

A.P. English Literature & Composition

Summer Reading Assignments for 2015
Archbishop Moeller High School, Mr. Rose

Welcome to AP English Literature! The pace is rigorous; the rewards great.

This course has been approved by the College Board as the equivalent of a college freshman English course. In fact, most colleges will award credit for students who score a 3 or better on the AP exam. If you're taking this course, you are *expected* to take the test in May. Is the test difficult? Of course. The good news is: This course is designed for you to succeed on the AP exam.

Before we begin, I think it's only fair to warn you that the only way you'll succeed on the exam and, more importantly, in this class is if you are a "reader." This means that if you don't either love to read, or at least are willing to read extensively, then this course is not for you. You would be better suited for the CP1 course. If you are taking this course just to impress your friends, climb in class rank, or pad your college applications, then the time to bail is now, before we even get started. If you believe this course is not for you, please see your counselor to switch to the Junior CP1 English course.

Still with me? Good. This course will not only prepare you for the AP exam; it will prepare you well for the demands of college reading and, more importantly, it will expose you to outstanding literature as well as hone your analytical writing and critical thinking skills. Over the course of the academic year we will be reading and writing at a rapid pace. Therefore, the summer reading program is designed to keep you active as readers and writers. Since you have already had an introduction to American literature, most of our reading will be from British literature, with a few short stories from European lit and American lit.

Summer Novels

Dracula by Bram Stoker

Great Expectations by Charles Dickens

Introductory Articles

"How to Mark a Book" by Mortimer Adler

"How and Why to Read Dickens"

In order to prepare for the level of work you will be expected to complete in AP English Literature & Composition, you are expected to read Dracula and Great Expectations in their entirety before the first day of class. You should not read SparkNotes, Shmoop, or any other "study guides" in lieu of reading these primary texts. I am not interested in what the writers of SparkNotes and Shmoop have to say about the literature. I want to hear what *you* think. Strive to analyze and interpret the literature on your own so that you will be prepared to think critically about other works you will encounter throughout the school year. You will not succeed in this course if you plan to read SparkNotes or Shmoop in lieu of the books. That means you will learn little and can expect to receive a C or D, if you're lucky.

Reading Assessments

The first several classes in August will include assessments periods (in-class essays and objective assessments) over the novels. Make sure that you are well prepared, i.e., texts properly annotated to cite for critical analysis. You will be able to use your books on the written assessments, but you will need to know the books very well.

Note that BOTH essays will require *textual evidence*, so you may want to purchase your own copy of the novels so that you can practice "active reading." (**I highly recommend this!**) In order to learn to read actively, you are strongly encouraged to "make a book your own" by taking full advantage of annotation – underlining, highlighting, and taking notes in the margins. These two novels are available in new and used editions for just a few dollars + shipping and handling from Amazon.com Marketplace. See the attached Mortimer Adler article for more on annotation and active reading.

NOTE: I have a dozen or so copies of each novel available for purchase for \$5 if you'd like to buy a copy before the end of this school year. You can find me in room 331, the classroom with the red phone boxes.

Both of the novels were written during the **Victorian Period** of English history (roughly 1837 – 1903). We are beginning our year together with the Victorian Age primarily because it is a good example of what people commonly think of when they hear “British Literature.” We will also be reading poems, plays, and novels from the Medieval, Elizabethan/Jacobean, and Modern eras.

The full syllabus and read list is available at: <http://www.moellerlit.weebly.com>

If you have any questions, don't hesitate to email me. I don't mind emails during the summer. Please tell me in the subject line that you are an incoming A.P. Literature student if you do send me email.

Happy reading,
Mr. Rose
MRose@Moeller.org
Room 331
Website: <http://www.moellerlit.weebly.com>

My Great Expectations

Since you have been recommended to take this AP Literature course, you are expected to know the following literary terms and how to apply them before you step foot in my classroom on day one.

Tone – the writer's attitude toward the topic; you should be able to identify the writer's tone and any shifts in tone that occur; words that describe an author's tone might include *critical, angry, sympathetic, caustic, sarcastic, satirical*, etc.

