Summer Reading All Parts

**AP English Literature and Composition**                                                   Weickert

Some basic criteria, but not limited to the following:

**Summer Reading** – 3 novels

Annotations, quizzes/tests, Socratic Seminars, essay(s)

Textbooks:  *Literature: The British Tradition*(anthology- mostly poems, excerpts and short stories)*, Sequel: A Handbook for the Critical Analysis of Literature* (will help students hone their analytical skills in poetry, fiction, and drama)*, Sound and Sense: An Introduction to Poetry*(poetry - understanding and analyzing it).

**Novels** (classics) – 4

                Quizzes, Socratic Seminars, essays, tests

**Plays** (classics) – 6 – average 2 per nine weeks

                Quizzes, Socratic Seminars, essays, tests

**Narrative poems** (full length classics) – 2

                Quizzes, Socratic Seminars, essays, tests

**Narrative poems** (lengthy excerpts from classics) – 4

                Quizzes, writing assignments, tests

**Outside Reading**(AP criteria -  novels of literary merit)  – 4

                Essays

**Poetry**(there is a considerable amount of poetry) - at least 50

**AP English Literature & Composition – Ms. Weickert (room 412)**

**Summer Reading**

As a result of your work in other AP and honors English classes, you are aware that a true understanding of literature stems not simply from recalling facts, such as plot sequences and characters’ names, but from reflecting on and analyzing literature during and after reading. These tasks will be central to our class next year. Our reflections and analyses will be both informal, such as class discussions and written personal reflections, and formal, such as documented essays. Accordingly, as preparation for our work in the fall, the summer reading assignment includes literary analysis components that will help prepare you for a written in-class assignment.

The summer reading lists is as follows:

***Jane Eyre*** by Charlotte Bronte

***Heart of Darkness*** by Joseph Conrad Annotations Required

***Invisible Man*** by Ralph Ellison

It is suggested that you read these novels in the order listed, which is in the chronological order of their dates of publication, to give you insight into the development of English literature from the nineteenth century to the Modern era.

Students are responsible for obtaining their own copies of these texts, as annotation is required. If this presents a hardship for you, financially or logistically, please see me before the end of school.

Should you have any questions after you begin the reading, please contact me at my school email address ([weickertl@santarosa.k12.fl.us](mailto:weickertl@santarosa.k12.fl.us)). In the meantime, enjoy your reading, thinking, annotating, and summertime fun. I look forward to seeing you in August.

**\*\*\*Go to the school web page and *print* the documents posted for Ms. Weickert’s AP English Literature and Composition class. \*\*Bring your annotated novel and printed documents to the first day of class in the fall and be prepared for tests/Socratic Seminars/essays related to the summer reading.\*\*\***

Attached you will find an explanation of annotating your texts and items to be thinking about and noting as you read.

Annotation Guidelines

The purpose of annotation is to focus your reading on key elements of the text, identify key details related to themes, central arguments, social and historical context, universal ideas, character development, elements of authors’ styles, and other important components of the text.

There is no one correct way to annotate.  You may purchase the novels read in class so you may highlight and write in the margins, or you should use Post-It notes if using school issued novels.  Annotating shows your ability to read carefully, your attention to detail, your ability to identify key ideas, your attention to new vocabulary, and your overall insight into the texts.  The practice of annotating text, and the developing of an annotation system that works for you, can be very beneficial to your studies as you move on through your academic career.

Annotation involves making notes right on the text, as opposed to generic note taking on paper.  One benefit of annotation is that you have your text and your notes in the same place.  In addition to forcing you to focus on what is on the page in front of you, annotating text results in you having a handy reference to study from later and to retrieve specific details when responding to essay prompts.

When you are working with a literary text there are certain elements you should pay attention to.  You should look for the basic elements of plot structure and development, conflict, setting, theme, point of view, and characters.  You might look for allusions, symbolism, speaker’s attitude and other literary and rhetorical devices and figurative language (zeugma, chiasmus, metonymy, synecdoche, metaphor, simile, hyperbole, personification, sound devices, connotation/denotation, etc.).

The best annotators have their own system, usually combining underlining or highlighting, and marginalia (notes in margins).  Maybe your system will include symbols to represent certain literary devices.  Maybe you will list new vocabulary on the inside cover, examples of language you especially like, page numbers where you found important quotations to remember, or details that reveal the true nature of the characters in the text, etc.

Good readers stop every so often and mentally recap the text they are reading.  This recap is something you might want to include in your annotation.  Jot down the gist of paragraphs in the margin next to them or summarize at the bottom of the page.  This will help you process the material you are reading, help you remember the material better, and it will serve as a handy plot guide/review for later.

