

Summer Reading Assignment

English IV, Shakespeare, Dual Credit English

This summer you will read two books, complete a dialectical journal over one, and prepare for a quiz over the other.

Book #1 Options: Dystopian Novels

Choose one of the following novels and be prepared to discuss as a class and take a quiz.

The Handmaid's Tale by Margaret Atwood

Oryx and Crake by Margaret Atwood

Fahrenheit 451 by Ray Bradbury

Parable of the Sower by Octavia Butler

The Dog Stars by Peter Heller

Never Let Me Go by Kazuo Ishiguro

A Scanner Darkly by Phillip K. Dick

Do Androids Dream of Electric Sheep by Phillip K. Dick

Brave New World by Aldous Huxley

Station Eleven by Emily St. John Mandel

The Road by Cormac McCarthy

Nineteen Eighty-Four by George Orwell

Slaughterhouse-Five by Kurt Vonnegut

When you return to class in the fall, you will take a quiz over your dystopian novel, in the form of a writing assignment. You will need to prepare to write in depth and specifically about characters, events, and how your novel qualifies as a dystopian novel.

Book #2- Self-selected Non-fiction Book

For this novel, you have the opportunity to read about something that you are interested in. While the topic is up to you, there are some guidelines to follow:

1. Book must be non-fiction. Non-fiction literature is based in fact. Per the Cambridge Dictionary, non-fiction is "writing that is about real events and facts, rather than stories that have been invented" (2019). These might include biography, autobiography, memoir, true crime, informative, and history.
2. Book must be at least 200 pages in length
3. Book must be for an adult audience, rather than written for a younger audience (Young Adult, Teen, etc.) For example, if you choose to read *I Am Malala*, there are two versions, *I Am Malala*, and *I Am Malala Young Readers Edition*, you would choose the first, rather than the second version.
4. Make good choices about subject and author. You will have to discuss this book with your teacher.
5. Self-Help doesn't qualify as non-fiction. Neither do instructional manuals, how-to guides, religious texts, home decorating, travel, home improvement, historical fiction (based on time period doesn't count!), Guinness Book of World Records and other trivia and fun facts books, or cookbooks.
6. While some graphic novels definitely fall into the category of memoir/autobiography, fictionalized versions (for example *Maus*) do not qualify because they are more fiction than non-fiction. Graphic novels as a genre are tricky, so be careful!

Amazon and your local library are both great resources to help you find a book that you will be interested in reading. Searching by broad or specific topics can help, or you can talk to a librarian.

Here are some suggested non-fiction options that your senior English teachers enjoyed, if you're not sure what sorts of books might qualify:

Here are some suggested non-fiction options that we enjoyed, if you're not sure what sorts of novels might qualify:

Autobiography/ Memoir/Biography:

Becoming by Michelle Obama
The Immortal Life of Henrietta Lacks by Rebecca Skloot
Persepolis (1+2) by Marjane Satrapi
Into the Wild by Jon Krakauer
The Year of Magical Thinking by Joan Didion
Boy on Ice: the Life and Death of Derek Boogaard by John Branch
Educated by Tara Westover
Hillbilly Elegy: A Memoir of a Family and Culture in Crisis
by J.D. Vance

True Crime/Informative/History:

Killers of the Flower Moon by David Grann
Guns, Germs and Steel by Jared Diamond
Devil in the White City by Erik Larson
In the Garden of Beasts by Erik Larson
Stiff by Mary Roach
Complications: A Surgeon's Notes on an Imperfect Science by Atul Gawande

Choosing your book is merely the first step. As you read your book, you will respond to it.

The graded assignments for this book includes a dialectical journal and a 2 paragraph reflection.

Dialectical Journal Instructions:

You will use the model to create your dialectical journal, and your teacher will use this model to evaluate your work. Please notice in the TEXT column you cite verbatim/word-for-word/direct quote passages from the novel and include quotation marks and page numbers according to MLA format. **This document must be TYPED.**

For the RESPONSE column, you have several ways to respond to a text:

1. Raise questions about the beliefs and values implied in the text;
2. Give your personal reactions to the passage;
3. Discuss the words, ideas, or actions of the author or characters;
4. Tell what it reminds you of from your own experience or from other literature you have read;
5. Write about what it makes you think or feel;
6. Argue with or speak to the characters or author.