Style – anything a writer does which distinguishes him or her from other writers; you should be able to identify elements of the writer's style of writing, what makes him or her unique

Theme – the main idea or message of a literary work; you should be able to state a theme for a work using a complete, general statement

Setting – the time and place of the story's action; you should be able to identify the place and time of the action, note any shifts in setting as well

Writer's Intention – what the writer intended to convey to the reader; you should be able to identify the writer's purpose

Conflict(s) – a struggle between two opposing forces; you should be able to identify ALL conflicts including internal (man vs. himself) and external (man vs. man, man vs. society, man vs. nature)

Point of View – the vantage point from which the story is told; you should be able to identify the point of view of the work: first person, third person, and any shifts in point of view

Mood – the feeling or atmosphere that the work gives off; you should be able to identify the atmosphere or mood of the work, including any shifts in mood

Characterization Methods – the method a writer uses to familiarize the reader with the characters in a work; you should be able to identify the methods of characterization the writer uses, including behavior, speech, physical description, thoughts and feelings, as well as thoughts and feelings of other characters toward the main character

Other Literary Terms

We will be dealing with terms for all the genres of literature. If you are not familiar with the following, I suggest you look them up online and try to find them in the summer reading. The terms are as follows:

allegory, diction, syntax, allusion, simile, metaphor, narrator, protagonist, antagonist, foil, foreshadowing, protagonist, personification, denotation, connotation, irony, symbol, analogy, stereotype, hyperbole, flashback, and imagery.

How to Mark a Book

By Mortimer J. Adler

You know you have to read "between the lines" to get the most out of anything. I want to persuade you to do something equally important in the course of your reading. I want to persuade you to write between the lines. Unless you do, you are not likely to do the most efficient kind of reading.

I contend, quite bluntly, that marking up a book is not an act of mutilation but of love. You shouldn't mark up a book which isn't yours.

Librarians (or your friends) who lend you books expect you to keep them clean, and you should. If you decide that I am right about the usefulness of marking books, you will have to buy them. Most of the world's great books are available today, in reprint editions.

There are two ways in which one can own a book. The first is the property right you establish by paying for it, just as you pay for clothes and furniture. But this act of purchase is only the prelude to possession. Full ownership comes only when you have made it a part of yourself, and the best way to make yourself a part of it is by writing in it. An illustration may make the point clear. You buy a beefsteak and transfer it from the butcher's icebox to your own. But you do not own the beefsteak in the most important sense until you consume it and get it into your bloodstream. I am arguing that books, too, must be absorbed in your blood stream to do you any good.

Confusion about what it means to "own" a book leads people to a false reverence for paper, binding, and type -- a respect for the physical thing -- the craft of the printer rather than the genius of the author. They forget that it is possible for a man to acquire the idea, to possess the beauty, which a great book contains, without staking his claim by pasting his bookplate inside the cover. Having a fine library doesn't prove that its owner has a mind enriched by books; it proves nothing more than that he, his father, or his wife, was rich enough to buy them.

There are three kinds of book owners. The first has all the standard sets and best sellers -- unread, untouched. (This deluded individual owns woodpulp and ink, not books.) The second has a great many books -- a few of them read through, most of them dipped into, but all of them as clean and shiny as the day they were bought. (This person would probably like to make books his own, but is restrained by a false respect for their physical appearance.) The third has a few books or many -- every one of them dog-eared and dilapidated, shaken and loosened by continual use, marked and scribbled in from front to back. (This man owns books.)

Is it false respect, you may ask, to preserve intact and unblemished a beautifully printed book, an elegantly bound edition? Of course not. I'd no more scribble all over a first edition of 'Paradise Lost' than I'd give my baby a set of crayons and an original Rembrandt. I wouldn't mark up a painting or a statue. Its soul, so to speak, is inseparable from its body. And the beauty of a rare edition or of a richly manufactured volume is like that of a painting or a statue.

But the soul of a book "can" be separate from its body. A book is more like the score of a piece of music than it is like a painting. No great musician confuses a symphony with the printed sheets of music. Arturo Toscanini reveres Brahms, but Toscanini's score of the G minor Symphony is so thoroughly marked up that no one but the maestro himself can read it. The reason why a great conductor makes notations on his musical scores -- marks them up again and again each time he returns to study them--is the reason why you should mark your books. If your respect for magnificent binding or typography gets in the way, buy yourself a cheap edition and pay your respects to the author.

