

AP English Literature 12 Summer Reading 2017-18

“Read the best books first, or you may not have a chance to read them at all.”

— Henry David Thoreau, *A Week on the Concord and Merrimack Rivers*

Dear AP Literature Class of 2017/2018,

Beyond the end-of-year effort on tests and projects, beyond the sleeping and sun of summer vacation, senior year awaits. This course you are entering, AP English Literature and Composition, substitutes for a first-year course in college composition, which means that for many universities and colleges, a qualifying score on the exam allows you to either sidestep a 100-level writing course or receive college credit for it. The central purpose of such a class is to enable you to write effectively in all your courses and into your professional lives. To this end, the College Board asserts, a typical college course emphasizes analytical and argumentative writing, the kind of writing that “forms the basis for academic and professional communication.” AP English Literature, in particular, asks you to apply your analytical skills to how authors craft their works, with attention to the richness of language. Because reading complex literature analytically is an essential component of this class, we would like you to embark on your reading and writing over the summer.

Tasks:

- 1) Read Thomas Foster’s *How to Read Literature Like a Professor* to begin your foray into literary analysis for the summer.
- 2) Read at least TWO novels, with attention to Foster’s points. At least one must be from the following list. Allow yourself the time to hunt for what you would really like to read and to change your mind if need be. Take note of how each author makes choices regarding perspective, characters, motifs, language, and plot design. As you read, consider how these choices develop and contribute to the meaning of the work as a whole. On the back of this letter is a reminder sheet that lays out how to analyze a novel from literary techniques to the impressions an author creates and finally to theme.
- 3) Finally, fill out the Novel Study template (see attached) on one of the novels from the list below to prepare for class discussion and writing.

Achebe, Chinua	<i>Things Fall Apart</i>
Allende, Isabel	<i>The House of Spirits</i>
Bronte, Emily	<i>Wuthering Heights</i>
Conrad, Joseph	<i>Heart of Darkness</i>
Dostoyevsky, Fyodor	<i>Crime and Punishment</i>
Hardy, Thomas	<i>Far from the Madding Crowd</i>
Huxley, Aldous	<i>Brave New World</i>
Lessing, Doris	<i>The Grass is Singing</i>
Murakami, Haruki	<i>Kafka on the Shore</i>
McEwan, Ian	<i>Atonement</i>
Orwell, George	<i>1984</i>
Roy, Arundhati	<i>The God of Small Things</i>
Tolstoy, Leo	<i>Anna Karenina</i>

Novel Study

Title:

Author's full name:

Era:

Genre:

Century:

Nationality:

Setting(s):

Key characters (note parallels, contrasts, foils):

Key conflicts:

Distinctive structural elements:

6-8 standout scenes—associate with literary elements—symbols, images, metaphor, foils, parallels, etc:

6-8 Quotable quotes (keep these brief and memorable):

Motifs (repeated ideas/concepts):

Themes—the author's message(s), expressed in full sentences

LITERARY ANALYSIS

For analysis after you quote, ask: Why *this* word? How does this technique work to create an impression?

For a topic sentence, ask: What impression is the author building and why—what is his or her strategy?

For a thesis, ask: How does this combination of impressions point to purpose and message?

THEME

A theme...

--is an abstract idea

IMPRESSIONS THE AUTHOR CREATES → are strategies that help the author convey theme

--is a message about
about life or humankind
that the author wishes
to convey to the reader;
it is expressed as a sentence
vs. as a phrase or word.

TECHNIQUES →

help you analyze, after you quote, how particular words create impressions

Connotation	Repetition
Imagery (5 types)	Restatement
Imitative sound	Imperative (command)
Metaphor	Exclamation
Simile	Parallelism
Personification	Anaphora
Symbolism	Antithesis
Hyperbole	Balanced sentence
Litotes	Antistrophe
Understatement	Inverted syntax
Verbal irony	Asyndeton
Metonymy	Juxtaposition
Synecdoche	Parenthesis
Oxymoron	Polysyndeton
Paradox	Rhetorical question
Apostrophe	Absolutes
Allusion	Qualifiers
	Etc.

Atmosphere
Mood
Tone
Diction
Immediacy
Emphasis
A quality about a character
Parallel to another character
Contrast to another character
Foil
Conflict self vs. self
 self vs. society
 self vs. another character
 self vs. nature

Dramatic irony
Situational irony
Satire
Epiphany
Motif
Ambiguity
Pacing
Climax
Etc.

--includes the author's
purpose: to persuade,
to inform, to enlighten,
to amuse

--suggests the author's
attitude and
perspective toward
humanity (society,
the individual)

--often includes the
context of the
universe (God, nature,
history)