

To: All Students Enrolled in AP Literature and Composition
From: Dr. Gibbons
Subject: Required Outside Reading and Related Assignments

First, I want to congratulate you on your decision to take AP Literature and Composition. This class will challenge you to take your reading and writing abilities to the next level and develop fluency that will serve you well throughout your college career and your life. Additionally, the AP Exam provides you with an opportunity to earn college credit before you leave high school.

The following pages provide you with the information you need to complete the required outside reading assignments. If you have questions, please come and ask me, and I will be glad to provide further assistance. During the summer months, you can contact me via e-mail at Lgibbons@tcss.net, but please understand that I will be checking e-mail on a weekly not daily basis.

You cannot succeed in this class or on the AP exam if you do not read widely and continually. AP Literature and Composition is a college-level English class; thus, it includes a heavy workload, especially required reading. Please be advised that using Cliff's Notes, Spark Notes, or any other similar type of study aid is strictly prohibited. Additionally, because the goal of summer reading is to expand your knowledge base, using a book that you have already read counts as academic dishonesty. ***Because AP Literature and Composition is a reading and writing intensive courses, students who have difficulty completing and comprehending the required outside reading or are reluctant to do so are strongly advised to take an advanced or a regular English 12 class.***

You will be signing a hard copy of the following pledge affirming the originality of your work:

I, _____, read the required works in their entirety and completed all assignments independently and to the best of my ability without the assistance of any type of study guide or online assistance.

Required Outside Reading Assignments and Due Dates

The curriculum in AP Literature and Composition focuses on a wide array of British, American, and world literature from the sixteenth century to the present time. To make the most of the time we have in class, all students are required to complete summer assignments and MOODLE postings. **Note:** You may post your assignments as soon as you are prepared to do so. Submissions after the due date will incur significant grade penalties.

Remember: All students taking AP Literature and Composition are expected to have mastered conventions of grammar, usage, and mechanics. Points will be deducted for any errors, so remember to use the spell and grammar check as well as proofread with your own eyes. Titles of poems, short stories, and chapter titles are enclosed in quotation marks. Titles of novels and plays are *italicized* when typing and underlined when you write them by hand.

Assignment #1-Due date: Friday, May 15, 2015 óFirst MOODLE post. Write a minimum of one paragraph in response to the following prompt and post your paragraph to the introductory

discussion forum: Numerous forms of entertainment vie for our attention in today's world, and the ways we have to access information and multimedia are virtually limitless. Given all of the other choices we have, why do we still read literature?

Assignment #2-Due date: Friday, June 19, 2015- Second MOODLE post. *How to Read Literature Like a Professor* by Thomas C. Foster. This text provides an easy-to-read introduction to the themes and associations all literary texts share. The full-text of the book is available in the MOODLE course shell and online. For each of the book's chapters one through twenty-six, you will write the chapter name and number and a minimum of three to five bullet points for each chapter. Complete this assignment first; you will use it to complete your other summer assignments. Include your first and last name on your document and in the file name as well.

Assignment #3-Due date: Friday, July 17, 2015 Third MOODLE post. Self-Selected Reading and Major Works Data Sheet. Because *what* you read matters just as much as *how much* you read, you will choose one work from the three lists provided--American literature, British literature, and Continental and World literature--and complete a Major Works Data Sheet. Include your first and last name on your document and in the file name as well. When the school year begins, we will have some activities related to the outside reading, so having a copy of the book you choose will be helpful.

These tools will help you research specific titles to determine if they will meet your interests and reading ability:

-Read online summaries at [Amazon](#), [Barnes & Noble](#), [Books-a-Million](#), or other commercial sites. Some commercial sites allow you to read excerpts of the text as well as list the number of pages in the book.

-Another consideration involves the availability of titles on the list. Sources include your school library, public library, online booksellers, and traditional brick-and-mortar bookstores. Older texts that are no longer protected by copyright may be available free of charge on [Bartleby.com](#) or [Project Gutenberg](#).

American Literature

Albee, E.	<i>Who's Afraid of Virginia Woolf</i>
Anaya, R.	<i>Bless Me, Ultima</i>
Anderson, S.	<i>Winesburg, Ohio</i>
Arnold, H.	<i>The Dollmaker</i>
Asimov, I.	<i>I, Robot</i>
Baldwin, J.	<i>Go Tell It on the Mountain</i>
Bellow, S.	<i>The Adventures of Augie March</i> <i>Humboldt's Gift</i>
Bradbury, R.	<i>Fahrenheit 451</i>
Caldwell, E.	<i>Tobacco Road</i>
Cather, W.	<i>My Antonia</i>
Conroy, P.	<i>The Great Santini</i> <i>The Prince of Tides</i>
Cooper, J.F.	<i>The Last of the Mohicans</i>
DeLillo, D.	<i>Underworld</i>
Dreiser, T.	<i>An American Tragedy</i>