Why is marking up a book indispensable to reading? First, it keeps you awake. (And I don't mean merely conscious; I mean awake.) In the second place; reading, if it is active, is thinking, and thinking tends to express itself in words, spoken or written. The marked book is usually the thought-through book. Finally, writing helps you remember the thoughts you had, or the thoughts the author expressed. Let me develop these three points.

If reading is to accomplish anything more than passing time, it must be active. You can't let your eyes glide across the lines of a book and come up with an understanding of what you have read. Now an ordinary piece of light fiction, like, say, "Gone With the Wind," doesn't require the most active kind of reading. The books you read for pleasure can be read in a state of relaxation, and nothing is lost. But a great book, rich in ideas and beauty, a book that raises and tries to answer great fundamental questions, demands the most active reading of which you are capable. You don't absorb the ideas of John Dewey the way you absorb the crooning of Mr. Vallee. You have to reach for them. That you cannot do while you're asleep.

If, when you've finished reading a book, the pages are filled with your notes, you know that you read actively. The most famous "active" reader of great books I know is President Hutchins, of the University of Chicago. He also has the hardest schedule of business activities of any man I know. He invariably reads with a pencil, and sometimes, when he picks up a book and pencil in the evening, he finds himself, instead of making intelligent notes, drawing what he calls 'caviar factories' on the margins. When that happens, he puts the book down. He knows he's too tired to read, and he's just wasting time.

But, you may ask, why is writing necessary? Well, the physical act of writing, with your own hand, brings words and sentences more sharply before your mind and preserves them better in your memory. To set down your reaction to important words and sentences you have read, and the questions they have raised in your mind, is to preserve those reactions and sharpen those questions.

Even if you wrote on a scratch pad, and threw the paper away when you had finished writing, your grasp of the book

would be surer. But you don't have to throw the paper away. The margins (top as bottom, and well as side), the end-papers, the very space between the lines, are all available. They aren't sacred. And, best of all, your marks and notes become an integral part of the book and stay there forever. You can pick up the book the following week or year, and there are all your points of agreement, disagreement, doubt, and inquiry. It's like resuming an interrupted conversation with the advantage of being able to pick up where you left off.

And that is exactly what reading a book should be: a conversation between you and the author. Presumably he knows more about the subject than you do; naturally, you'll have the proper humility as you approach him. But don't let anybody tell you that a reader is supposed to be solely on the receiving end. Understanding is a two-way operation; learning doesn't consist in being an empty receptacle. The learner has to question himself and question the teacher. He even has to argue with the teacher, once he understands what the teacher is saying. And marking a book is literally an expression of differences, or agreements of opinion, with the author.

There are all kinds of devices for marking a book intelligently and fruitfully. Here's the way I do it:

- **Underlining (or highlighting):** of major points, of important or forceful statements.
- **Vertical lines at the margin:** to emphasize a statement already underlined.
- **Star, asterisk, or other doo-dad at the margin:** to be used sparingly, to emphasize the ten or twenty most important statements in the book. (You may want to fold the bottom corner of each page on which you use such marks. It won't hurt the sturdy paper on which most modern books are printed, and you will be able take the book off the shelf at any time and, by opening it at the folded-corner page, refresh your recollection of the book.)
- **Numbers in the margin:** to indicate the sequence of points the author makes in developing a single argument.
- **Numbers of other pages in the margin:** to indicate where else in the book the author made points relevant to the point marked; to tie up the ideas in a book, which, though they may be separated by many pages, belong together.
- **Circling or highlighting of key words or phrases.**
- **Writing in the margin, or at the top or bottom of the page, for the sake of:** recording questions (and perhaps answers) which a passage raised in your mind; reducing a complicated discussion to a simple statement; recording the sequence of major points right through the books. I use the end-papers at the

back of the book to make a personal index of the author's points in the order of their appearance.

