ADVANCED PLACEMENT ENGLISH 12: LITERATURE
SUMMER READING REQUIREMENT

Even though we will spend an entire semester together, the time is still very limiting. So as not to overburden you with an inordinate amount of reading <u>during the course itself</u>, we require all AP English students to read **Four** novels: **one** modern novel and **three** literary classics. This reading must be done **BY THE FIRST DAY OF OUR AP LITERATURE COURSE.**

Your three required texts are:
- **<u>A Prayer for Owen Meany</u> by John Irving**
- **<u>Things Fall Apart</u> by Chinua Achebe**
- **<u>Tale of Two Cities</u> by Charles Dickens**
- **<u>Pride and Prejudice</u> by Jane Austen**

You will need to purchase your own copies at a local bookstore so you can "actively read" the texts. Many college professors require evidence of "active reading" in texts. This means making personal notes in the margins of your books.

So, you must **<u>actively</u>** read the three texts AND take separate **reading notes** which might include some or all of the following: recording questions, making connections, looking for symbols, tracking plot structure and character development, as well as identifying major themes in the texts. Expect that your first AP practice essay exams the first week of class will be based on the three novels you read. Later in the term you will write a paper based on these texts, so it will be invaluable for you to later have the active reading and reading notes to refresh your memory.
Happy Reading!

Note! We need your current e-mail, and if your e-mail should change between now and January next year, you <u>MUST</u> inform us. We will be communicating periodically with you via e-mail. **PLEASE SEND US AN E-MAIL ASAP AND LET US KNOW THAT YOU HAVE DECIDED TO BECOME PART OF OUR CLASS AND SO THAT WE HAVE YOUR CORRECT E-MAIL**.
<u>Also, be sure to visit our AP website for updates, etc</u>. Our AP website is updated daily and contains many, many important documents for the class. Here is the URL for the **AP HOME PAGE**:
http://teachers.edenpr.org/~lwallenberg/APlitmasterfolder/index.htm

And here is the URL for our **AP HOMEWORK CALENDAR**:
http://teachers.edenpr.org/~lwallenberg/APlitmasterfolder/2006-7%20AP%20weekly%20calendar/2008APcalendarmainpageANDphotoGALLERY.htm

Thank you for your interest in a challenging and rewarding educational experience. If you have any further questions, come see us in the English department after school starts.   We look forward to seeing you third term next year!

Sincerely,

Linda Wallenberg (email Lwallenberg@edenpr.org /voice mail 952 975-4303)
and Rolf Olson (email Rolson@edenpr.org /voice mail 952 975-4294)
AP English Instructors   Eden Prairie High School

"Actively read" and take "reading notes" on the following **FOUR** novels (about 1,500 pages of reading) **BEFORE** the first day of the class next school year.   The following are the three required novels for AP English 12 2009-10

- **A Prayer for Owen Meany by John Irving**
- **Things Fall Apart by Chinua Achebe**
- **Tale of Two Cities by Charles Dickens**
- **Pride and Prejudice by Jane Austen**

What is "Active Reading"?
The Goal of Active Reading: To own what you read.   The objectives:
- ➤ To have ideas and opinions about a reading;
- ➤ To retrieve information quickly;
- ➤ To organize information from the reading;
- ➤ To increase comprehension, vocabulary, analytical and evaluation skills, links with what a reader already knows, long term memory;
- ➤ To improve working knowledge of the literal aspects of a work;
- ➤ To allow readers to deepen original ideas;
- ➤ To help the reader inductively discover the meaning of a work and to have stated it in his own words;
- ➤ To find the purpose the author had in writing the work;
- ➤ To provide ideas and questions for class discussion;
- ➤ To have a "conversation" with an author
- ➤ To think as one reads

HERE'S HOW (IN GENERAL)

Generally, for Active Reading of passages, highlight, box, star, code, translate, paraphrase, summarize over or beside lines, sentences, and passages. On pages, write notes in margins, on bottoms, tops, or in corners and/or add post it notes to accommodate reader's notes. On end flaps, create titled lists and categories of information and collect information under these categories with quoted, key words from passages and the page number next to the quoted word (fuller notes should be made on the entire quote in the text itself)

