

## AP Literature and Composition Summer Reading 2024-2025

A warm welcome to AP Literature and Composition. In this course, we will work our way through a wide range of English literature in a variety of genres. Our first assignment, due the second day of school, is to read two landmark works of fiction, one British, the other American. As you read, you'll be completing a journal recording details and responses. This journal will count as the first major grade of the year. We'll also dedicate our first two weeks of class to discussion of these texts and they'll appear on the first exam.

### Guidelines and Suggestions:

- Give yourself ample time to complete the readings and assignments. Do not wait until the last minute to try to complete this assignment.
- Map out a reading schedule in a planner, calendar, or other location that you can easily refer back to. When and where will you read? On the subway as you go to meet friends? At the beach when you're relaxing? On a flight? With your morning cup of coffee? Each night before bed? At the park on a beautiful day? No matter the time and place, deciding on a strategy will help you get through the texts.
- On your calendar count the days when you know you will have anywhere between 20-40 minutes to read and make sure that you give yourself time to make it through both texts.
- Calculate how many pages (or chapters) you will need to read per day. 10 to 50 pages is doable. More than that might be overly ambitious.
- Don't forget to include days that you will dedicate to writing your assignment. You may complete the assignment as you are reading the book or after you have finished it in its entirety.

### Summer Reading Texts:

1. *Jane Eyre* by Charlotte Bronte
2. *As I Lay Dying* by William Faulkner

**As you read, be sure to annotate.**

**Annotation Guide:** While reading the novels during the summer, students are highly encouraged to annotate (that is, to underline and make notes in the margins). What kinds of things could you annotate?

- words and phrases that stand out to you
- important scenes or key sections of dialogue
- character descriptions, motivations, and flaws
- key decisions characters make
- sections that are confusing for you
- questions that pop into your head as you are reading
- inferences you make while reading
- connections you make to other texts
- symbols, themes, topics
- literary devices (flashbacks, foreshadowing, sub-plots)
- figurative language (allusions, alliteration, metaphors, similes, etc.)

**Writing Assignment:** This assignment can be written by hand (preferred) or you can use Google Documents, Canva, etc. to keep a digital notebook (do not pay for any features, just use the free templates). If you choose to handwrite your work, keep one small, organized journal (no large five subject notebooks necessary) in which to record your responses. Be sure to clearly label each response. You should create a section of your journal for each prompt and clearly label which sections refer to *Jane Eyre* and which sections refer to *As I Lay Dying*.

**Directions for Dialectical Journal:** While reading you are going to document and comment on at least 10 quotations/excerpts from each novel in a dialectical journal to be turned in and used during discussions and assignments throughout the first weeks of class. Write out your quotations in your journal alongside your original commentary. Look for quotations/excerpts from the beginning, middle, and end of the novel. Below are several literary elements you might consider as you decide which quotations to comment upon:

- **Form, Structure, and Plot:** What is happening? Choose quotations/excerpts on the chronology of the plot: opening situation, complicating incident(s), main events in the rising action, climax, outcome (denouement). How much time is covered? If the action is framed as a flashback, explain. Choose quotations/excerpts involved in form, such as dream sequences, stream of

consciousness narrative, parallel events, significant patterns of foreshadowing, anything else interesting.

- **Character:** Choose quotations/excerpts about central characters: personality, function in novel, motivations, flaws.
- **Setting:** Choose quotations/excerpts that show where (continent, region, state, house, room?) and when (year, month, time of day?) the novel occurs. Choose quotations/excerpts that show how the setting affects the plot or ideas of the novel. What atmosphere is created by the setting?
- **Themes:** Choose quotations/excerpts that identify major themes in the novel. What moral and ethical questions are being explored in the novel, and how are they resolved? What is the author saying about life, about mankind, about nature? What's the big lesson we are to learn?
- **Imagery:** Choose quotations/excerpts that appeal to one or more of the five senses. What is the effect? Look also for recurring images or motifs (light/darkness, colors, clothing, odors, sounds, whatever). How are these motifs or images used?
- **Symbolism:** Choose quotations/excerpts that use an image used to suggest complex or multiple meanings. When something is used metaphorically, like using a conch shell to represent authority, it becomes a symbol. Choose quotations/excerpts in the novel that use symbols. What is the effect of the symbol? Are there patterns? Do these symbols advance one or more themes?
- **Figurative Language:** Choose quotations/excerpts to identify effective examples of these devices: metaphors, similes, personification, and/or allusion. An allusion is a reference to someone or something known from history, literature, religion, politics, sports, science or some other branch of culture.

### Dialectical Journal Example:

| Text Evidence:   | Commentary:   |
|--|---|
| <p>“The graveyard is a mass of wreckage. Coffins and corpses lie strewn about. They have been killed once again; but each of them that was flung up saved one of us.” Chapter 4, page 31 (from All Quiet on the Western Front)</p> | <p>The horror of war is so complete, not even the dead are spared, not even the buried are safe from the bombs. The gruesomeness of the scene reinforces the inhumanity of each side towards the other. Ironically, Paul and his comrades escape the shells by jumping into the emptied graves and therefore are saved by the dead.</p> |
| <p>Narrator: “Beneath the beards, however –</p>  | <p>This is just like a page out of Anthony</p>  |

and this was the true discovery K. had made – badges of various sizes and colors shimmered on the collars of their jackets. They all had badges, as far as he could see. They were all one group, the apparent parties, on the left and right, and as he suddenly turned, he saw the same badges on the collar of the examining magistrate...” (52). Franz Kafka *The Trial*

Burgess' *A Clockwork Orange* or George Orwell's *1984*. These men are merely players in a faction and symbolize unwarranted indifference. These men are not the judges of right from wrong but are rather the Inspector and his men, the cogs in a machine, the victims of Ludovico. They manipulate Herr K. into believing he is arguing for a side as the audience changes from his supporters to his enemies.

If you have any questions regarding the assignment, you can email me over the summer at [popkin.e@stsaviour.org](mailto:popkin.e@stsaviour.org). Have a lovely summer, and I look forward to having you all in my class.

If you plan on buying the book instead of borrowing it from the library, shop locally:

- **Barnes & Noble bookstore** (on 7th Ave. & 6th Street)
- **Greenlight Bookstore** 686 Fulton St, Brooklyn, NY 11217
- **Troubled Sleep**, 129 6th Avenue, Brooklyn (used bookstore/cheaper)
- **The Community Bookstore**, 143 7th Avenue.
- **Books are Magic**, 225 Smith Street, Brooklyn
- **Unnameable Books** 615 Vanderbilt Ave, Brooklyn, NY 11238
- **The Strand Bookstore**, the corner of 12th Street and Broadway in Manhattan