The front end-papers are to me the most important. Some people reserve them for a fancy bookplate. I reserve them for fancy thinking. After I have finished reading the book and making my personal index on the back end-papers, I turn to the front and try to outline the book, not page by page or point by point (I've already done that at the back), but as an integrated structure, with a basic unity and an order of parts. This outline is, to me, the measure of my understanding of the work.

If you're a die-hard anti-book-marker, you may object that the margins, the space between the lines, and the end-papers don't give you room enough. All right. How about using a scratch pad slightly smaller than the page-size of the book -- so that the edges of the sheets won't protrude? Make your index, outlines and even your notes on the pad, and then insert these sheets permanently inside the front and back covers of the book.

Or, you may say that this business of marking books is going to slow up your reading. It probably will. That's one of the reasons for doing it. Most of us have been taken in by the notion that speed of reading is a measure of our intelligence. There is no such thing as the right speed for intelligent reading. Some things should be read quickly and effortlessly and some should be read slowly and even laboriously. The sign of intelligence in reading is the ability to read different things differently according to their worth. In the case of good books, the point is not to see how many of them you can get through, but rather how many can get through you -- how many you can make your own. A few friends are better than a thousand acquaintances. If this be your aim, as it should be, you will not be impatient if it takes more time and effort to read a great book than it does a newspaper.

You may have one final objection to marking books. You can't lend them to your friends because nobody else can read them without being distracted by your notes. Furthermore, you won't want to lend them because a marked copy is kind of an intellectual diary, and lending it is almost like giving your mind away.

If your friend wishes to read your *Plutarch's Lives*, *Shakespeare*, or *The Federalist Papers*, tell him gently but firmly, to buy a copy. You will lend him your car or your coat - - but your books are as much a part of you as your head or your heart. ☺

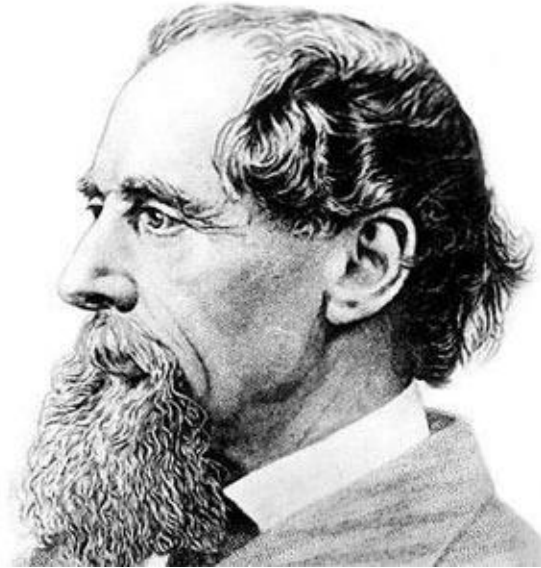


How and Why to Read Dickens

How to Read Dickens – 5 Tips

By Norrie Epstein from *The Friendly Dickens*, 1998

1. Unlike with many contemporary novels, with Charles Dickens' work the destination doesn't matter; it's the journey that counts. Savor each word: don't rush. And don't try to think too logically! You are entering a different universe, where people are the same and yet not the same. And remember that truth is not always literal. (To paraphrase a Zen proverb: Before you read Dickens, a bowl is a bowl and tea is tea. While you are reading Dickens, a bowl is no longer a bowl and tea is no longer tea. And after you've read Dickens, nothing is ever the same again.)
2. Read like a child, i.e., allow yourself to slip into Dickens's world completely. Let go the desire to "find out what happens." The plots are the least interesting part of Dickens—the real pleasure is in the reading itself.
3. If tempted to skip something that looks boring, and it's either skip it or not finish the book, skip it.
4. Expect the author to make mistakes. He is not an impersonal god perfected by dozens of editors at a vast publishing empire. He wrote fast. He wrote to entertain.
5. Read aloud! Dickens spoke his characters' lines as he wrote.



four months away, it seems that there is no getting away from him any time soon.