HERE'S HOW (IN MORE DETAIL)
> Analyze, evaluate, speculate about the title before beginning to read and then come back to the title after reading and summarize its relevance – always write a sentence or so explaining its relevance to the theme or thesis of the story/article;
- o Examine chapter or section titles or headings before, during, and after reading;
- o Identify and comment on the narration – 1st or 3rd person, why? Omniscient, dramatic, participating – why? Present tense? Past tense? Why? Formal or informal? Educated or not – why? Keep a section in the front of the book to add to a growing understanding of the narration, point of view, tone, and mood of the piece. Decide and write the author's purpose for this narrative choice.
- o Analyze the narrator as a character, even in nonfiction works – decide and comment on why he is reliable and unreliable.
- o Highlight or underline important ideas;
- o Write parallel lines to the side of passages too long to highlight but which need emphasis;
- o Star ideas of utmost importance;
- o Circle and define unfamiliar vocabulary words or ones with archaic or unusual meanings;
- o Cycle, box, or color-code with a highlighter groups or series of words that work together to develop an image, motif, theme, character, main idea, or some other element.
- o Place post it notes as markers at the edge of the page with a note as to the significance of that page;
- o Write analytical notes, paraphrases, ideas in the margins that will help the reader remember thoughts about the content of the page;
- o Place a post it note on the page to write summaries, paraphrases, comments, analyses that will not fit in the margins;
- o Write key words that identify a symbol, image, or other important idea in the upper outside corner of pages so that when the reader flips through the book, he easily sees what significant idea, etc, is on the page and which has been thoroughly noted in the text of the page;
- o Color code various elements of fiction, tropes, images – what ever needs to be identified, collected, and traced throughout the book and then create a legend on the front flap of the book;

o Start cross-referenced lists on the front and back pages (or add larger post-it notes) – wherever there is space that list characters names, themes, images, metaphors, symbols, etc. For each, quote a key word and write the page number next to it. Cross-reference by highlighting the information on the actual page of text with more in-depth comments, etc.

o Cross reference images, motifs, recurring important ideas, etc. Start a list on an end flap that gives a title to the group, e.g., "Christian Imagery" pp. 6,9, 15, 80, 210, etc. On each page highlight and comment on the example itself.

o Comment in the margins – react personally, agree, disagree, compare or contrast to previous knowledge/ another book / ideas;

o Write questions about what is not understood

o Predict what might happen;

o Speculate – "What if the character had done…?" "What if the writer had been [different in some way]?"

o Identify, highlight, and comment on all explicit and implicit references to the themes or theses of the writing.

o Paraphrase all confusing poetic sentences, prose sentences, or passages.

o Summarize (always in your own words) paragraphs, passages, sections, chapters, etc., to make sure the text is really understood;

o Fold pages in certain ways to code important parts of the book –

HERE ARE SOME REMINDERS

➢ Highlight sparingly – coloring the entire reading does not help important information to stand out;

➢ Cross reference – use end flaps to gather numerous page numbers with examples of the same technique or idea

➢ Create individual coding systems that work for the reader

➢ Remind oneself that active reading is a reader's dialogue with the author;

➢ Standardize where various kinds of notes appear (bottom right, top right, etc.) so that a reader can easily retrieve information of a certain kind, i.e., plot summaries are under chapter headings or references to a character's personality are at the bottom right of pages or highlighted in yellow, etc.

➢ Outlines, summaries, paraphrases are in the reader's own words.

For more information on Active Reading, you may want to read Mortimer J. Adler's essay "How To Mark A Book." From The *Saturday Review of Literature*, July 6, 1940, pp. 11-12 Copyright 1940, The Sat. Review Co., Inc.; renewed 1967 Sat. Review, Inc.

