



**Textbooks:** *Perrine's Literature; Structure, Sound, & Sense*; isbn 978-1-4130-3308-3  
*How to Read Literature Like a Professor*; Thomas C. Foster

## Course Summary

AP English: Literature and Composition is a program in which vital skills in reading, writing and thinking critically are taught and measured. This beginning college course is designed to teach college level literature and writing through the reading and analyzing of a large range of texts from European and American literature spanning the sixteenth century to modern times and to interpret the literature in light of the cultural, social, and historical aspects of the stories.



## Summer Reading

AP Literature students are required to keep an *active reading log* for each book read in a large spiral notebook. The notebook should be a *response log* where the student responds in a brief paragraph (minimum of 5 to 6 sentences) to the characters, events or themes presented in the work. The responses should be in the form of analytical observations about plot, quotes or literary elements (themes, symbols, characters, motifs, diction), questions asked, predictions made or thoughts and/or memories evoked. **Mere summaries are unacceptable.** The reading log should contain at least 25 responses *each* for books 1 & 2 and 15 responses *each* for books 3 & 4. The reading log will count as a grade and is due upon arrival to class in the Fall. There will be reading assessments on the assigned texts followed by in-depth, intense analysis. Therefore, it is expedient that students complete the reading prior to class beginning in the Fall.

### **Required Summer Reading:**

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| 1. Name of Book: <u>The Kite Runner</u><br>Author: Khaled Hosseini      | 2. Name of Book: <u>Wuthering Heights</u><br>Author: Emily Bronte      |
| 3. Name of Book: <u>The Great Gatsby</u><br>Author: F. Scott Fitzgerald | 4. Name of Book: <u>The Heart of Darkness</u><br>Author: Joseph Conrad |



**In Class Read and Discussion - First Quarter** (Must purchase book for use in class by mid-September)

Name of Book: A Tale of Two Cities (isbn# 978-1-59308- 138 -6; required)  
 Author: Charles Dickens



## **Additional Outside Reading - throughout the year**

Students will be expected to complete an outside read during each break (Thanksgiving, Christmas, and Spring Break). This allows students the traditional school week to focus on genre studies, analysis skills, writing techniques and test preparation and practice without the burden of outside reading.



**Homework** consists of vocabulary, writing skills and analysis techniques practice, focus and discussion questions, text review with analysis questions and genre unit projects.



**Writing** - by the end of the year we will have completed 11 in-class writes. Students have 40 minutes to respond to a literary analysis cold prompt. It doesn't get much more college preparatory than that. ☺

Sample Journal Responses:

for Wuthering Heights:

The setting in this novel is obviously and intentionally important. Mr. Lockwood suggests this when he references the name 'Wuthering' as "being a significant provincial adjective, descriptive of the atmospheric tumult to which its station is exposed in stormy weather" (Bronte 4). Much is implied in this one sentence: that the house is surrounded by and thus suffers from the ill effects of frequent inclement weather. 'Wuthering' sounds a lot like 'weathering'. Since it's the title of the book, this house and the bad weather to which it is exposed must be a key focus possibly symbolizing or foreshadowing negative or "stormy" events to come.

for The Heart of Darkness:

Why is it that none of the people Marlowe encounters in the jungle are named? Odd. They are only referred to by their occupation. The manager, the brick maker, the accountant, etc. What is Conrad up to with this omission in characterization? Is he saying they are not important enough to be named or is it something deeper? Perhaps he is saying that their occupations (and the accompanying flaws of each) define them, or that they have lost their identity to their jobs. It causes me to reflect on what defines me. How would outside observers define me? How would I like them to define me? While I love what I do, my value comes more from my position in Christ and the quality of my character than from my occupation.