Edwards, K.	<i>Sister Carrie</i>
Ellison, Ralph	<i>The Memory Keeper's Daughter</i>
Faulkner, W.	<i>Invisible Man</i>
	<i>Absalom, Absalom!</i>
	<i>As I Lay Dying</i>
	<i>The Hamlet</i>
	<i>Intruder in the Dust</i>
	<i>Light in August</i>
	<i>The Sound and the Fury</i>
Ferber, Edna	<i>Giant</i>
Fitzgerald, F. Scott	<i>The Beautiful and Damned</i>
	<i>This Side of Paradise</i>
	<i>Tender is the Night</i>
Franklin, T.	<i>Hell at the Breech</i>
Gaines, E.	<i>Lesson Before Dying</i>
Garcia, C.	<i>Dreaming in Cuban</i>
Gibbons, K.	<i>Ellen Foster</i>
Hawthorne, N.	<i>The House of the Seven Gables</i>
Heller, J.	<i>Catch-22</i>
Hellman, L.	<i>The Little Foxes</i>
Hemingway, E.	<i>A Farewell to Arms</i>
	<i>For Whom the Bell Tolls</i>
	<i>The Sun Also Rises</i>
Irving, J.	<i>A Prayer for Owen Meaney</i>
	<i>The World According to Garp</i>
James, H.	<i>The American</i>
	<i>Daisy Miller</i>
	<i>The Golden Bowl</i>
	<i>Portrait of a Lady</i>
	<i>Turn of the Screw</i>
Kesey, K.	<i>One Flew Over the Cuckoo's Nest</i>
Kidd, S. M.	<i>The Secret Life of Bees</i>
Kingsolver, B.	<i>The Poisonwood Bible</i>
Lahiri, J.	<i>The Namesake</i>
Lewis, S.	<i>Babbitt</i>
	<i>Elmer Gantry</i>
	<i>Main Street</i>
Mailer, N.	<i>An American Dream</i>
Malamud, B.	<i>The Assistant</i>
	<i>The Fixer</i>
Malcolm X & Haley	<i>Autobiography of Malcolm X</i>
McCarthy, C.	<i>All the Pretty Horses</i>
	<i>Blood Meridian</i>
	<i>Child of God</i>
	<i>The Crossing</i>
	<i>The Road</i>

McCullers, C.	<i>The Heart Is a Lonely Hunter</i>
Melville, H.	<i>Billy Budd</i>
	<i>Moby Dick</i>
Morrison, T.	<i>Beloved</i>
	<i>The Bluest Eye</i>
	<i>Song of Solomon</i>
	<i>Sula</i>
O'Brien, T.	<i>Going After Cacciato</i>
	<i>In the Lake of the Woods</i>
O'Connor, F.	<i>Wise Blood</i>
O'Neill, E.	<i>Long Day's Journey into Night</i>
Percy, W.	<i>The Last Gentleman</i>
	<i>Love in the Ruins</i>
	<i>The Moviegoer</i>
	<i>The Thanatos Syndrome</i>
Plath, S.	<i>The Bell Jar</i>
Porter, K.A.	<i>Ship of Fools</i>
Potok, C.	<i>The Chosen</i>
	<i>The Promise</i>
Proulx, A.	<i>Shipping News</i>
Pynchon, T.	<i>The Crying of Lot 49</i>
	<i>Gravity's Rainbow</i>
	<i>Mason and Dixon</i>
Roth, P.	<i>American Pastoral</i>
	<i>Portnoy's Complaint</i>
Salinger, J.D.	<i>The Catcher in the Rye</i>
	<i>Franny and Zooey</i>
Silko, L.	<i>Ceremony</i>
Sinclair, U.	<i>The Jungle</i>
Smiley, J.	<i>A Thousand Acres</i>
Steinbeck, J.	<i>Cannery Row</i>
	<i>East of Eden</i>
	<i>In Dubious Battle</i>
Stone, I.	<i>The Agony and the Ecstasy</i>
	<i>Lust for Life</i>
Styron, W.	<i>Sophie's Choice</i>
Tan, Amy	<i>The Joy Luck Club</i>
Taylor, P. A.	<i>Woman of Means</i>
Trumbo, D.	<i>Johnny Got His Gun</i>
Twain, M.	<i>A Connecticut Yankee in King Arthur's Court</i>
	<i>Innocents Abroad</i>
Updike, J.	<i>Rabbit Run</i>
Vonnegut, K.	<i>Slaughterhouse Five</i>
Walker, Alice	<i>The Color Purple</i>
	<i>Meridian</i>
Warren, R. P.	<i>All the King's Men</i>

Welty, E.	<i>Delta Wedding</i>
	<i>Losing Battles</i>
	<i>The Optimist's Daughter</i>
Wharton, E.	<i>House of Mirth</i>
Wilder, T.	<i>The Bridge of San Luis Rey</i>
	<i>Our Town</i>
Williams, T.	<i>A Streetcar Named Desire</i>
Wolfe, Thomas	<i>Look Homeward, Angel</i>
Wouk, H.	<i>The Caine Mutiny</i>
Wright, R.	<i>Black Boy</i>
	<i>Native Son</i>
Yates, R.	<i>The Easter Parade</i>
	<i>Revolutionary Road</i>