Sticky notes are especially useful for annotating a text that does not belong to you.  You can make notes on the sticky notes and attach them to the specific places in the text.

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| Approach Choices: | **Exemplary**  **50-45** | **Proficient**  **44-40** | **Adequate but Needs Improvement**  **39-30** | **Lacks AP Quality**  **29-0** |
| Number of annotations  (post-its or written notes)  Consistent frequency of entries throughout text (not bunched) | Annotations cover the entirety of the reading, are well dispersed. Annotations do not taper midway and are abundant. Excels. | Annotations are frequent but not as thorough. The text is completely covered however not as equal in coverage. Adequate. | Annotations are fairly sparse or only cover the majority of the text, missing a larger section. Average. | Text is only annotated at the beginning or the end but not throughout. Minimum. |
| Width: Variety of topics marked for discussion | Annotations discuss ALL required literary elements. Questions are included as well as extra topics that go beyond the requirements. Above expectations. | Annotations cover the requirements and discussion of all literary elements is complete. Questions are included, but minimal. Meets all expectations. | Annotations are too narrowly focused on one or two main topics, skipping other literary elements and lacking effective questions for discussion. Below expectations. | Annotations miss categories altogether and discuss fewer than the required literary elements. No questions are present in the annotations. Do not seem to show complete understanding. |
| Depth: Significance of commentary | Not only are there notes but also comments about these notes that show depth of understanding and discussion of purpose and effect. Excellent. | The notes have an occasional insight on the overall purpose and effect of the elements. The reader seems to show a deeper understanding of reading. Well done. | The notes include mostly identification of elements with only a few insightful comments on the significance of the reading. Below level. | Notes seem to only identify elements, and at that some of the notes seem purposeless. There is no commentary from the reader on purpose or effect. Poor. |
| Big Picture: author’s tone & shifts tagged for discussion, themes are identified. | Annotations identify the main ideas and provide readers’ insights on the big picture. | Annotations seem to understand the big picture but perhaps not clearly or with varied focus. | Annotations seem shallow, only seeing the details without the whole. Too narrow a focus. | Annotations miss big picture overall, details identified but not analyzed as a whole. |

***Jane Eyre***Annotations optional

**Characters:**[Jane Eyre](http://www.shmoop.com/jane-eyre/jane-eyre-character.html), Mr. Rochester,  [Bertha Mason](http://www.shmoop.com/jane-eyre/bertha-mason.html), [St. John Rivers](http://www.shmoop.com/jane-eyre/st-john-rivers.html), [Mrs. Reed](http://www.shmoop.com/jane-eyre/mrs-reed.html), [Helen Burns](http://www.shmoop.com/jane-eyre/helen-burns.html), [Mr. Brocklehurst](http://www.shmoop.com/jane-eyre/mr-brocklehurst.html), [Miss Temple](http://www.shmoop.com/jane-eyre/miss-temple.html), [John Reed](http://www.shmoop.com/jane-eyre/john-reed.html), [Eliza Reed](http://www.shmoop.com/jane-eyre/eliza-reed.html), [Georgiana Reed](http://www.shmoop.com/jane-eyre/georgiana-reed.html), [Bessie](http://www.shmoop.com/jane-eyre/bessie.html), [Blanche Ingram](http://www.shmoop.com/jane-eyre/blanche-ingram.html), [Adèle](http://www.shmoop.com/jane-eyre/adele.html), [Grace Poole](http://www.shmoop.com/jane-eyre/grace-poole.html), [Diana and Mary Rivers](http://www.shmoop.com/jane-eyre/diana-mary-rivers.html%20), [Rosamond Oliver](http://www.shmoop.com/jane-eyre/rosamond-oliver.html)

**Character Analysis and their Motivations**Be prepared to discuss.

**Themes**:  marriage, appearance, education, ethics, home, society and class, foreignness, supernatural

**Symbolism:**[The Red-Room](http://www.shmoop.com/jane-eyre/red-room-symbol.html),[Gross Porridge](http://www.shmoop.com/jane-eyre/gross-porridge-symbol.html), [Fire](http://www.shmoop.com/jane-eyre/fire-symbol.html),[Ice](http://www.shmoop.com/jane-eyre/ice-symbol.html), [The Splintered Chestnut Tree](http://www.shmoop.com/jane-eyre/splintered-chestnut-tree-symbol.html), ["The Madwoman in the Attic"](http://www.shmoop.com/jane-eyre/madwoman-attic-symbol.html),[Drawing](http://www.shmoop.com/jane-eyre/drawing-portraits-symbol.html)Portraits

**Imagery, tone, allusion, genre, writing style, point of view, setting, allegory, foreshadowing, etc.**See annotation sheet for other terms.

