

SENIOR AP ENGLISH LITERATURE AND COMPOSITION
Summer Reading Assignment

Buena High School 2024-2025

Mr. Esch Room 1209

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AP Literature Students will read the following:

Ethan Frome by Edith Wharton

The Lotos-Eaters by Lord Alfred Tennyson

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.

This assignment is designed to help you prepare for college and the AP exam, where skills developed by avid reading are essential. Only the well-read student can respond intelligently to the open essay question on the AP exam; therefore, summer reading is vital to your success. This summer assignment packet contains directions, assignment descriptions, and examples.

Assignments are due on the first day of school. Remember to pace yourself accordingly during the summer break.

The summer assignment for AP Literature not only indicates your willingness to work hard, but it also measures your commitment to the course.

One of the main differences between an AP English class and a regular English class is the amount of effort students are required to put into their work. An AP student is expected to always put all of their thinking and effort into assignments and readings. This kind of effort is expected on every aspect of the summer assignment.

Reading:

You are to obtain a copy of *Ethan Frome* by Edith Wharton. You can purchase it online or through a bookstore, such as *Barnes and Noble* or *Amazon*. You will need to print a copy of Lord Alfred Tennyson's *Lotos-Eaters*. You will be using both of these works quite extensively, annotating and marking them up, so you might want to get a used copy of *Ethan Frome*.

As mentioned before, you will be **REQUIRED** to annotate the texts, marking significant passages and writing abundant marginal notes. You will need to bring both the book and

printed poem to class the first day of school so your annotations can be checked. **Annotations are a portion of the overall grade. Here are some tips on annotating your novel and poem.**

3 STEPS TO DEEP UNDERSTANDING

1. FIND OUT WHAT THE TEXT SAYS.

- **Preview:** Before starting a reading assignment, see what you can find out about what you are reading first. Look up a book's publication date, read the biography of the author's life, the book's preface and table of contents, chapter headings, and the comments on the back cover of a novel. Above all you need to know if the text is fiction or non-fiction.
- **Annotate:** Reading can be passive, or it can be active. Interact with your text; write in it! Students should always have a pen (or pencil) with them as they read. Reading notes often take the form of plot clarification or questions. Write down good ideas that you may turn into essay topics.
- **Character names and plot:** When a character first appears, circle his or her name. Write down characters' relationships to each other when that relationship becomes clear. When something important happens, mark it to find it later.
- **Symbolism:** Authors and artists don't usually say what they mean simply; they use symbols, hidden meanings, and metaphors. When you see them, underline them. They are always important and make great essay topics.
- **Motifs:** A motif is a recurring feature (of symbols, images, or phrases, etc.) in a text that helps steer the reader toward a theme (i.e. a lesson or moral of the story). When you notice interesting repetition, annotate it.
- **Class/culture/identity issues:** Always take note of a character's ethnic and socio-economic background. Class and culture are especially important when more than one class or ethnicity populates a work. Keep your eyes peeled for differences and similarities between classes and cultures. Also, writers often focus on characters trying to find themselves among people not like themselves; when a character questions his or her own self, mark it.
- **Author's philosophies, politics:** Authors and artists are human, too. They have a reason for what they do besides making money. Often times you can see an author's personal philosophy or bias in his or her writing. Look out for ethical statements and characters' life philosophies also. Important writing always has a message.
- **Unclear info:** The easiest and yet most overlooked important aspect of a text is that which you don't know. Some people hide what they don't know so that they can forget they don't know it. If you make note of what you don't know, you will remember to learn.

- **Write vocabulary definitions:** Along with your pen, you should have a dictionary with you as you read. If you don't understand what a word means in context, then you'll have to look it up. You can stop and deal with the word immediately or you can underline it and push on, planning to come back and look it up later. Regardless of when you look it up, there are two ways to make sure you don't forget what it means. You can write down definitions on the same page as the unknown word, or you can write definitions down on a separate piece of paper and make a personal vocabulary list.

