AP Literature Intro and Summer Assignment 2019

Books you will need to purchase for AP Lit:

(I highly suggest purchasing USED copies from Half Price Books. If money is an issue, please let me know BEFORE school is out for the summer. Remember that if your book is online, only hard copies of books can be used for timed writings or open-book tests.)

Anthony Doerr's All the Light We Cannot See
Thomas C. Foster's How to Read Literature Like a College Professor
Mary Shelley's Frankenstein
Emily Bronte's Wuthering Heights
Shakespeare’s King Lear - Folger’s Addition
Chinua Achebe's Things Fall Apart
Markus Zusak's The Book Thief.

We will also read Beowulf, Canterbury Tales and Macbeth from the literature book. If you are frequently absent, you might want to pick up a copy of these, too.

The senior AP class is a LITERATURE class, so it is heavy on reading. There will be a considerable amount of outside reading. Literary terms will be passed out the first week of school, and there will be a literary term test every Thursday starting the second or third week of school. There is also a set of senior AP vocabulary words, much like the junior vocabulary.

To be able to analyze literature, one must fully grasp what he is reading. Interacting with the text through annotation is paramount to doing well on the reading tests.

One annotates to show what he knows while he reads and analyzes—and thinking is a word-based activity. If one cannot articulate his/her thoughts, then he should question if he knows what he is thinking. Thinking is how you connect to the text. This, of course, requires ACTIVE participation with the text, engaging one’s mind while he reads. Listening to one’s playlist or watching Netflix while one reads can split his focus so that he does not have as much of a connection with the text. Marking important sections can also be helpful in locating them quickly in discussions.

Summer Assignment-

1. The summer assignment is to read and annotate a hard copy of Anthony Doerr's *All the Light We Cannot See*. Please note that annotating is NOT simply highlighting. Notes need to be made in the margins, etc.

2. **On the Inside Front Cover**: Major character list with small space for character summary and for page references for key scenes or moments of character development, etc.

3. **On the Inside Back Cover**: Build a list of themes, allusions, images, motifs, key scenes, plot line, epiphanies, etc. as you read. Add page references and/or notes as well.
4. Make a list of unfamiliar vocabulary words on a back page or the inside back cover, if there's still room.

5. At the Beginning of Each Chapter: Provide a quick summary of what happens in the chapter.

6. Top margins: provide plot notes—a quick few words or phrases that summarize what happens here. Go back after a chapter, scene, or assignment and then mark it carefully. (Useful for quick location of passages in discussion and for writing assignments).

7. Bottom and Side Page Margins: Interpretive notes (see list below), questions, and/or remarks that refer to meaning of the page.

8. Underline or highlight key words, phrases, or sentences that are important to understanding the work.

9. Write questions or comments in the margins.

10. Bracket important ideas or passages.

11. Connect ideas with lines or arrows.

12. Use numbers in the margin: to indicate the sequence of points the author makes in developing a single argument.

13. Pay attention to literary devices, such as figurative language, tone, symbols, imagery, theme, conflicts, etc.

14. Finally, pick one favorite quote from the book, and on a decorated notecard, write the quote and the name of the book. On the back of the notecard, explain in a solid paragraph what the quote is referencing and why it “speaks” to you.

Requirements-
1. On the first day of school, you will hand in the quote notecard.
2. On the second day of school, you will hand in your annotated copy of the book. Write your last name on the pages and make sure you have covered numbers 1-13 on the summer assignment list.
3. On the third day of school, there will be a comprehensive reading test over the novel. Books will be handed back to students after the first week of school.

SAMPLE ANNOTATION FOR THE BOOK THIEF - On the next page is a photocopy of my annotations on pages 42 and 112 in my version of The Book Thief.

Questions? I will check and answer my email over the summer—
Melissa.mecov@decaturisd.us
There was, of course, the matter of forty million people I picked up by the time the whole thing was finished, but that's getting all metaphorical. Allow me to return us to the fire.

The orange flames waved at the crowd as paper and print dissolved inside them. Burning words were torn from their sentences.

On the other side, beyond the blurry heat, it was possible to see the brownshirts and swastikas joining hands. You didn't see people. Only uniforms and signs.

Birds above did laps.

They circled, somehow attracted to the glow—until they came too close to the heat. Or was it the humans? Certainly, the heat was nothing.

In her attempt to escape, a voice found her.

"Liesel!"

It made its way through and she recognized it. It was not Rudy, but she knew that voice.

She twisted free and found the face attached to it. Oh, no. Ludwig Schmeikl. He did not, as she expected, sneer or joke or make any conversation at all. All he was able to do was pull her toward him and motion to his ankle. It had been crushed among the excitement and was bleeding dark and ominous through his sock. His face wore a helpless expression beneath his tangled blond hair. An animal. Not a deer in lights. Nothing so typical or specific. He was just an animal, hurt among the melee of its own kind, soon to be trampled by it.

Somehow, she helped him up and dragged him toward the back. Fresh air.

They staggered to the steps at the side of the church. There was some room there and they rested, both relieved.

Breath collapsed from Schmeikl's mouth. It slipped down, over his throat. He managed to speak.
It was like a roll call of scorn.

Herr Vogel, Herr and Frau Pfaffelhürver, Helena Schmidt, the Weingartners. They were all guilty of something.

Apart from his drunkenness and expensive lechery, Ernst Vogel, according to Rosa, was constantly scratching his louse-ridden hair with his fingers, and then handing over the money. “I should wash it before I come home,” was her summation.

The Pfaffelhürvers scrutinized the results. “Not one crease in these skirts, please,” Rosa imitated them. “Not one wrinkle in this suit.” And then they stood there and inspect it all, right in front of me. Right under my nose! What a G'sindel—what trash.”

The Weingartners were apparently stupid people with a constantly molting Saumensch of a cat. “Do you know how long it takes me to get rid of all that fur? It’s everywhere!”

Helena Schmidt was a rich widow. “That old cripple—sitting there just wasting away. She’s never had to do a day’s work in all her life.”

Rosa’s greatest disdain, however, was reserved for 8 Grande Strasse. A large house, high on a hill, in the upper part of Molching.

“This one,” she’d pointed out to Liesel the first time they went there, “is the mayor’s house. That crook. His wife sits at home all day, too mean to light a fire—it’s always freezing in there. She’s crazy.” She punctuated the words. “Absolutely. Crazy.” At the gate, she motioned to the girl. “You go.”

Liesel was horrified. A giant brown door with a brass knocker stood atop a small flight of steps. “What?”

Mama shoved her. “Don’t you ‘what’ me, Saumensch. Move it.”

Liesel moved it. She walked the path, climbed the steps, hesitated, and knocked.

A bathrobe answered the door.

Inside it, a woman with startled eyes, hair like fluff, and the posture of defeat stood in front of her. She saw Mama at the gate and