Points to Ponder:

1.    How would this novel be different if it was titled *The Governess*? If it was titled *Redemption*? If it was titled *The Madwoman in the Attic*?

2.    What would happen to the story if Jane were beautiful instead of plain? Would it matter?

3.    If Jane and Rochester are "akin," then what is their "kind"? What do they actually share, and what made them similar in the first place?

4.    *Jane Eyre* is divided into three books and also takes place in three (OK, maybe four) main settings: Gateshead and Lowood (childhood), Thornfield (young love), Moor House/Morton (temporary banishment). But the books don’t match up exactly with the three main sections of the plot. Why does the novel break after Book I, Chapter 15 (Jane saves Rochester from burning to death in his bed) and again after Book II, Chapter 11 (Jane discovers Rochester’s attempt at bigamy)? What might the events of these two chapters have in common?

5.    Is there anything supernatural in *Jane Eyre* that doesn’t get explained away? If so, what?

6.    Does the reader feel sorry for Bertha Mason? Does Rochester treat her fairly? Does she seem as bad as he suggests?

7.    Is Jane’s ethical sense innate? Is she born knowing right from wrong, or does she learn the difference?

8.    Do you always agree with Jane’s decision to stand on principle, or are there ways that the novel makes us wish she were a little more flexible? (Hint: think about the characters who argue with Jane about ethics, especially Helen Burns, St. John Rivers, and Mr. Rochester.)

9.    Why does Rochester like to describe Jane as some kind of supernatural creature – an elf, a fairy, a sprite, etc.? Does she have an "elfin" feel to the reader, or is he just making fun of her?

10.  How does *Jane Eyre* set up the relationship between England and different foreign places – the West Indies, including Jamaica; France and the European Continent; and an orientalized version of Asia? What influences seem to come from each of these places, and how do they get stereotyped? How should the contemporary reader respond to these stereotypes?

***Heart of Darkness*Annotations required.**

**Characters:**[Charlie Marlow](http://www.shmoop.com/heart-of-darkness/charlie-marlow.html),[Mr. Kurtz](http://www.shmoop.com/heart-of-darkness/mr-kurtz.html),[The Manager](http://www.shmoop.com/heart-of-darkness/manager.html),[The Brickmaker](http://www.shmoop.com/heart-of-darkness/brickmaker.html),[The Harlequin](http://www.shmoop.com/heart-of-darkness/harlequin.html),[The Intended](http://www.shmoop.com/heart-of-darkness/intended.html)

**Character Analysis and their Motivations**Be prepared to discuss.

**Themes**: race, power, identity, good vs. evil, madness, women and femininity, fear, free will

**Symbolism:**[Light and Dark](http://www.shmoop.com/heart-of-darkness/light-dark-symbol.html),[Two Knitting Women (whom Marlow sees at the signing)](http://www.shmoop.com/heart-of-darkness/two-knitting-women-whom-marlow-sees-at-signing-symbol.html),[Flies](http://www.shmoop.com/heart-of-darkness/flies-symbol.html),[Heads on Sticks](http://www.shmoop.com/heart-of-darkness/heads-on-sticks-symbol.html),[Language](http://www.shmoop.com/heart-of-darkness/language-symbol.html),[The Accountant](http://www.shmoop.com/heart-of-darkness/accountant-symbol.html),[The Doctor who wants to measure Marlow's skull](http://www.shmoop.com/heart-of-darkness/doctor-who-wants-to-measure-marlow-skull-symbol.html),[The Woman With the Torch (a painting)](http://www.shmoop.com/heart-of-darkness/woman-with-torch-a-painting-symbol.html),G[od Imagery](http://www.shmoop.com/heart-of-darkness/god-imagery-symbol.html)

**Imagery, tone, allusion, genre, writing style, point of view, setting, allegory, foreshadowing, etc.**See annotation sheet for other terms.