British Literature

Austen, J.	<i>Persuasion</i>
	<i>Pride and Prejudice</i>
	<i>Sense and Sensibility</i>
Bronte, C.	<i>Jane Eyre</i>
Collins, W.	<i>The Moonstone</i>
	<i>The Woman in White</i>
Conrad, J.	<i>Lord Jim</i>
Defoe, D.	<i>Moll Flanders</i>
	<i>Robinson Crusoe</i>
Dickens, C.	<i>A Tale of Two Cities</i>
	<i>Bleak House</i>
	<i>David Copperfield</i>
	<i>Great Expectations</i>
Eliot, G.	<i>Middlemarch</i>
	<i>The Mill on the Floss</i>
Fielding, H.	<i>Tom Jones</i>
Forster, E. M.	<i>A Passage to India</i>
Greene, G.	<i>The Power and the Glory</i>
Hardy, T.	<i>Jude the Obscure</i>
	<i>Mayor of Casterbridge</i>
	<i>The Return of the Native</i>
	<i>Tess of the D'Urbervilles</i>
Huxley, A.	<i>Brave New World</i>
Lawrence, D.H.	<i>Sons and Lovers</i>
Maugham, S.	<i>The Moon and Sixpence</i>
	<i>Of Human Bondage</i>
Richardson, S.	<i>Pamela</i>
Scott, W.	<i>Ivanhoe</i>
Shakespeare	<i>As You Like It</i>
	<i>Henry IV, parts I and II</i>
	<i>King Lear</i>

	<i>Macbeth</i>
	<i>The Merchant of Venice</i>
	<i>Othello</i>
	<i>The Tempest</i>
	<i>Twelfth Night</i>
	<i>The Winter's Tale</i>
Sterne, L.	<i>Tristram Shandy</i>
Swift, J.	<i>Gulliver's Travels</i>
Thackeray, W.	<i>Vanity Fair</i>
Waugh, E.	<i>Brideshead Revisited</i>
Wilde, O.	<i>The Picture of Dorian Gray</i>
Woolf, V.	<i>To the Lighthouse</i>

Continental and World Literature

Atwood, M.	<i>Cat's Eye</i>
	<i>The Handmaid's Tale</i>
Balzac, H.	<i>Père Goriot</i>
Camus, A.	<i>The Stranger</i>
	<i>The Plague</i>
Chekov	<i>The Cherry Orchard</i>
Cervantes, M.	<i>Don Quixote</i> (Book 1 of unabridged version)
Confucius	<i>The Analects</i>
Desai, A.	<i>Fasting, Feasting</i>
Dostoevsky, F.	<i>The Brothers Karamazov</i>
	<i>Crime and Punishment</i>
	<i>The Idiot</i>
Dumas, A.	<i>The Three Musketeers</i>
Flaubert, G.	<i>Madame Bovary</i>
Garcia Marquez, G.	<i>Love in the Time of Cholera</i>
	<i>One Hundred Years of Solitude</i>
Gide, A.	<i>The Counterfeiters</i>
	<i>The Immoralist</i>
Goethe	<i>Faust</i>
	<i>The Sorrows of Young Werther</i>
Gogol, N.	<i>Dead Souls</i>
Hosseini, K.	<i>The Kite Runner</i>
Hugo	<i>The Hunchback of Notre Dame</i>
	<i>Les Miserables</i>
Joyce, J.	<i>Dubliners</i>
	<i>A Portrait of the Artist as a Young Man</i>
	<i>Ulysses</i>
Kafka	<i>Metamorphosis</i>
	<i>The Trial</i>
Karuni, C.	<i>Sister of My Heart</i>
Kincaid, J.	<i>A Small Place</i>
Lagerkvist, P.	<i>Barabbas</i>

Lermontov, M.	<i>The Dwarf</i>
Machiavelli	<i>A Hero of Our Time</i>
Mann, T.	<i>The Prince</i>
	<i>Death in Venice</i>
	<i>The Magic Mountain</i>
Nabokov, V.	<i>Invitation to a Beheading</i>
	<i>Pale Fire</i>
	<i>Pnin</i>
Mukherjee, B.	<i>Jasmine</i>
Pasternak, B.	<i>Doctor Zhivago</i>
Parnuk, O.	<i>Snow</i>
Paton, A.	<i>Cry the Beloved Country</i>
Rhys, J.	<i>The Wide Sargasso Sea</i>
Shaw, G.	<i>Man and Superman</i>
Solzhenitsyn, A.	<i>One Day in the Life of Ivan Denisovich</i>
Tolstoy, L.	<i>Anna Karenina</i>
	<i>War and Peace</i> (abridged version is permissible)

Guidelines for Major Works Data Sheets (MWDS)

In addition, students will create a Major Works Data Sheet (MWDS) for the chosen work, guidelines for which are listed below. You will upload your MWDS into the appropriate place by the deadline. Remember as well to save an e-copy of all MWDSs in a secure place because you will use them as study materials for the AP exam. You must include the following information on your MWDS:

