

**AP English Literature 2017-2018**  
**Summer Reading Assignment**  
**Bay Path Regional Vocational Technical High School**

Congratulations on choosing AP Literature. Mrs. Lopez and I are very excited to study great literature with you! Unfortunately, we are unable to let you have a completely quiet, lazy summer. With that in mind, we've put together a few things for you to do.

You will need to procure copies of:

- *How to Read Literature Like a Professor* by Thomas C. Foster
- *The Story of Edgar Sawtelle* by David Wroblewski
- A Literature notebook (preferably one of those marble colored ones that doesn't have spirals)

Your assignments are as follows:

1. **Read and annotate select chapters of *How to Read Literature like a Professor*.** Annotate by writing in the margins, using post-its, keeping a running list of observations on the inside of the back flap, or any combination of the above. If you are using an e-reader, you should use the notes feature. The chapters that you are responsible for reading and annotating are:

1, 2, 5, 6, 8, 9, 12, 19, 20, 21, and 27

(Due Aug. 30)

Of course you can read the whole book if you would like to, but we will tackle some of it throughout the year in class.

2. **Read/annotate *The Story of Edgar Sawtelle*.** (In case you're curious, it's about a mute boy, an idyllic farm, a family in crisis, and a pack of very special dogs, bred for their superior intelligence and empathy for people. It is a hero story, a coming of age story, a tragedy, and a love story. It is also very loosely based on Shakespeare's *Hamlet*.) Feel free to watch a production of *Hamlet* over the summer to give you a comparison for *Sawtelle*. Your annotations will be checked upon your return. (Due Aug. 30)
3. **As you read, look for connections between what you've learned from *How to Read Literature like a Professor* and *The Story of Edgar Sawtelle*.** Using post-it notes, or highlighters and writing in margins, or whatever, choose no fewer than **20 excellent quotes** from the novel and include your own commentary on those quotes. The quotes can have thematic resonance, define character, allude to other literary works, use exceptionally beautiful language, or just great lines that give you that WHOA! feeling readers get when they recognize a truth expressed in an excellent way. Also, come up with at least three questions that you may have about the novel. You do not have to answer them, we will discuss them together in class. Put all of this in your shiny new marble class notebook. (Due Aug. 30)
4. **Read Chapter 27-"A Test Case" in *How to Read Literature Like a Professor*,** and then choose another chapter to apply to *Edgar Sawtelle*. Write an essay analyzing the chapter element (i.e. weather, eating, etc..,) you chose as it applies to the novel. **Use the test case in chapter 27 as an example.**

(Due Aug. 30)

5. **Finally, the AP exam is 60 percent poetry.** We would like you to try and analyze a few poems. Choose any **five (5) (V)(Cinco)** of the poems listed below and follow the steps attached from **“How to Read a Poem”**

Read each of the poems you’ve chosen and annotate thoroughly (look at attached sample) paying special attention to answering the questions, “How does the author use literary devices to create meaning?” You will need to find and print a copy of each of the poems you’ve chosen. Also, highlight the word choices (**DICTION**) that the author uses to create the **TONE** of the poem. **(Due Sept. 11)**

### AP English Literature and Composition poems that frequently appear on the AP Literature Exams

1. Matthew Arnold: “Dover Beach”
2. Elizabeth Bishop: “In the Waiting Room”
3. Gwendolyn Brooks: “We Real Cool”
4. Robert Browning: “My Last Duchess”
5. Emily Dickinson: “Safe in their Alabaster Chambers”
6. John Donne: “A Valediction: Forbidding Mourning”
7. T.S. Eliot: “The Love Song of J. Alfred Prufrock”
8. Carolyn Forché: “The Colonel”
9. Robert Frost: “Mending Wall”
10. Robert Hayden: “Those Winter Sundays”
11. A. E. Housman: “When I Was One-and-Twenty”
12. Langston Hughes: “Let America Be America Again”
13. Samuel Johnson: “To Sir John Lade, On His Coming of Age” (‘A Short Song of Congratulation’)
14. John Keats: “Ode on a Grecian Urn”
15. Andrew Marvell: “To His Coy Mistress”
16. Wilfred Owen: “Dulce et Decorum Est”
17. John Crowe Ransom: “Bells for John Whiteside’s Daughter”
18. William Shakespeare: Sonnets (Choose one)
19. Percy Bysshe Shelley: “Ozymandias”
20. Wallace Stevens: “Sunday Morning”
21. Dylan Thomas: “Do not go gentle into that good night”
22. William Carlos Williams: “Danse Russe”
23. William Wordsworth: “The World is Too Much With Us”
24. William Butler Yeats: “The Second Coming”

Feel free to email us this summer with any questions or literary observations; we promise to answer you at some point. We would love to hear your thoughts as you read *The Story of Edgar Sawtelle* or any of the other works.

Have a great summer and see you at the end of August,

Marc Anderson                      Manderson@baypath.net

Lee Lopez                              Elopez@baypath.net

(Poetry assignment due September 26)--This can all be done on the printed out copies of the poems or in your new, fancy marble notebook. Annotations and questions will be graded.

## How to Read a Poem

- The key to reading a poem is to take your time.
- Don't panic if you don't understand it immediately; some poetry is so dense and layered that if you do grasp it in an instant, you're a) overlooking something; b) reading a bad poem; or c) a genius.
- Look at the title before reading the poem. What might it mean to you? Keep it in mind while you read.

Read it through several times out loud. The ancient oral tradition of poetry still applies today; good poetry is intended to be spoken. It is the only way to truly comprehend the poet's intention, and to begin the process of grasping a poem in a deeply personal way, which is, of course, the purpose of reading poetry.