As someone who teaches and writes about Dickens, the question of why we still read him is something that's often on my mind. But that question was never more troubling than one day, nearly 10 years ago, when I was standing as a guest speaker in front of a class of about 30 high school students. I had been speaking for about 20 minutes with an 1850 copy of *David Copperfield* in my hand, telling the students that for Victorian readers, Dickens's writing was very much a "tune-in-next-week" type of thing that generated trends and crazes, much as their own TV shows did for them today.

Then a hand shot up in the middle of the room. "But why should we still read this stuff?"

I was speechless because in that moment I realised that, though I had begun a PhD dissertation on Dickens, I had never pondered the question myself.

The answer I gave was acceptable: "Because he teaches you how to think," I said. But lots of writers can teach you how to think, and I knew that wasn't really the reason.

The question nagged me for years, and for years I told myself answers, but never with complete satisfaction. We read Dickens not just because he was a man of his own times, but because he was a man for our times as well. We read Dickens because his perception and investigation of the human psyche is deep, precise, and illuminating, and because he tells us

Why Are We Still Reading Dickens?

By Jon Michael Varese, 4 September 2009, *The (London) Guardian*

The great Victorian is probably even more ubiquitous now than he was in his lifetime. How he remains such vital reading is an intriguing question.

It seems that you cannot turn a corner this year without bumping into Charles Dickens. So far we've seen the release of four major novels based on the Victorian icon's life: Dan Simmons's *Drood* (February), Matthew Pearl's *The Last Dickens* (March), Richard Flanagan's *Wanting* (May), and Gaynor Arnold's *Girl in a Blue Dress* (July). Earlier this year BBC1's lush new production of *Little Dorrit* was nominated for five Bafta awards in the UK, and 11 Emmys in the US. Newspapers and magazines have run stories on his relevance to the current global economic crisis. And with the Christmas season now only

things about ourselves by portraying personality traits and habits that might seem all too familiar. His messages about poverty and charity have travelled through decades, and we can learn from the experiences of his characters almost as easily as we can learn from our own experiences.

These are all wonderful reasons to read Dickens. But these are not exactly the reasons why I read Dickens.

My search for an answer continued but never with success, until one year the little flicker came – not surprisingly – from another high school student, whose essay I was reviewing for a writing contest. "We need to read Dickens's novels," she wrote, "because they tell us, in the grandest way possible, why we are what we are."

There it was, like a perfectly formed pearl shucked from the dirty shell of my over-zealous efforts – an explanation so simple and beautiful that only a 15-year-old could have written it. I could add all of the decoration to the argument with my years of education – the pantheon of rich characters mirroring every personality type; the "universal themes" laid out in such meticulous and timeless detail; the dramas and the melodramas by which we recognise our own place in the Dickensian theatre – but the kernel of what I truly wanted to say had come from someone else. As is often the case in Dickens, the moment of realisation for the main character here was induced by the forthrightness of another party.

And who was I, that I needed to be told why I was what I was? Like most people, I think I knew who I was without knowing it. I was Oliver Twist, always wanting and asking for more. I was Nicholas Nickleby, the son of a dead man, incurably convinced that my father was watching me from beyond the grave. I was Esther Summerson, longing for a mother who had abandoned me long ago due to circumstances beyond her control. I was Pip in love with someone far beyond my reach. I was all of these characters, rewritten for another time and place, and I began to understand more about why I was who I was because Dickens had told me so much about human beings and human interaction.

There are still two or three Dickens novels that I haven't actually read; but when the time is right I'll pick them up and read them. I already know who it is I'll meet in those novels – the Mr Micawbers, the Mrs Jellybys, the Ebenezer Scrooges, the Amy Dorrits. They are, like all of us, cut from the same cloth, and at the same time as individual as their unforgettable aptronyms suggest. They are the assurances that Dickens, whether I am reading him or not, is shining a light on who I am during the best and worst of times. ☺

THE SALTER
HEIGHT 9 IN
DEPTH 10 IN
WIDTH 11 IN
CASE 10/6
8.8.0
THE SALTER TYPEWRITER
AN IDEAL MACHINE
Latest Improvements:
BEST DUPLICATOR, VISIBLE WRITING, LITTLE NOISE, LIGHT TOUCH.
Made at West Bromwich. Apply-7, NEWGATE STREET, E.C.