DO NOT simply summarize what you are reading. We want you to become an ACTIVE reader where you are responding to the text... NOT summarizing it.

You are required to have at least twenty-five (25) passages with corresponding responses. Be sure the twenty-five passages are representative of the entire book. In other words, twenty-five passages taken only from the first few chapters or even the last few chapters will not be acceptable.

Each text and response combination will be worth (4) points for a total of 100 points for this assignment which will count as a major grade.

- Points will be deducted on the TEXT side for failure to document accurately and completely according to the sample provided.
- Points will be deducted on the response side for superficiality, vagueness, or incompleteness.

Each response must be at least 60 words in length. The WORD COUNT must be listed in the journal response.

Dialectical Journals are due the first day of class, **August 14, 2019.**

Example: Please do not vary the format or required content. The example is from *Life of Pi* by Yann Martel

Text (2 points)	Response (2 points)
"My suffering left me sad and gloomy. Academic study and the steady, mindful practice of religion slowly brought me back to life. I have kept up what some people would consider my strange religious practices. After one year of high school, I attended the University of Toronto and took a double-major Bachelor's degree. My majors were religious studies and zoology" (Martel 3).	What a puzzling opening line! What "suffering"? It makes me curious immediately. The narrator follows this statement with the solution to the problem of "suffering": religion. OK, as a devout Catholic, I understand the comfort of religion, but the narrator further confesses to "strange religious practices." I do not personally define my religious practices as "strange" so I am even more intrigued. And after only one year of high school, college? The narrator must be brilliant. The final coup de grace is the combined majors of religious studies and zoology, such a bizarre combination! The first chapter of a novel should provide the reader with the basics: introduce protagonist, establish setting and time, and grab reader's attention with problem or conflict. OK, Yann Martel, you've got my attention... (128 words)
"My feelings can perhaps be imagined, but they can hardly be described. To the gurgling beat of my greedy throat, pure, delicious, beautiful, crystalline water flowed into my system. Liquid life, it was" (Martel 142).	Pi is willing to risk a confrontation with Richard Parker for life-giving water for Pi's parched, sick body. Martel's description of pure water flowing into his system almost makes you taste it. I know after a four mile walk in Houston heat that first bottle of water tastes...like pure silk. It says something powerful about the nature of man that the will to live will drive one to face extreme danger, even death, for the chance to survive. (78 words)

Final Piece: Reflection

Your goal by the time you finish your non-fiction book is to figure out how the author shows the reader that this event/person/subject is significant. Reflect in 1-2 paragraphs how the author accomplishes this goal. How did the author make this interesting to you? Additionally, reflect on why you chose this book.

Summer Reading Assignments

AP English Literature and Composition

Instructions: This summer, you will read two books, complete a writing assignment over one (see book #2, below) and prepare for a timed writing over the other.

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Book #2: *How to Read Literature Like a Professor: A Lively and Entertaining to Reading Between the Lines*, Revised Edition, Thomas C Foster (2014).

Writing Assignments for *How to Read Literature Like a Professor* by Thomas C. Foster (Adapted from Donna Anglin)

Introduction: How'd He Do That?

How do memory, symbol, and pattern affect the reading of literature? How does the recognition of patterns make it easier to read complicated literature? Discuss a time when your appreciation of a literary work was enhanced by understanding symbol or pattern.

Chapter 1 -- Every Trip Is a Quest (Except When It's Not)

List the five aspects of the QUEST and then apply them to something you have read (or viewed) in the form used on pages 3-5.

Chapter 2 -- Nice to Eat with You: Acts of Communion

Choose a meal from a literary work and apply the ideas of Chapter 2 to this literary depiction.

Chapter 3: --Nice to Eat You: Acts of Vampires

What are the essentials of the Vampire story? Apply this to a literary work you have read or viewed.

Chapter 4 -- If It's Square, It's a Sonnet

Select three sonnets and show which form they are. Discuss how their content reflects the form. (Submit copies of the sonnets, marked to show your analysis).

Chapter 5 --Now, Where Have I Seen Her Before?

Define intertextuality. Discuss three examples that have helped you in reading specific works.

Chapter 6 -- When in Doubt, It's from Shakespeare...

Discuss a work that you are familiar with that alludes to or reflects Shakespeare. Show how the author uses this connection thematically. Read pages 44-46 carefully. In these pages, Foster shows how Fugard reflects Shakespeare through both plot and theme. In your discussion, focus on theme.