- Title and author
- Relevant biographical information about the author--a one paragraph summary is sufficient. (Note: *Relevant* refers to information that you can see reflected in the novel or play.)
- Relevant historical information about the time period during which the novel or play was published--a one paragraph summary of relevant events is sufficient.
- A minimum of five significant quotes, accompanied by related reflections and analysis, each of which must include this information:
 - (1) The chapter(s) from the novel or act(s) and scene(s) from the play to which you are responding.
 - (2) You must include one significant quote for each of the following literary elements: setting, imagery, characterization, symbolism, and theme, and an explanation of *how* the chosen quote exemplifies the literary element. Label each entry with the name of the primary literary element it exemplifies, and underline names of literary devices included in your discussion of how they build meaning in the work as a whole.
 - Asking yourself these questions will guide you in writing your reflection: Why is the quote important? What does the quote reveal? Why does the author say things this way? What is the tone/mood of the passage?

A sample of a well-developed literary and stylistic analysis using a quote from Lorraine Hansberry's play *A Raisin in the Sun* follows:

Act III, *A Raisin in the Sun* –Characterization Quote

“There is always something left to love. And if you ain’t learned that, you ain’t learned nothing. Have you cried for that boy today? I don’t mean for yourself and for the family ‘cause we lost the money. I mean for him: what he been through and what it done to him. Child, when do you think is the time to love somebody the most? When they done good and made things easy for everybody? Well then, you ain’t through learning ‘cause that ain’t the time at all. It’s when he’s at his lowest and can’t believe in hisself ‘cause the world done whipped him so! When you starts measuring somebody, measure him right, child, measure him right. Make sure you done taken into account what hills and valleys he come through before he got to wherever he is.”

Literary and Stylistic Analysis

Dialect and **figurative language**, including **imagery** and **metaphor**, **characterize** Mama as the underlying strength of the Younger household and relate to the **theme** of perseverance in the face of adversity that is reflected throughout the play. Even though double negatives and the non-standard “ain’t” sprinkle Mama’s speech, her words reflect her heartfelt conviction that unconditional love never wavers, despite a person’s actions. Her use of the “hills and valleys” **metaphor** reflects both Walter Lee’s struggles and the struggles of the African-American race, relating to the play’s significance as an artifact of American history and the Civil Rights Movement. Stylistically, Hansberry’s punctuation brings the printed words to life on the page, showing how an actor would deliver Mama’s speech: pausing for emphasis at the **commas**; calling attention to words that follow **dashes** and **colons**, raising her voice to deliver sentences that end with an **exclamation mark**. In these ways, Hansberry’s use of literary and stylistic techniques reflects the play’s theme that African-Americans, represented by the members of the fictional “Younger” family—the surname itself a metaphor for younger generations being the hope for the future—continue their struggle to overcome the staggering obstacles standing between them and the promise of the American Dream.

- (3) A brief essay (one page) in which you explain how the text you read can be interpreted through one or more of the various “lenses” that Thomas Foster articulates in *How to Read Literature Like a Professor*. The organizational structure is up to you, but you are required to cite supporting evidence from both the work you read and from Foster’s *How to Read Literature Like a Professor*.

For example, the following sample paragraph uses *The Great Gatsby* in order to discuss the many “quests” (from Chapter 1 of *Professor*) found in literature:

Thomas C. Foster discusses quests in literature and asserts that “the real reason for a quest is always self-knowledge” (3). This statement is true of Jay Gatsby and his quest for Daisy in *The Great Gatsby*. Gatsby has spent the last five years of his life redefining himself as the man he believes Daisy wants. Selling grain alcohol illegally and manufacturing counterfeit bonds have allowed him to earn the money he needs to throw extravagant parties at his over-the-top mansion, hoping that Daisy would “wander [in],

some night (Fitzgerald 79). Unfortunately for Gatsby, this quest was futile; he had committed himself to the following of a grail, and he realizes this too late (149). In fact, it is assumed that Gatsby realized, just prior to his death, that he has lost Daisy forever, and that he must have felt that he had lost the old warm world, paid a high price for living too long with a single dream (161). Interestingly, as Foster points out, more often than not, the quester fails at the stated task, and the outcome is unexpected (3). This is certainly true for Gatsby as he learns that the purity of his dream cannot exist in the world he lives in. So, while his quest may have been for Daisy on the surface, near the end of his life, he realizes that this dream was never attainable, thus [failing] at the stated task (Foster 3).

Assignment #4-Due date: Thursday, August 13, 2015-Poetry Packet. (Although this assignment is due last, I suggest that you work on it throughout the summer.) This is not a MOODLE post. You will turn in hard copies of this assignment on the first day of class. Choose ten poems from the list that follows to print out or photocopy and annotate. All of these poems are widely available online and in anthologies.

Annotation does not mean blindly writing down random comments in the margins or listing poetic devices with no meaning attached to them. Annotation means having a *dialogue* with the text and *reading actively*. Fill the margins around the poems with your thoughts.