The rubrics below will be used to grade your active reading of each novel. →

Evaluation for AP Lit & Comp Summer ACTIVE READING

Name _____ **Due date:** _____

• Work: **A Prayer for Owen Meany by John Irving**	total	• Work: **Things Fall Apart by Chinua Achebe**	total
In-text margin notes and marking: As you read, keep a record of the following—storyline, key events, characters, changes in character, key quotations, new/important vocabulary, symbols, imagery. Do this by highlighting, color coding, underlining, writing notes in margins, on bottoms, tops, or in corners of pages, and/or adding post it notes to accommodate your notes. etc. . **(+6)**	**Student self score:** _____/6 **teacher score:** _____/6	**In-text margin notes and marking:** As you read, keep a record of the following—storyline, key events, characters, changes in character, key quotations, new/important vocabulary, symbols, imagery. Do this by highlighting, color coding, underlining, writing notes in margins, on bottoms, tops, or in corners of pages, and/or adding post it notes to accommodate your notes. etc. . **(+6)**	**Student self score:** _____/6 **teacher score:** _____/6
On end flaps or on separate sheets of paper: create titled lists of character names, symbols, significant quotations, motifs, themes, and vocabulary. Be sure to include page numbers on your lists. **(+6)**	**Student self score:** _____/6 **teacher score:** _____/6	**On end flaps or on separate sheets of paper:** create titled lists of character names, symbols, significant quotations, motifs, themes, and vocabulary. Be sure to include page numbers on your lists **(+6)**	**Student self score:** _____/6 **teacher score:** _____/6
In-text personal commentary: As you read, keep a record of the following—agree, disagree, compare or contrast to previous knowledge/ another book / ideas; write questions about what is not understood, predictions of what might happen "What if the character had done…?" **(+6)**	**Student self score:** _____/6 **teacher score:** _____/6	**In-text personal commentary:** As you read, keep a record of the following—agree, disagree, compare or contrast to previous knowledge/ another book / ideas; write questions about what is not understood, predictions of what might happen "What if the character had done…?" **(+6)**	**Student self score:** _____/6 **teacher score:** _____/6
Parent/student signature verification (+2)	_____/2	**Parent/student signature verification (+2)**	_____/2
Student comments:	_____/20	**Student comments:**	_____/20

Evaluation for AP Lit & Comp Summer ACTIVE READING

Name _____ **Due date:** _____

• **Work: Tale of Two Cities by Charles Dickens**	total	• **Work: Pride and Prejudice by Jane Austen**	total
In-text margin notes and marking: As you read, keep a record of the following—storyline, key events, characters, changes in character, key quotations, new/important vocabulary, symbols, imagery. Do this by highlighting, color coding, underlining, writing notes in margins, on bottoms, tops, or in corners of pages, and/or adding post it notes to accommodate your notes. etc. . **(+6)**	**Student self score:** _____/6 **teacher score:** _____/6	**In-text margin notes and marking:** As you read, keep a record of the following—storyline, key events, characters, changes in character, key quotations, new/important vocabulary, symbols, imagery. Do this by highlighting, color coding, underlining, writing notes in margins, on bottoms, tops, or in corners of pages, and/or adding post it notes to accommodate your notes. etc. . **(+6)**	**Student self score:** _____/6 **teacher score:** _____/6
On end flaps or on separate sheets of paper: create titled lists of character names, symbols, significant quotations, motifs, themes, and vocabulary. Be sure to include page numbers on your lists **(+6)**	**Student self score:** _____/6 **teacher score:** _____/6	**On end flaps or on separate sheets of paper:** create titled lists of character names, symbols, significant quotations, motifs, themes, and vocabulary. Be sure to include page numbers on your lists. **(+6)**	**Student self score:** _____/6 **teacher score:** _____/6
In-text personal commentary: As you read, keep a record of the following—agree, disagree, compare or contrast to previous knowledge/ another book / ideas; write questions about what is not understood, predictions of what might happen "What if the character had done…?" **(+6)**	**Student self score:** _____/6 **teacher score:** _____/6	**In-text personal commentary: As you read, keep a record of the following**—agree, disagree, compare or contrast to previous knowledge/ another book / ideas; write questions about what is not understood, predictions of what might happen "What if the character had done…?" **(+6)**	**Student self score:** _____/6 **teacher score:** _____/6
Parent/student signature verification (+2)	_____/2	**Parent/student signature verification** (+2)	_____/2
Student comments:	_____/20	**Student comments:**	_____/20