Chapter 7 -- ...Or the Bible

Read "Araby" (available online). Discuss Biblical allusions that Foster does not mention. Look at the example of the "two great jars." Be creative and imaginative in these connections.

Chapter 8 -- Hansel and Gretel

Think of a work of literature that reflects a fairy tale. Discuss the parallels. Does it create irony or deepen appreciation?

Chapter 9 -- It's Greek to Me

Write a free verse poem derived or inspired by characters or situations from Greek mythology. Be prepared to share your poem with the class. Note that there are extensive links to classical mythology on my Classics page.

Chapter 10 -- It's More Than Just Rain or Snow

Discuss the importance of weather in a specific literary work, not in terms of plot.

Interlude -- Does He Mean That

Chapter 11 --...More Than It's Gonna Hurt You: Concerning Violence

Present examples of the two kinds of violence found in literature. Show how the effects are different.

Chapter 12 -- Is That a Symbol?

Use the process described on page 106 and investigate the symbolism of the fence in "Araby." (Mangan's sister stands behind it.)

Chapter 13 -- It's All Political

Assume that Foster is right and "it is all political." Use his criteria to show that one of the major works assigned to you as a freshman is political.

Chapter 14 -- Yes, She's a Christ Figure, Too

Apply the criteria on page 119 to a major character in a significant literary work. Try to choose a character that will have many matches. This is a particularly apt tool for analyzing film -- for example, *Star Wars*, *Cool Hand Luke*, *Excalibur*, *Malcolm X*, *Braveheart*, *Spartacus*, *Gladiator* and *Ben-Hur*.

Chapter 15 -- Flights of Fancy

Select a literary work in which flight signifies escape or freedom. Explain in detail.

Chapter 16 -- It's All About Sex...

Chapter 17 -- ...Except the Sex

OK...the sex chapters. The key idea from this chapter is that "scenes in which sex is coded rather than explicit can work at multiple levels and sometimes be more intense than literal depictions" (141). In other words, sex is often suggested with much more art and effort than it is described, and, if the author is doing his job, it reflects and creates theme or character. Choose a novel or movie in which sex is suggested, but

not described, and discuss how the relationship is suggested and how this implication affects the theme or develops characterization.

Chapter 18 -- If She Comes Up, It's Baptism

Think of a "baptism scene" from a significant literary work. How was the character different after the experience? Discuss.

Chapter 19 -- Geography Matters...

Discuss at least four different aspects of a specific literary work that Foster would classify under "geography."

Chapter 20 -- ...So Does Season

Find a poem that mentions a specific season. Then discuss how the poet uses the season in a meaningful, traditional, or unusual way. (Submit a copy of the poem with your analysis.)

Interlude -- One Story

Write your own definition for archetype. Then identify an archetypal story and apply it to a literary work with which you are familiar.

Chapter 21 -- Marked for Greatness

Figure out Harry Potter's scar. If you aren't familiar with Harry Potter, select another character with a physical imperfection and analyze its implications for characterization.

Chapter 22 -- He's Blind for a Reason, You Know

Chapter 23 -- It's Never Just Heart Disease...

Chapter 24 -- ...And Rarely Just Illness

Recall two characters who died of a disease in a literary work. Consider how these deaths reflect the "principles governing the use of disease in literature" (215-217). Discuss the effectiveness of the death as related to plot, theme, or symbolism.

Chapter 25 -- Don't Read with Your Eyes

After reading Chapter 25, choose a scene or episode from a novel, play or epic written before the twentieth century. Contrast how it could be viewed by a reader from the twenty-first century with how it might be viewed by a contemporary reader. Focus on specific assumptions that the author makes, assumptions that would not make it in this century.

Chapter 26 -- Is He Serious? And Other Ironies

Select an ironic literary work and explain the multivocal nature of the irony in the work.

Chapter 27 -- A Test Case

Read "The Garden Party" by Katherine Mansfield, the short story starting on page 245. Complete the exercise on pages 265-266, following the directions exactly. Then compare your writing with the three examples. How did you do? What does the essay that follows comparing Laura with Persephone add to your appreciation of Mansfield's story?

Envoi

Choose a motif not discussed in this book (as the horse reference on page 280) and note its appearance in three or four different works. What does this idea seem to signify?