Annotation should include the following:

ÉKnowing the vocabulary of a poem. Look up words you don't know. Define them.

ÉWrite out questions regarding the language or content of the poem.

ÉWhat does the title mean? How does it relate to the poem?

ÉCatalogue your insights as you read- what struck you as you read? What associations does the poem bring up? Why? What led you there?

ÉWho is the speaker? What is the speaker like? What is the situation? Who is the audience? How do you know?

ÉWhat poetic devices seem important to the poem's big ideas? What effect do these devices have?

ÉWhat are the most important or interesting words? Why?

ÉIs there a rhythm? Is it even important? Look for patterns.

What about sound devices (alliteration, onomatopoeia, assonance, consonance)? Punctuation?

Figures of speech: simile, metaphor, personification, apostrophe, allusion, symbol?

ÉWhat is the tone? How and where does it change? Where are the major shifts in the poem? Shifts from what to what?

ÉWhat is the poet trying to say through this poem? What are some of the big ideas?

ÉWhat remains ambiguous? Unsaid? Unanswered?

Once you have written down all of these thoughts, there will be very little room left on the page. Do not spend time writing about how you could not understand the poem no matter how you tried. Do not complain about the poem. Do not spend your whole annotation asking questions about it, without providing any interpretation on your part. If you dislike or do not understand a poem, then choose a different poem to annotate. A sample annotated poem follows the list.

Choose any ten of these poems to annotate

Wilfred Owen, "Dulce et Decorum Est"
Anne Bradstreet, "To My Dear and Loving Husband"
Emily Dickinson, "The Last Night that She lived"
Emily Dickinson, "I am ceded- I've stopped being theirs"
Emily Dickinson, "The Soul selects her own Society"
Emily Dickinson, "I heard a Fly buzz- when I died"
Emily Dickinson, "Because I could not stop for Death"
Emily Dickinson, "I died for beauty"
Robert Frost, "Acquainted with the Night"
Robert Frost, "Mending Wall"
Robert Frost, "Neither Out Far nor In Deep"
Langston Hughes, "Negro"
Langston Hughes, "Dream Variations"
Langston Hughes, "Theme for English B"
e. e. cummings, "in just-"
e. e. cummings, "since feeling is first"
e. e. cummings, "Buffalo Bill's defunct"
e. e. Cummings, "next to god of course america is"
Allen Ginsberg, "A Supermarket in America"
Claude McKay, "America"
William Carlos Williams, "The Red Wheelbarrow"
Matthew Arnold, "Dover Beach"
John Donne, "Death, be not proud"

Elizabeth Bishop "One Art"
Elizabeth Barrett Browning, "Grief"
Lucille Clifton, "good times"
Lucille Clifton, "Homage to My Hips"
Stephen Crane, "War is Kind"
Randall Jarrell, "The Death of the Ball Turret Gunner"
Nikki Giovanni, "Mothers"
Frank O'Hara, "Having a Coke with you"
Frank O'Hara, "Why I am Not a Painter"
Sylvia Plath, "Daddy"
Linda Pastan, "The Happiest Day"
Billy Collins, "Passengers"
Billy Collins, "The Parade"
Stevie Smith, "Not Waving but Drowning"
Mark Doty, "Tiara"
Pablo Neruda, "Ode to My Socks"

LARKIN USES SPEAKER'S COMPARISON OF HIS LIFE WITH BLEANEY'S TO CREATE CHARACTER

Although the poem is about Mr Bleaney - it is far more about the speaker

Mr Bleaney

BLEANEY'S ROOM

implies he died in the room?
alliteration gives impression of distaste, dislike

This was Mr Bleaney's room. He stayed his employer?
The whole time he was at the Bodies till
They moved him. Flowered curtains, thin and frayed,
Fall to within five inches of the sill,

(messy) a striking adjective

Whose window shows a strip of building land? unpleasant view
Tussocky, littered. 'Mr Bleaney took My bit of garden properly in hand' ironic - Obviously Mr Bleaney has left the garden a mess.
Bed, upright chair, sixty-watt bulb, no hook

repetition of "no" emphasises absence of a life

Behind the door, no room for books or bags - details are austere, bare, minimal

BLEANEY'S LIFE

Begins to identify himself with Bleaney

'I'll take it. So it happens that I lie Where Mr Bleaney lay, and stub my fags' is speaker here by chance?

TV/Radio "jabbering" = constant talking

On the same saucer-souvenir, and try lazy, careless habits - sibilance draws attention to unpleasantness

Stuffing my ears with cotton-wool, to drown The jabbering set he egged her on to buy. colloquial language

I know his habits - what time he came down, His preference for sauce to gravy, why

His own life has no reward

sense of obligation

He kept on plugging at the four aways - Bleaney HOPELESSLY gambles

Likewise their yearly frame: the Crinton folk "alliteration again conveys dislike, distaste" Who put him up for summer holidays, sibilance again suggests something unpleasant And Christmas at his sister's house in Stoke.