<u>Do JOURNAL ENTRY OJ#1: QUOTE PONDERING</u> This journal entry must be <u>at least</u> two double-spaced typed pages (or two single-spaced pages of notebook paper). We highly recommend your typing your journals. Start a file for them on your computer Because this is a course which relies heavily on your input and willingness to jump into discussion, let's start with your personal reaction to <u>**one**</u> of the following quotations. Choose the quote below that strikes/interests you most. Discuss what you think the quotation <u>means literally</u>, what it might say about <u>society</u>, and what <u>personal connections</u> you might draw from your own experiences with reading or in your own life. Finally, it is expected that you use any applicable/relevant examples that come to mind **from the three summer reading texts** to exemplify the main points you are making in your discussion. Before you start, be sure to read the suggested questions/ideas for consideration listed further down below the quotes.

PART ONE OF JOURNAL #1 (one side): CHOOSE ONE OF THESE REQUIRED QUOTES:

QUOTE 1:

> *The whole point of literature is to have sympathies, imaginative relationships with people who are different from one's self.*   --Irving Howe

FURTHER IDEAS TO PONDER WHEN WRITING ABOUT THIS QUOTE:

"The **whole** point"--really? What other points might there be? What books have touched you, made you feel empathy, changed you? Were they usually books assigned in school or those you read at home? What differences were there between you and the characters whose stories most affected you? Were the two of you, in retrospect, more alike than different?

QUOTE 2:

> *When Power leads man towards arrogance, literature reminds him of his limitations. When Power narrows the area of man's concern, literature reminds him of his richness and diversity of existence. When Power corrupts, literature cleanses.*   --John F. Kennedy

FURTHER IDEAS TO PONDER WHEN WRITING ABOUT THIS QUOTE:

Why "arrogance"? why "corrupts"? why "cleanses"? what connotations/possibilities are there? Did the fact that Kennedy wrote this quote have any impact on you? Negatively? Positively?

QUOTE 3:

> *[. . .] the universe focuses those who live in it to understand it. Those creatures who find everyday experience a muddled jumble of events with no predictability, no regularity, are in grave peril. The universe belongs to those who, at least to some degree, have figured it out.*   --Carl Sagan

FURTHER IDEAS TO PONDER WHEN WRITING ABOUT THIS QUOTE:

The "universe"? why "creatures"? why "grave peril"?   why "belongs"?

QUOTE 4:

> *On this day he (the Virginian) was bidding her farewell before undertaking the most important trust which Judge Henry had yet given him. For this journey she had provided him with Sir Walter Scott's <u>Kenilworth</u>. Shakespeare he had returned to her. He had bought Shakespeare for himself. "As soon as I got used to readin' it," he had told her, "I knowed for certain that I liked readin' for enjoyment."*   --Owen Wister

FURTHER IDEAS TO PONDER WHEN WRITING ABOUT THIS QUOTE:

Why the incorrect grammar? How did that color impressions of him? Why did he buy Shakespeare? Enjoyment?

QUOTE 5:

> *Readers may be divided into four classes:*
> 1. *Sponges, who absorb all they read and return it nearly in the same state, only a little dirtied.*
> 2. *Sand-glasses, who retain nothing and are content to get through a book for the sake of getting through the time.*
> 3. *Strain-bags, who retain merely the drags of what they read.*
> 4. *Mogul diamonds, equally rare and valuable, who profit by what they read, and enable others to profit by it also.*   --Samuel Taylor Coleridge

FURTHER IDEAS TO PONDER WHEN WRITING ABOUT THIS QUOTE:

Why "a little dirtied"? connotations of "strain-bags" and "drags"? Mogul diamonds? Why "mogul"?

PART TWO OF JOURNAL #1: (min. of one side of a page) YOUR ALL-TIME FAVORITE QUOTES   After you have completed your discussion on one of the required quotes, continue the journal with a list of <u>three</u> of your all-time favorite quotes. Say something about why you chose each of them. Maybe you want to share why they are meaningful to you, how they apply to your life, and/or how you ran across them.