Chapter 1  <b>COMMUNITY, IDENTITY, STABILITY.</b>            The enormous room on the ground floor faced towards the north. Cold for all the summer beyond the panes, for all the tropical heat of the room itself, a harsh thin light glared through the windows, hungrily seeking some draped lay figure, some pallid shape of academic goose-flesh, gut finding only the glass and nickel and bleakly shining porcelain of a laboratory....(3).</p>	<p>Huxley describes a <b>setting</b>-- a hatchery of some kind--right at the beginning of the novel. The description presents an <b>irony</b> in that a hatchery <b>connotes</b> new life and warmth, yet the <b>diction</b> of the passage connotes a cold lifeless place with words such as <i>cold, harsh, pallid,</i> and later in the passage, <i>pale, frozen, dead, ghost.</i> This cold diction presents a contrast to the "World State's motto" at the beginning of the passage. These contrasting images give me the feeling something is terribly wrong with this setting.</p>
<p>Floridly--He had a long chin and big rather prominent teeth, just covered, when he was not talking, by his full, floridly curved lips(4).</p>	<p>Adverb--strikingly beautiful; adorned as with flowers            The bride floated down the aisle beneath an enormous gown floridly adorned with sequins and tulle.</p>

**\*\*\* Be prepared to write about this book immediately upon your return to school.**

## AP Style Analysis Notes

Domain	Questions to Ask
<b>Imagery</b> <ul style="list-style-type: none"> <li>• Sensory details</li> <li>• Symbols</li> <li>• Allusions</li> <li>• Words/phrases</li> <li>• Effect/intent</li> <li>• Connection to:               <ul style="list-style-type: none"> <li>◦ Mood/tone</li> <li>◦ Theme</li> <li>◦ Plot</li> <li>◦ Character</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• What sensory information do I find in the language: color, scents, sounds, tastes, or textures?</li> <li>• What is the author trying to convey or achieve by using this imagery?</li> <li>• Are these images part of a larger pattern or structure within the text (e.g., does it connect to one of the major themes)?</li> <li>• What figures of speech—metaphors, similes, analogies, personification—does the writer use? How do they affect the meaning of the text? What is the author trying to accomplish by using them?</li> </ul>
<b>Diction</b> <ul style="list-style-type: none"> <li>• Types           <ul style="list-style-type: none"> <li>• Slang</li> <li>• Colloquial</li> <li>• Jargon</li> <li>• Dialect</li> <li>• Concrete</li> <li>• Abstract</li> <li>• Denotation</li> <li>• Connotation</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Which of the following categories best describes the diction in the passage or text?           <ul style="list-style-type: none"> <li>◦ Low or informal (e.g., dialect, slang, or jargon)</li> <li>◦ Elevated or formal language</li> <li>◦ Abstract and concrete diction</li> <li>◦ Denotation and connotation</li> </ul> </li> <li>• What effect is the author trying to achieve through the use of a specific type of diction?</li> <li>• What does the author's use of diction suggest about his or her attitude toward the subject, event, or character?</li> <li>• What are the connotations of a given word used in a particular context? (To begin, you might ask if the word(s) have a positive or negative connotation, then consider them in the specific context.)</li> <li>• What words would best describe the diction in a specific passage or the text in general?</li> </ul>
<b>Syntax</b> <ul style="list-style-type: none"> <li>• Sentence structure</li> <li>• Sentence patterns           <ul style="list-style-type: none"> <li>• Declarative</li> <li>• Imperative</li> <li>• Interrogative</li> <li>• Exclamatory</li> <li>• Simple</li> <li>• Compound</li> <li>• Complex</li> <li>• Comp-Complex</li> <li>• Loose/Cumulative</li> <li>• Periodic</li> <li>• Balanced</li> <li>• Inversion</li> <li>• Interruption</li> <li>• Juxtaposition</li> <li>• Parallelism</li> <li>• Repetition</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• <i>Punctuation</i>: How does the author punctuate the sentence and to what extent does the punctuation affect the meaning?</li> <li>• <i>Structure</i>: How are words and phrases arranged within the sentence? What is the author trying to accomplish through this arrangement?</li> <li>• How would you characterize the author's syntax in this text?</li> <li>• <i>Changes</i>: Are there places where the syntax clearly changes? If so, where, how, and why?</li> <li>• <i>Sentence length</i>: How many words are in the different sentences? Do you notice any pattern (e.g., a cluster of short sentences of a particular type)?</li> <li>• <i>Devices</i>: How would you describe the author's use of the following:           <ul style="list-style-type: none"> <li>◦ Independent and dependent clauses</li> <li>◦ Coordinating, subordinating, or correlative conjunctions</li> <li>◦ Repetition</li> <li>◦ Parallelism</li> <li>◦ Fragments</li> <li>◦ Comparisons</li> </ul> </li> <li>• <i>Sentence beginnings</i>: How does the author begin his or her sentences? (Does the author, for example, consistently begin with introductory phrases or clauses?)</li> <li>• <i>Language</i>: What use does the author make of figurative language or colloquial expressions?</li> </ul>
<b>Attitude (Tone)</b> <ul style="list-style-type: none"> <li>• Word choice</li> <li>• Details</li> <li>• Imagery</li> </ul>	<ul style="list-style-type: none"> <li>• How does the author's use of words, imagery, or details such as gesture or allusions reveal the author's attitude toward a character or event in the story?</li> <li>• What words best describe the author's attitude toward this subject, character, or event?</li> </ul>
<b>Literary Elements</b> <ul style="list-style-type: none"> <li>• Setting</li> <li>• Characterization</li> <li>• Plot</li> <li>• Theme</li> <li>• Point of View</li> <li>• Tone/Attitude</li> </ul>	<ul style="list-style-type: none"> <li>• How does the author's use of these different elements contribute to the text's meaning?</li> <li>• Do the different elements interact with or otherwise affect the meaning of the others?</li> <li>• Do you notice any significant shifts in any of the elements at any point? If so, what changes, how, and why? What is the importance and meaning of this change?</li> <li>• What words best describe the different use of these elements? For example, how would you describe the point of view and the effect it has on the meaning of the text?</li> </ul>
<b>Organization</b> <ul style="list-style-type: none"> <li>• Compare/Contrast</li> <li>• Importance</li> <li>• Chronology</li> <li>• Cause-Effect</li> <li>• Order of degree</li> <li>• Classification</li> <li>• Spatial</li> </ul>	<ul style="list-style-type: none"> <li>• Which organizational pattern does the author use?</li> <li>• Why does the author choose to use that particular organizational strategy?</li> <li>• Are there places where the author blends or alternates between different organizational patterns? If so, what is the author trying to accomplish by mixing them in these ways?</li> <li>• To what extent and in what ways do you think the author's organizational strategy is effective? Why?</li> </ul>
<b>Types of Writing</b> <ul style="list-style-type: none"> <li>• Narrative</li> <li>• Persuasive</li> <li>• Expository</li> <li>• Descriptive</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Exposition</i>: Is the author defining, comparing, classifying, analyzing (a process), describing, or narrating?</li> <li>• <i>Persuasion</i>: Is the author arguing about what something means, whether something is true, which alternative is the best (or most important), or what course of action someone should take?</li> <li>• <i>General</i>: What is the author trying to accomplish? How is the writer using e.g., narrative to solve that problem?</li> </ul>