- After you have read it several times, begin to analyze. First apply the 5 "S" strategies.

### This is an Annotated Guide to the Five-S strategy analysis for Passages and Poetry

- \* **Underline the first and last SENTENCES.** Preview the passage by reading the first sentence, the last sentence, and by skimming the text in between to determine the scope of the work. By carrying out this step first, you gain an overview that allows for effective pacing. *You also have a road map on which to base predictions and questions about the text.*
- \* **Find all different or "funky" punctuation or SYNTAX and circle it.** Discover obvious concentrations of unusual or otherwise significant syntax and their purpose. Look for changes in sentence length, sentence order, use of punctuation, and typographical elements such as italics, sentence inversion that creates rhetorical questions, etc. Mark this predominant syntax. *This marking provides visual cues throughout the passage which will often guide the reader to the part of the passage that conveys the most meaning—the crux.*
- \* **Discover the SPEAKER; write the name and point of view label at the top of the passage.** Look for such things as the number of speakers and the narrator's point of view—this is most often either first person (narrator as major character, narrator as minor character) or third person (omniscient, limited omniscient or objective). Unless otherwise specified, analyze from the speaker's vantage point. Note anything that gives a clue about the speaker's attitude. *Be able to specify who is talking and how that person(s) feels about what is happening in the passage.*
- \* **Discover the SITUATION; write one clear sentence on the top of the page about what happens in the passage.** (Be sure to examine the title of the piece if it has one.) *All passages have a conflict of some kind. Be able to answer the questions: What is the conflict? How is it resolved?*

\* **Draw a line in the passage where the major *SHIFTS* occur.** Look for diction or word choice changes in the time, speed, or character attitude/speech to find the shift. SHIFTS are often indicated by changes in structure, syntax, or diction, such as wording that evokes certain connotations and sudden changes in tone, sentence length, rhythm, punctuation, or patterns of imagery. Find areas of the passage where you can locate the most changes, and closely annotate them.

- Then, answer these questions as well: (If you are not sure how to answer some of these questions right now, don't worry. We'll get there.)
  1. Who is the author? When did he/she write the poem? What's the historical context?
  2. Don't forget to examine what can sometimes be the most important clue to a poem's meaning: "The Title"; has the title changed meaning from what you thought at the beginning of the novel?
  3. What Literary devices does the poet use? What is the effect of those devices?
  4. How has the poet arranged the stanzas on the page? How do the lines look on the page?
  5. Where the lines break and what is the meter?
  6. Is there a rhyme scheme? Does the poem seem to follow a pattern or have a specific form?

Remember when annotating, it should be completely marked up with purpose. ***We will be looking at your annotated poems. All five must be done for a grade.*** We've attached a poem as an example of a well annotated page.

Tone: Celebratory  
Admiration

Form: ~~Heroic~~  
manual labor  
digging with  
the mind?  
Broken down  
resembles  
Sonnet

Digging = extended metaphor of digging and roots.  
Heaney digs into his roots, his heritage

Language: technical

Colloquial  
Conversational  
monosyllables

### Digging

Pen fat  
with what?

Opening - coming to terms with self? home  
Between my finger and my thumb  
The squat pen rests; as snug as a gun.

Power  
Violence?  
protection  
A natural extension?  
rasping connotes a  
living thing

Speaker - male  
patriarchal traditions  
Reverent attitude

#### Memory #1

his  
window -  
ownership  
threshold to  
his heritage

Under my window a clean rasping sound  
When the spade sinks into gravelly ground:  
My father, digging. I look down

remembering / to look down on has negative con.  
but the poem is positive +  
celebratory

In rhythm =  
in touch with  
in agreement  
with

Till his straining rump among the flowerbeds  
Bends low, comes up twenty years away  
Stooping in rhythm through potato drills  
Where he was digging.

connections with the past, former  
generations, traditions  
survival  
nourishment

The coarse boot nestled on the lug, the shaft  
Against the inside knee was levered firmly.  
He rooted out tall tops, buried the bright edge deep  
To scatter new potatoes that we picked  
Loving their cool hardness in our hands.

in control, precise  
skill, pride, dignity  
- bragging rights

Symbol: peat  
living roots  
digging  
squat pen  
Why squat?  
crouching  
ownership

#### Transition

Admiration  
Colloquial  
language

By God, the old man could handle a spade,  
Just like his old man.

#### Memory #2

My grandfather could cut more turf in a day  
Than any other man on Toner's bog.  
Once I carried him milk in a bottle  
Corked sloppily with paper. He straightened up  
To drink it, then fell to right away  
Nicking and slicing neatly, heaving sods  
Over his shoulder, digging down and down  
For the good turf. Digging.

worked hard - work ethics  
Strength - technique

Turning  
Point  
heritage

The cold smell of potato mold, the squelch and slap  
Of soggy peat, the curt cuts of an edge  
Through living roots awaken in my head.  
But I've no spade to follow men like them.

- negative images  
traditions / livelihoods destroyed  
No longer available

an awakening  
of what? Follow in what way?

#### Closure - Acceptance

Between my finger and my thumb  
The squat pen rests.  
I'll dig with it.

Follows tradition of fathers  
using the tools available  
to him.

Reminders of home  
& hearth  
rests, snug,  
nestled

2 separate memories:

Father digging potatoes  
Grand father digging turf - peat bogs

The pen is mightier than the sword.

Onomatopoeia  
rasping  
squelch  
slap  
gravelly