SPEAKER'S COMPARISON WITH BLEANEY

Speaker wonders if Bleaney felt same sense of desperation, dread and hopelessness.

But if he stood and watched the frigid wind Tossling the clouds, lay on the fusty bed Telling himself that this was home, and grinned, And shivered, without shaking off the dread

PATHETIC FALLACY = anxiety, dread
can he only laugh nervously at his situation?

That how we live measures our own nature, And at his age having no more to show Than one hired box should make him pretty sure He warranted no better, I don't know.

THIS IS WHAT THE SPEAKER BELIEVES

who we really are deep down

All they have to show for their lives is a horrible rented room + also implies coffin (DEATH)

sense of uncertainty: does the speaker hope he is different from Bleaney because he is aware of his situation?

- CONTEXT**
- 1950s
 - mentions TV/radio set
 - plays football pool
 - holidays are domestic
 - poor/austere living

MOODLE Account Inforamtion

Because competency in twenty-first century technology skills is essential to success in college and the workplace as well as in the larger society, students will be learning in an on-line component of AP Literature and Composition as well as in the traditional school-based classroom environment.

Students who already have an active Moodle account can simply login and add AP Literature and Composition. However, Moodle accounts that have been inactive for an extended period of time will have been deleted, so creating a new account may be necessary.

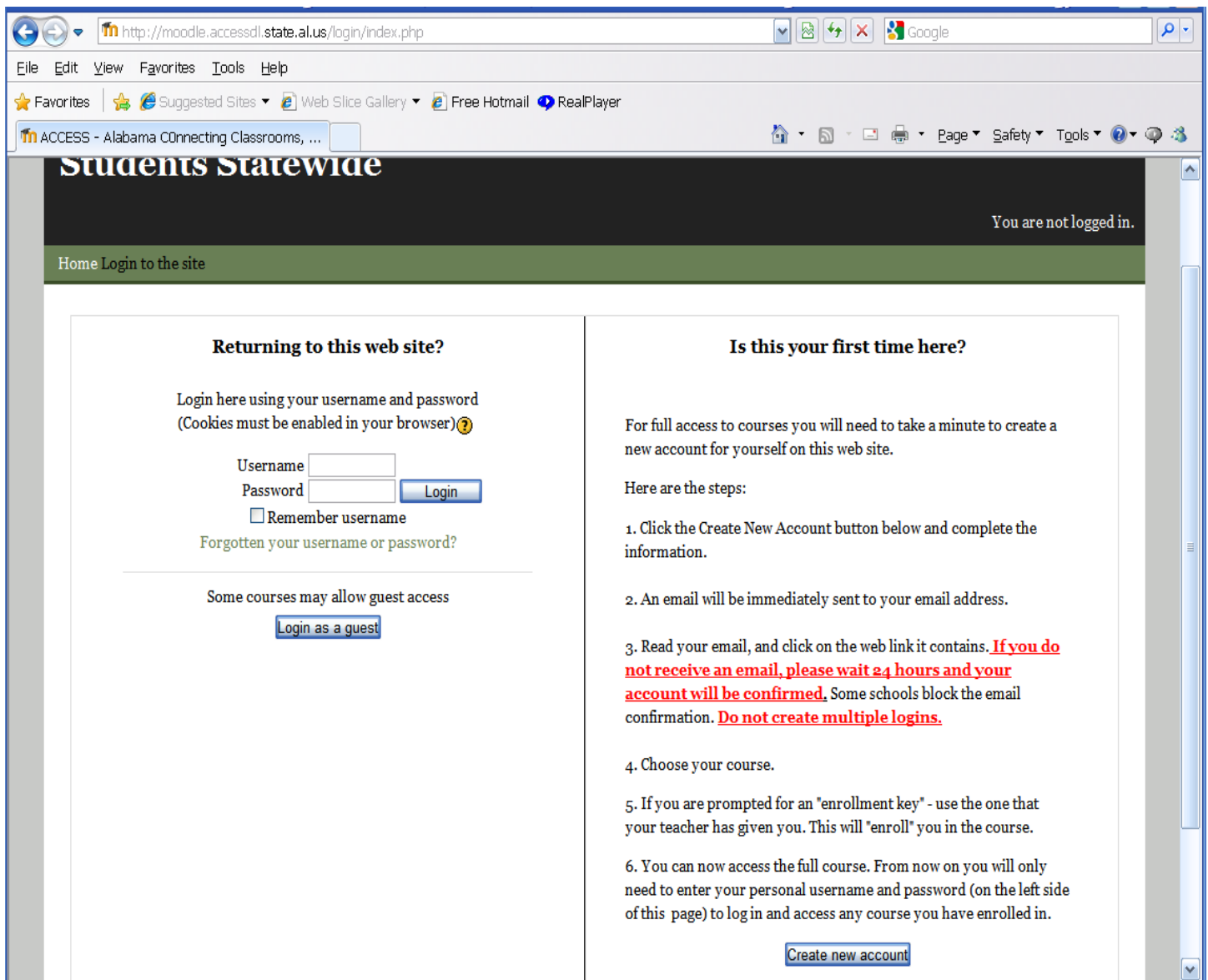
To Create an Account in Moodle

The first step is to register as a student for the on-line component of AP Literature and Composition. Follow these steps:

- (1) Go to the following URL: <http://moodle.accessdl.state.al.us>
- (2) Follow the prompts to create an account in Moodle
- (3) Follow the prompts to confirm your registration and enroll in a course

After you have confirmed your enrollment, you will be able to access the following on-line components of the AP Literature and Composition course related to your required outside reading.