1.     What is Marlow’s purpose in telling this story to the others? What might he hope to gain?

1. What are the consequences of Marlow’s insatiable curiosity? About the jungle? About Kurtz?
2. What is the nature of madness in *Heart of Darkness*? What brings it on? Is it something that every man can fall into or is it simply the environment that instigates it?
3. What is the nature of obsession and ambition? What are some specific examples of certain characters being obsessed with something or having too much ambition? What consequences does it have?
4. Is [Chinua Achebe](http://www.jstor.org/pss/3818468) correct in accusing *Heart of Darkness* of being a racist novel? Does the book present a simple and degrading view of the native Africans? Or are the views of race more complex?
5. How does Conrad depict Africans as different from Europeans? Does this characterization degrade them?
6. How does Conrad complicate the idea of colonization being "good"? What kind of negative effects does it have on both white men and the black men of Africa? Who suffers more?
7. What is Kurtz passing judgment upon when he voices his famous last words: "The horror! The horror!"?
8. Much of our information of Kurtz comes secondhand or through the grapevine. How does that affect our vision of him when we finally see him in person? Does Kurtz live up to our expectations?
9. Consider the accountant, the manager, and the brickmaker – all puppets of the Company. What negative concepts or themes might each one represent? How are they different from one another?
10. What is the effect of the narrative being told by Marlow first-hand? What is the effect of having this narration as a frame story told by the nameless narrator?
11. What’s going on with the names, here? The only names we get are "Marlow" and "Kurtz." Everyone else is defined by their occupation, a physical description, or their relation to a named character. Does this demean their importance? Does it level the statuses of white and black individuals?

***Invisible Man* Annotations Optional**

**Characters:** [Narrator](http://www.shmoop.com/invisible-man-ellison/the-narrator.html),[Dr. Bledsoe](http://www.shmoop.com/invisible-man-ellison/dr-bledsoe.html),[Mr. Norton](http://www.shmoop.com/invisible-man-ellison/mr-norton.html), [Brother Jack](http://www.shmoop.com/invisible-man-ellison/brother-jack.html), [Brother Tod Clifton](http://www.shmoop.com/invisible-man-ellison/brother-tod-clifton.html), [Ras the Exhorter](http://www.shmoop.com/invisible-man-ellison/ras-the-exhorter.html), [Sybil](http://www.shmoop.com/invisible-man-ellison/sybil.html), [Trueblood](http://www.shmoop.com/invisible-man-ellison/trueblood.html), [Rev. Barbee](http://www.shmoop.com/invisible-man-ellison/rev-barbee.html), [Emerson](http://www.shmoop.com/invisible-man-ellison/emerson.html), [Mary Rambo](http://www.shmoop.com/invisible-man-ellison/mary-rambo.html), [Rinehart](http://www.shmoop.com/invisible-man-ellison/rinehart.html), [Brother Hambro](http://www.shmoop.com/invisible-man-ellison/brother-hambro.html)

**Character Analysis and their Motivations** Be prepared to discuss.

**Themes**: race, power, ambition, identity, lies and deceit, admiration, love, femininity, ideology

**Symbolism:** [Liberty Paints](http://www.shmoop.com/invisible-man-ellison/liberty-paints-symbol.html),[Vision and Sight](http://www.shmoop.com/invisible-man-ellison/vision-sight-symbol.html), [Sambo Doll](http://www.shmoop.com/invisible-man-ellison/sambo-doll-symbol.html), [The Battle Royal Briefcase](http://www.shmoop.com/invisible-man-ellison/battle-royal-briefcase-symbol.html)

**Imagery, tone, allusion, genre, writing style, point of view, setting, allegory, foreshadowing, etc.** See annotation sheet for other terms.

1. What's the effect of having two epigraphs? Are both necessary?
2. Are there similarities in the way that the narrator is treated at the battle royal and in the way that Mr. Norton is treated in the Golden Day? What are the differences between the two situations?
3. Why is the narrator such a threat to Dr. Bledsoe?
4. What parts of the book are universal and can be accessed by everyone, what parts are grounded in the black experience, and/or what parts are particular only to the narrator?
5. *Invisible Man* pushes for the eradication of ideology and for a political philosophy that embraces interpersonal relations. Why was this necessarily asserted in novel form? Did presenting these opinions in novel form render them more effective?
6. What is "the principle"? How does the narrator's understanding of his grandfather's words change over time?
7. Are all black people in the novel invisible? Or is everyone invisible, not just the narrator?
8. What's all this business about social responsibility as the narrator's reason for leaving his hole? Is the ending optimistic or pessimistic?
9. What do you make of the last line: "Who knows but that, on the lower frequencies, I speak for you?" Does he speak for you? Why on the lower frequencies?
10. If the Epilogue had another Epilogue, what would it look like? After he leaves his hole, what do you think the narrator will do first? In other words, "what *is* the next phase"?