

AP Literature and Composition 2021-2022
Welcome and Summer Reading Assignment

Dear Students:

If you are reading this, that means you will be taking Advanced Placement Literature and Composition for your Senior year at Santa Clara High School, congratulations! I am looking forward to working with you to help you develop into powerful thinkers, critical readers, and expert authors.

This course builds on the skills you have learned in all your previous English classes. If you took AP Language, you are already familiar with rhetorical analysis and argumentation. This class explores a similar and parallel set of skills in which we will evaluate how authors communicate complex meaning, and critique the artistic quality of literary works. This may sound intimidating, but we do it all the time! Think of this course as training to become professional writers for “Rotten Tomatoes”!

This course is centered around works of fiction: short stories, drama, novels, and poetry. We will explore them all, in depth. More than anything, this course requires you to read! It is essential that you struggle with the texts; they are difficult, but by sticking with it, you will grow exponentially.

The theme of this course is “Existence, Freedom, and Responsibility: What Maketh Thee?” We will explore texts from a variety of diverse backgrounds, and will frame our discussion around the creation of our personal and social identities. We will also navigate complex and profound questions about our own spiritual nature, and the connection of beauty to truth and our Faith.

This summer, you will practice two skills that will make you successful in the course, **READING and ANNOTATING**. Your summer assignment is to read **Two books** and **two short stories**, along with all assigned viewings/readings in the summer modules (See website). One book is “How to Read Literature Like a Professor” (posted), another will be a novel of your choosing from the list below.

You will a double entry journal for “How to Read Literature Like a Professor” and the short stories, you will complete a double entry journal. A minimum of 10 entries are required for “How to Read Literature Like a Professor” and 5 entries are required for each reading. This means you will turn in a total of 20 journal entries the first week of school. Please note, you will have an exam on the short stories and “How to Read Literature Like a Professor” during your first week, as well as a presentation. Additionally, you will be required to complete a report on the novel you choose to read, please refer to the list of approved novels below and the report format on the website.

Please check your emails and the website frequently. I will be available all summer via email to help out if you have any questions, or encounter challenges. Remember, this is your journey, I am here to support you through it! Have a wonderful summer!

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DOUBLE ENTRY JOURNALS

Double-Entry Journal Format

-In double-entry journals, facts are written on the left and interpretations or reactions on the right.

-In the left-hand (fact) column, you may include quotations, summaries, or paraphrases.

-In the right-hand (interpretation and reaction) column, you may analyze or personally respond.

- (Fiction): What do I predict will happen? Give support from the text.
- How does this tie in with my experience, previous readings, class discussions, expectations?
- What do I not understand? What questions do I have?
- Do I agree/disagree with the author? Why?
- What impressed me/annoyed me about the reading?
- What do I notice about the author’s techniques—how does he or she emphasize a point or evoke a reaction? (Consider mood, tone, foreshadowing, irony, figurative language devices, sound devices, and other literary devices. Figurative language devices include simile, metaphor etc.
- How does this new information fit with my beliefs, my philosophy, prior knowledge?
- Where have my ideas been challenged, changed, confirmed?

Reflections should be more than just "I like this idea," or "I've never met a person who could live up to this." Comments should reflect thoughtful views on the implications of what the author is saying. The WHY and HOW should be explored rather than the WHAT. Be sure to title and date each entry.

Sample Double Entry Journal Responses and Rubric Rating

Maya Angelou and Frederick Douglass Passage

July 22, 2018

Left-hand Column: Facts Quotes, summaries, paraphrases, concrete details	Right-hand Column: Responses and Interpretation (Commentary)
<p><i>"My race groaned. It was our people falling. It was another lynching, yet another Black man hanging on a tree" (Angelou 135).</i></p>	<p><i>The people in the store think Joe Louis is losing the fight. (Weaker - Developing Proficiency, Does not Meet - C-)</i></p> <p><i>The people in the store are filled with anxiety and expectation as they watch the fight. When Joe Louis appears to be losing, they feel that symbolically they are all losing. Their hope and dreams for freedom and respect are fighting in that ring. (Medium-Meets Proficiency - B)</i></p>
<p><i>Frederick Douglass describes his experience of learning to read and write as one that causes him great "anguish." He describes this suffering as causing him to "writhe" under a "curse" (132).</i></p>	<p><i>Douglass suggests that his own education comes at a huge mental cost. The weight of learning to read and write is not difficult because of the concepts but because of the burden it puts on him. He knows the full extent of slavery. This language is the opposite how we expect Douglass to see his education. (Strong-High Proficiency -Exceeds the Standard - A)</i></p>

Reading List

Please select a book to read from the list below:

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| Atonement (Ian McEwan) | Mrs. Dalloway (Virginia Woolf) |
| The Beautiful and the Damned (F. Scott Fitzgerald) | My Antonia (Willa Cather) |
| Beloved (Toni Morrison) | No Country for Old Men (Cormac McCarthy) |
| La Bête Humaine (Emile Zola) | One Hundred Years of Solitude (Gabriel Garcia Marquez) |
| Crime and Punishment (Fyodor Dostoevsky) | The Poisonwood Bible (Barbara Kingsolver) |
| East of Eden (John Steinbeck) | Pygmalion (George Bernard Shaw) |
| Emma (Jane Austen) | The Scarlet Letter (Nathaniel Hawthorne) |
| Faust, Part 1 (Johann Wolfgang von Goethe) | Silas Marner (George Eliot, i.e. Mary Ann Evans) |
| For Whom the Bell Tolls (Ernest Hemingway) | The Stranger (Albert Camus) |
| The Grapes of Wrath (John Steinbeck) | A Streetcar Named Desire (Tennessee Williams) |
| The Handmaid's Tale (Margaret Atwood) | The Sun Also Rises (Ernest Hemingway) |
| Inferno (Part III of Divina Commedia) (Dante Alighieri) | A Tale of Two Cities (Charles Dickens) |
| Jude the Obscure (Thomas Hardy) | Their Eyes Were Watching God (Zora Neale Hurston) |
| Les Miserables (The novel, not the musical!) (Victor Hugo) | Things Fall Apart (Chinua Achebe) |
| Love in the Time of Cholera (Gabriel Garcia Marquez) | The Trial (Franz Kafka) |
| Middlemarch (George Eliot, i.e. Mary Ann Evans) | Who's Afraid of Virginia Woolf? (Edward Albee) |