Step One: Creating an Account in Moodle. Go to <http://moodle.accessdl.state.al.us/login/index.php> and click "Create New Account."



New account - db Technology Internet

http://moodle.accessdl.state.al.us/login/signup.php

File Edit View Favorites Tools Help

Home Login New account

Students Statewide

You are not logged in. (Login)

Choose your username and password

Username*

The password must have at least 7 characters

Password* Unmask

Choose a password you will remember! WRITE IT DOWN!

More details

Email address*



Email (again)*

First name*

Surname*

City/town*

Country*

reCAPTCHA  

Enter the words above

[Get another CAPTCHA](#)

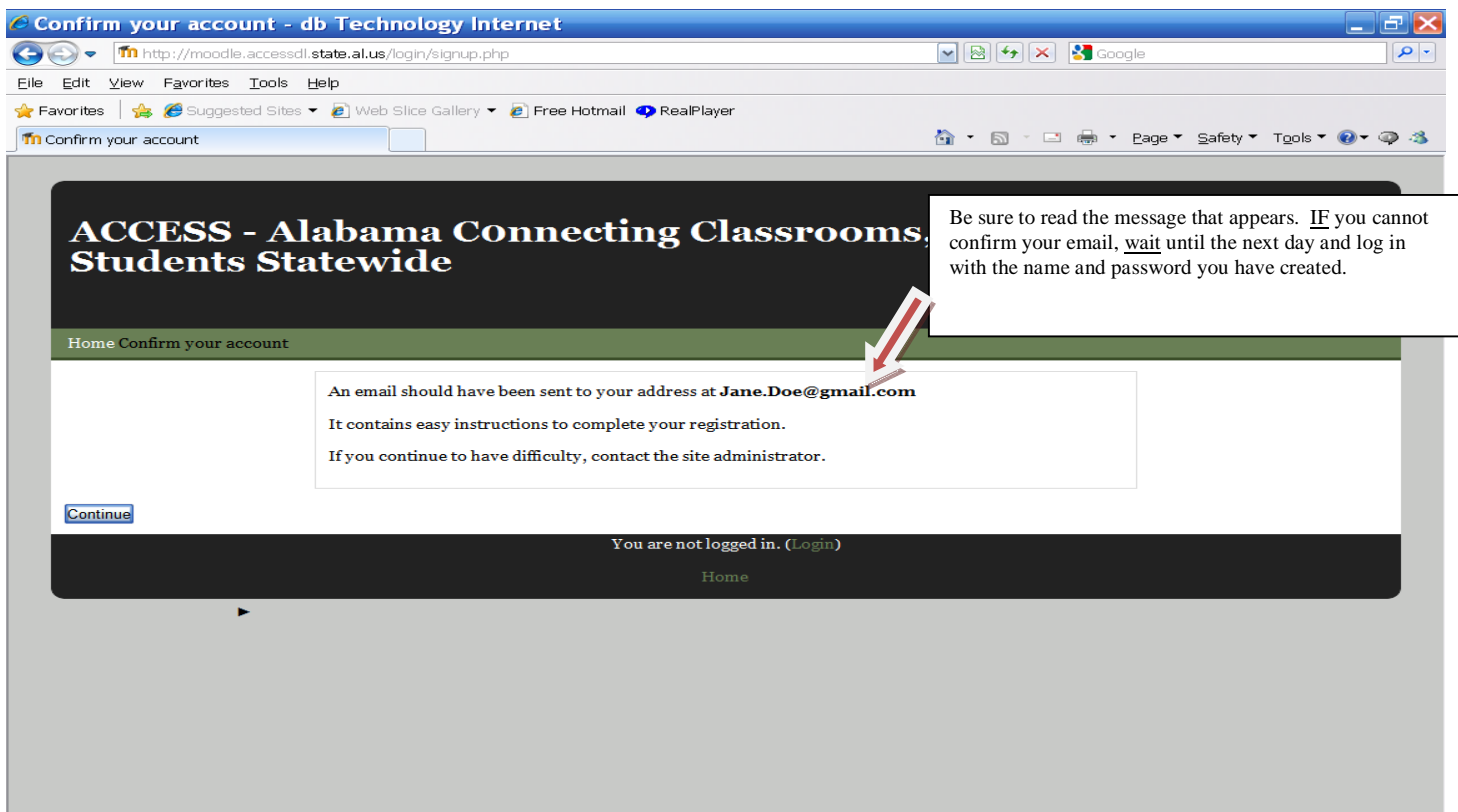
[Get an audio CAPTCHA](#)

Other fields

School_Name*

There are required fields in this form, marked *

start (5-04) 2013-2014... New account - db ... 11:55 AM



Step Two: Confirming Your Registration and Enrolling in a Course

After you receive your confirmation e-mail and confirm your registration, you will see a “Courses” button.

