Dear Students,

I am excited about our work together next year in AP Literature; we will start off the year with some great pieces. I strongly encourage that you buy your books so that you have them for the year to review with and mark in; support the local economy by shopping for your books at Fundamentals in downtown Delaware! Enjoy your assignment and have all work completed for the first day of school.

Summer Assignment:

1. Read How to Read Literature Like a Professor by Tom Foster: Read this first as it will act as a mentor text for your reading of your novel(s); Foster teaches us literary analysis skills to which we will refer during your journaling/analysis of the summer novels and much of our study of literature next year. As you read this text, annotate it (mark in it). Write ideas in the margins. When he talks about a literary device, if you can think of examples of it from books or movies that you know, jot them in the margin. Have a conversation with the text as much as possible - this will help you to comprehend and retain the ideas.

2. Reading is a process that takes practice, and we’ll be reading a lot this year, so I want for you to exercise this part of your brain this summer. Try to make reading a daily practice for yourself instead of putting off your reading and trying to complete it in large chunks - you’ll be happier and you will be a stronger reader by practicing more often over a period of time. Reading as a practice is no different from playing a sport or an instrument - it takes time to get good at it. Begin reading early in the summer and develop a habit of reading regularly. Read two (or more) of the following works:

   - The Book Thief by Markus Zusak
   - Catcher in the Rye by J. D. Salinger
   - Cloud Atlas by David Mitchell
   - Crime & Punishment by Fyodor Dostoevsky
   - Extremely Loud and Incredibly Close by Jonathan Safran Foer
   - Oryx and Crake by Margaret Atwood
   - Poisonwood Bible by Barbara Kingsolver
   - Pride and Prejudice by Jane Austen
   - The Road by Cormac McCarthy
   - The Secret Life of Bees by Sue Monk Kidd

As you read your novels, annotate them - see the “Reader’s Guide to Annotation” below for advice on this.

Then, choose at least five moments in each novel for which to write out journal entries. (Total of a minimum of ten journal entries total.)

For three moments in each novel, connect to chapters in Foster’s text. Explain each idea from Foster in your own words, then explain the idea in your novel that relates. See the example below to understand the expectation for your depth of discussion.
Example: Foster says that when people have illnesses, it can be a reflection of their character. In Crime and Punishment, Raskolnikov falls ill after the murder of the pawnbroker. He believed that he was a superman, above the laws of society, but his illness is evidence that he at least subconsciously believes that his crime was unjust. His delirium accompanied with the arrival of the chief of police creates great suspense, but most importantly it is Raskolnikov’s recovery from his illness which is of the greatest significance. The illness, as Foster would suggest, was about Raskolnikov’s struggle with guilt, but it is his recovery that shows us that he is on his way to a moral recovery - he has at least subconsciously accepted the necessity of his punishment even if he isn’t ready to turn himself in yet. His actions that follow show that he is on path of moral recovery. The illness was a turning point for his philosophical outlook.

In addition, for at least two moments in each novel, connect with the novel on a personal level. Discuss in journal entries how the characters’ actions, motivations, or relationships relate to your own life experience, or perhaps make connections to how the setting connects to places or moments that hold significance in your life. Then, discuss how making this connection helps you to better understand the text, the character, or the theme.

Example: In The Fountainhead, we find Roark standing at the edge of the cliff at the beginning of the text. The moment is symbolic for him because he draws strength and stability from the rock on which he stands. This reminds me of when I used to climb the maple tree in my side yard when I was in second grade. I was so small that I could climb the thin branches to the top of the tree - I could actually stick my hand out the top of the tree’s canopy. At that moment when I swayed in the branches with the wind, but held securely by the tree, I felt powerful, like I could take on the world without fear. I think Roark felt this same way on his cliff. He was alone in the university because of his radical ideas. I often felt different from others because I was so small and couldn’t compete with them in sports. But at the top of the tree I was reassured that I could accomplish great things, even if I was small. And Roark could achieve greatness even if he was alone.

Turn in your journal entries on the first day of class. Late entries will be deducted 1/3 of their points.

In-class essay: After spending a few days discussing our summer reading and its connection to the Foster text, we will have our first in-class essay, covering the use of literary elements within your summer text. This is another reason why your annotation of the texts and your thoughtful journaling are important - the more you connect with the texts as you are reading them, the more likely you’ll be to retain the ideas within them and make meaning out of them, and the easier it will be to review for the essay.