2. THINK ABOUT WHAT THE TEXT MEANS.

Take the "what" of the bullet points above and ask yourself the more important question, "why?" Why did the author or artist name the text and characters what they did? Why did they choose those events? Why did they choose those symbols (and what do the symbols mean)? What theme (i.e. lesson or moral of the story) do they want us to understand and why? Why did the author or artist create the text? Always aim high in your thinking. Don't settle for knowing what you read; try to find out the **greater meaning** of what you read.

3. THINK ABOUT WHY THE TEXT MATTERS.

Make connections between a text and other things. How does the text connect to what you've learned in previous classes? How does it connect to this year's course in general and the current unit of study specifically? How does it connect to your real life in the present day? Personalize the text. How does it connect to your life? What does it say about the human race? Did a specific scene affect you? Did you like the text? What about the characters? How do you feel about the author's style? Why do you feel this way? What does the text matter to **you**?

LASTLY, you thought reading and taking notes and underlining was enough! After reading, the truly special student thinks about how to maximize learning. You can write down questions that help you understand parts of the text you did not understand, or you can come up with questions that move class discussion in a direction you want to move in, or you can make questions that you think will stump your classmates in class. It is also very helpful to try to predict the questions the teacher might pick to try to stump you. Your education is in your hands; take full advantage of every opportunity you have to learn.

Ethan Frome: Literary Vocabulary Journal

Directions: As you read *Ethan Frome*, you will note examples of important literary devices used by Vonnegut in the text. First, find the definition of the literary device. Then, find an example from the text. You can find definitions on the internet (search for a literary term dictionary), or in a Literary Dictionary. Do this in a single subject notebook or in a document that you print and bring to class.

Term/Definition:	Example from Text	Brief Explanation: How does the example create meaning in the text?	Page #
Archetype:			
Allusion:			
Connotation:			
Diction:			
Epiphany:			
Figurative Language:			
Imagery:			
Irony:			
Mood:			
Point of View:			
Setting:			

Stream-of-consciousness:			
Style:			
Symbol:			
Syntax:			
Theme:			
Tone:			

Dialectical Journal

For each chapter you are to do the following:

On the top line of your notebook paper or document, center the chapter number and page numbers. Underneath, on the first line of the paper, write a one-sentence summary of the chapter. Then divide your paper into two halves, lengthwise.

Label the left hand column **CONTENT**.

Label the right hand column **PERSONAL RESPONSE**.

Write the page number down, in parenthesis, after each quote or passage.

For each chapter, **find a significant quote or passage** that exemplifies major events in the text or is an example of a literary element. Consider plot development, shifts in tone or point of view, character development, theme, sentence structure, diction, imagery, figurative language, etc. The examples below are taken from *The Chosen* and *Night*. The first two are examples of entries that focus on literary elements, and the last two are student reactions to events in the novels. For your dialectical journal please do ONE entry per chapter.

Chapter 1 p. 7-40

Reuven describes how he and Danny first meet at a baseball game.

CONTENT	PERSONAL RESPONSE
"For the first fifteen years of our lives, Danny and I lived within five blocks of each other and neither of us knew of the other's existence" (9).	This gives us the point of view for the novel, first person, through the eyes Of Reuven Malter.
"...like specters, with their black hats, long black coats, black beards, and earlocks" (25).	These are descriptive details of the Hasidic sect of Judaism. (There is also a simile). {imagery}
"We had arrived at Buchenwald" (98).	A simple sentence that can encourage hope, bring happiness, and bring sadness. It can make someone happy knowing they will have food and shelter. It can make someone sad to know that they will again become slaves, and bring the thought that maybe it would have been better to die in the train.
"The sound of a violin, in this dark shed, where the dead were heaped on the living. What madman could be playing the violin here, at the brink of his own death" (90)?	The violin was giving Juliek hope to survive, and he played his soul on it, so it must have been deeply moving music. When the violin broke, he must have died.

Writing: There will be a timed writing assignment over the literary works above the first week in class. Enjoy your summer!