Clicking this button takes you to a “Course Categories” page.

Scroll toward the bottom until you see “Tuscaloosa County.” Double click “Brookwood High School,” and you will be taken to a page that lists all of Dr. Gibbons’s classes.

Double click the appropriate class. Enter the enrollment key **APgibbons** and click “Enroll Me in This Course.”

After enrolling in the course, you will receive a welcome message inviting you to edit your profile page within the course. Here on your profile page, you will upload a school-appropriate photo of yourself.

AP English 12-Gibbons

These literary and stylistic terms are ones you have used in various English classes, so *you are expected to have a working knowledge of all of these terms on the first day of AP English class.*

allegory-a literary work in which characters, objects, or actions have multiple levels of meaning and significance

alliteration-the repetition of initial sounds (usually consonants) in successive or neighboring words

allusion-a reference to something literary, mythological, or historical that the author assumes the reader will recognize

analogy-a comparison of two different things that are similar in some way

antagonist-the person or thing opposed to the protagonist

aphorism-a concise statement that expresses succinctly a general truth or idea, often using rhyme or balance

archetype-recurrent designs, patterns of action, character types, themes, or images that are identifiable in a wide range of literature

assonance-the repetition of identical or similar vowel sounds

characterization-the process of creating imaginary characters so that they seem lifelike to the reader

archetypal character-one who epitomizes a well-known and easily recognizable character type, such as the hero, the outcast, or the scapegoat

dynamic character-one who changes as a result of the story's events

flat character-one who is constructed around one or two ideas or qualities; usually his or her persona can be summed up in a single sentence

round character-one who is fully developed and seems like a real person

static character-one who does not change significantly as a result of what happens in the story

stock character-a conventional character type (ex: the wicked stepmother or a doddering old

man)

cliché-an expression that has been overused to the extent that its freshness has worn off

colloquialism-informal words or expressions inappropriate for formal writing

connotation-the implied or associative meaning of a word

consonance-the repetition of a sequence of two or more consonants, but with a change in intervening vowels (ex: *pitter-patter*)

denotation-the literal or dictionary meaning of a word

dialect-a variety of speech characterized by its own particular grammar or pronunciation, often associated with a particular geographical region

dialogue-conversation between two or more people

diction-the word choice an author uses to persuade or convey tone, purpose, or effect

formal diction-language that is lofty, dignified and impersonal

informal diction-similar to everyday speech; language that is not as lofty or impersonal as formal diction

flashback-the insertion of an earlier event into the normal chronological order of a narrative

foreshadowing-the presentation of material in such a way that the reader is prepared for what is to come later in the work

genre-a category or type of literature

hyperbole-intentional exaggeration to create an effect

imagery-the use of figures of speech to create vivid images that appeal to one of the senses

irony-the use of words to convey the opposite of their literal meaning; or, a discrepancy between what is expected and what actually occurs

dramatic irony-exists when playgoers (or movie viewers) have information unknown to characters onstage

situational irony-exists when an occurrence is the opposite of someone's expectations

verbal irony-occurs when the meaning of a statement is the reverse of what is meant

metaphor-a direct comparison of two different things that says one thing is the other

mood-the emotional atmosphere of a work

motif-a standard theme, element, or dramatic situation that recurs in various works; also, a recurrent image, object, phrase, or action that unifies a work of literature

narrator-the one who tells the story; may be first- or third-person limited or omniscient point of view

onomatopoeia-a word that imitates the sound it names (ex: buzz)

oxymoron-an expression in which words that contradict each other are joined

parallelism/parallel structure-the use of words, phrases, or sentences that have similar grammatical structure; parallelism emphasizes the relationship between ideas

parody-a humorous imitation of a serious work

personification-giving human qualities or characteristics to non-human objects or creatures

plot-the action of a narrative or drama

point of view-the vantage point from which a story is told

first person-the narrator is a character in the story and uses the words *I* and *me*

third person-the narrator is someone who stands outside the story and describes the characters and action

third person limited-the narrator describes events through the perception of only one character

third person omniscient-an "all-knowing" point of view in which the narrator knows everything about the characters and events and may reveal details that the characters themselves could not reveal

protagonist-the main character, who may or may not be a hero or good person

satire-the use of humor to emphasize human weaknesses or imperfections in social institutions

setting-the time, place, and environment in which action takes place

simile-a comparison of two things using "than," "like," or "as."

style-the choices a writer makes; the combination of distinctive features of a literary work

symbol-an object that has meaning in itself but conveys a deeper meaning as well

syntax-the manner in which words and phrases are arranged in sentences

theme- the central idea of a work

tone-the attitude of a writer, usually implied, toward the subject or audience

vernacular-the everyday speech of a particular country or region, often involving nonstandard usage