3. The final part of your assignment is to read the poem “Digging” by Seamus Heaney (found at the end of this document) at least ten times over the summer (cramming this in the last week will have far less growth potential for you, so be disciplined - your perspective will change over time). After each reading, discuss it in five to seven sentences responding to the poem. Your responses can be analysis of specific lines, the diction, the metaphors, the narrative/characters; your responses can be personal reflection; or your responses can be poetic mimicry. The goal is to experience the poem many times and find as many different ways to interact with it as possible. Each response should be unique in its analysis, but you may find that you want to revisit
an earlier analysis response after you’ve spent more time with the poem and develop new understandings - this would be a productive process. To experience the poem, you should try reading it aloud so you can feel the rhythm and sound devices more easily. (If you want, go to YouTube to hear Heaney read it to you so you can hear his pacing and intonation.)

**Example (personal connection):** As Heaney/the speaker discusses his family’s legacy with the land, I am drawn to memories of my own family and the lessons I’ve learned from them as a gardener. Heaney’s father and grandfather worked with the land for their vocation, but my grandfather grew up during the Great Depression and lived through World War II, thus thrift and Victory Gardens became habit for him. He had a similar work ethic to what we see in the speaker’s relatives, but interestingly, they don’t seem to invite him into the process of their work, while my grandfather did so with me and his gardening. I specifically remember the day when Grandpa taught me to use the grass clippings from mowing to make aisles between my rows of vegetables to control weeds. This interaction along with many others with Grandpa and my father led to my own interest in gardening - I followed men like them, right into the back yard.

These responses will also be due the first day of class. They will also receive the point deduction if they are late.

To summarize:
1. Read Foster’s *How to Read Literature Like a Professor* and annotate it.
2. Read and annotate two of the novels from the list.
3. Write at least 5 journal entries for each novel (combination of Foster analysis (3) and personal connection (2)).
4. Read Seamus Heaney’s “Digging” at least ten times throughout the summer and write responses after each reading.
5. Turn in all journal entries on the first day of class.

If you have any questions, concerns or ideas with the reading/assignment, please e-mail me at heringth@delawarecityschools.net or call 369-9965.

Thanks for deciding to take on this journey. You’re in for a year of thoughtful growth and discovery.

Happy reading,

Mr. Hering

**A Reader’s Guide to Annotation**

*Marking and highlighting a text is like having a conversation with a book – it allows you to ask questions, comment on meaning, and mark events and passages you want to revisit. Annotating is a permanent record of your intellectual conversation with the text.*

Laying the foundation: A Resource and Planning Guide for AP English

As you work with your text, think about all the ways that you can connect with what you are reading. What follows are some suggestions that will help with annotating.
~Plan on reading some passages twice~ - you’ll know the ones because they’ll confuse, amaze, or provoke you. The first time, read for overall meaning and impressions. The second time, read more carefully. Mark ideas, new vocabulary, etc. Google or Wikipedia references you don’t know.

~Begin to annotate.~ Use a pen, pencil, post-it notes, or a highlighter (although use it sparingly!).
• Summarize important ideas in your own words.
• Add examples from real life, other books, TV, movies, and so forth.
• Define words that are new to you.
• Mark passages that you find confusing with a ???
• Write questions that you might have for later discussion in class.
• Comment on the actions or development of characters.
• Comment on things that intrigue, impress, surprise, disturb, etc.
• Note how the author uses language. A list of possible literary devices is attached.
• Feel free to draw picture when a visual connection is appropriate
• Explain the historical context or traditions/social customs used in the passage.

~Suggested methods for marking a text:~
• If you are a person who does not like to write in a book, you may want to invest in a supply of post it notes.
• If you feel really creative, or are just super organized, you can even color code your annotations by using different color post-its, highlighters, or pens.
• Brackets: If several lines seem important, just draw a line down the margin and underline/highlight only the key phrases.
• Asterisks: Place an asterisk next to an important passage; use two if it is really important.
• Marginal Notes: Use the space in the margins to make comments, define words, ask questions, etc.
• Underline/highlight: Caution! Do not underlining highlight too much! You want to concentrate on the important elements, not entire pages (use brackets for that).
• Use circles, boxes, triangles, squiggly lines, stars, etc.
• Develop your own code of abbreviations (C for interesting characterization, G for references to gender related to a theme you see developing, N for nature because the author uses it metaphorically as a motif - the possibilities are as unique as your mind and your book!)

~Literary Term Definitions (these may help you to think about what to analyze/discuss):~
Alliteration – the practice of beginning several consecutive or neighboring words with the same sound: e.g., “The twisting trout twinkled below.”
Allusion – a reference to a mythological, literary, or historical person, place, or thing: e.g., “He met his Waterloo.”
Flashback – a scene that interrupts the action of a work to show a previous event.
Foreshadowing – the use of hints or clues in a narrative to suggest future action
Hyperbole – a deliberate, extravagant, and often outrageous exaggeration; it may be used for either serious or comic effect: e.g., “The shot heard ‘round the world.”
Idiom – an accepted phrase or expression having a meaning different from the literal: e.g., to drive someone up the wall.
Imagery – the words or phrases a writer uses that appeal to the senses.
Irony – there are three types;
  -verbal irony – when a speaker or narrator says one thing while meaning the opposite; sarcasm is a form or verbal irony: e.g., “It is easy to stop smoking. I’ve done it many times.”
  -situational irony -- when a situation turns out differently from what one would
normally expect; often the twist is oddly appropriate: e.g., a deep sea diver drowning in a bathtub is ironic.
-dramatic irony – when a character or speaker says or does something that has different meaning from what he or she thinks it means, though the audience and other characters understand the full implications: e.g., Anne Frank looks forward to growing up, but we, as readers, know that it will never be.
Metaphor – a comparison of two unlike things not using “like” or “as”: e.g., “Time is money.”
Mood – the atmosphere or predominant emotion in a literary work.
Oxymoron – a form of paradox that combines a pair of opposite terms into a single unusual expression: e.g., “sweet sorrow” or “cold fire.”
Paradox – occurs when the elements of a statement contradict each other. Although the statement may appear illogical, impossible, or absurd, it turns out to have a coherent meaning that reveals a hidden truth: e.g., “Much madness id divinest sense.”
Personification – a kind of metaphor that gives inanimate objects or abstract ideas human characteristics: e.g., “The wind cried in the dark.”
Rhetoric – the art of using words to persuade in writing or speaking.
Simile – a comparison of two different things or ideas using words such as “like” or “as”: e.g., “The warrior fought like a lion.”
Suspense – a quality that makes the reader or audience uncertain or tense about the outcome of events.
Symbol – any object, person, place, or action that has both a meaning in itself and that stands for something larger than itself, such as a quality, attitude, belief, or value: e.g., a tortoise represents slow but steady progress.
Theme – the central message of a literary work. It is expressed as a sentence or general statement about life or human nature. A literary work can have more than one theme, and most themes are not directly stated but are implied: e.g., pride often precedes a fall.
Tone – the writer’s or speaker’s attitude toward a subject, character, or audience; it is conveyed through the author’s choice of words (diction) and details. Tone can be serious, humorous, sarcastic, indignant, etc.
Understatement (meiosis, litotes) – the opposite of hyperbole. It is a kind of irony that deliberately represents something as being much less than it really is: e.g., “I could probably manage to survive on a salary of two million dollars per year.”

Definitions from: Laying the Foundation: A resource and Planning Guide for Pre-AP English
Digging

Between my finger and my thumb
The squat pen rests; as snug as a gun.

Under my window a clean rasping sound
When the spade sinks into gravelly ground:
My father, digging. I look down

Till his straining rump among the flowerbeds
Bends low, comes up twenty years away
Stooping in rhythm through potato drills
Where he was digging.

The coarse boot nestled on the lug, the shaft
Against the inside knee was levered firmly.
He rooted out tall tops, buried the bright edge deep
To scatter new potatoes that we picked
Loving their cool hardness in our hands.

By God, the old man could handle a spade,
Just like his old man.

My grandfather could cut more turf in a day
Than any other man on Toner's bog.
Once I carried him milk in a bottle
Corked sloppily with paper. He straightened up
To drink it, then fell to right away
Nicking and slicing neatly, heaving sods
Over his shoulder, digging down and down
For the good turf. Digging.

The cold smell of potato mould, the squelch and slap
Of soggy peat, the curt cuts of an edge
Through living roots awaken in my head.
But I've no spade to follow men like them.

Between my finger and my thumb
The squat pen rests.
I'll dig with it.

Seamus Heaney