

A.P. English Literature and Composition

2019- 2020

Summer Reading Project

Welcome to A.P. English Literature and Composition and your first assignment...

Over the summer, you'll be:

- Reading *How to Read Literature Like A Professor* by Thomas C. Foster
- Reading *One Flew Over the Cuckoo's Nest* by Ken Kesey
- Viewing the film *Cool Hand Luke* (1967) starring Paul Newman.

STEP ONE: *How to Read Literature Like a Professor* by Thomas C. Foster

Buy and read *How to Read Literature Like a Professor*. It will be an excellent foundation for how to read texts in AP Literature. Be sure to annotate the text as you read, marking key points or ideas.

As you read the whole book, please answer ALL of the following chapter questions (you'll turn in your responses to your teacher the first week of Fall Semester):

1. *Introduction: How'd He Do That?* – Discuss a time when your appreciation of a literary work was enhanced by understanding symbol or pattern.
2. *Chapter 1 -- Every Trip Is a Quest (Except When It's Not)* – Apply the five aspects of the “Quest” to something you have read (or viewed).
3. *Chapter 6 -- When in Doubt, It's from Shakespeare...* – Discuss a work that you are familiar with that alludes to or reflects Shakespeare. Show how the author uses this connection thematically.
4. *Chapter 10 -- It's More Than Just Rain or Snow* – Discuss the importance of weather in a specific literary work, not in terms of plot.
5. *Interlude -- Does He Mean That?* – Reflect deeply on the issue of an author's intentions. What do you think of what Foster says? Why?
6. *Chapter 11 --...More Than It's Gonna Hurt You: Concerning Violence* – Present examples of the two kinds of violence found in literature. Show how the effects are different.
7. *Chapter 12 -- Is That a Symbol?* – Use the process described in the chapter and investigate the use of symbolism in one major work that you've read.

8. *Chapter 19 -- Geography Matters...* – Discuss at least three different aspects of a specific literary work that Foster would classify under ‘geography.’
9. *Chapter 20 -- ...So Does Season* – Think of a story or novel that mentions a specific season. Then discuss how the writer uses the season in a meaningful, traditional, or unusual way.
10. *Chapter 21 -- Marked for Greatness* – Figure out Harry Potter's scar. If you aren't familiar with Harry Potter, select another character with a physical imperfection and analyze its implications for characterization.
11. *Chapter 26 -- Is He Serious? And Other Ironies* – Select an ironic literary work and explain the multi-dimensional nature of the irony in the work.

Please Note: These questions are designed to allow you to practice immediately the kind of textual analysis you will perform in the course. Whenever we ask for a “work,” we are asking for an example from a short story, a novel, a play, or a film. We would advise you to steer clear of using the personal pronoun “I” in your responses. Instead of saying, “I believe that Captain Ahab is a cruel man,” simply say, “Captain Ahab is a cruel man.” It’s actually very easy to drop the “I” with a little practice. Regarding length, think at least one paragraph of 4-6 sentences for every question.

Try to avoid googling the answer – it’s disappointing to read identical responses from numerous students because you just lazily googled the answer. Instead, feel free to answer the question using a variety of different kinds of texts, including novels, graphic novels, anime, films, young adult novels/series, video game plots, etc.

STEP TWO: Read *One Flew Over the Cuckoo’s Nest* by Ken Kesey

Keep a double-entry journal while you read the novel. Keep in mind our focus for analysis: satire and the anti-hero. See attached sheet for more info on the double-entry journal. For a double-entry journal, you put key quotes from the novel on the left and your analysis of those quotes on the right. Here is where the metacognition part comes in.

You will write about the following in close, specific detail in your double-entry journal as it happens to you:

1. Times when you note changes in the text or how you are reading it. E.g., When...
 - a. You see something you didn’t see before.
 - b. You recognize an ‘idea pattern’ – i.e., the images start to overlap or reappear, some gestures or phrases reoccur, or some details seem associated with one another.
 - c. You discover that you were misreading.
 - d. The writer introduces a new context or a new perspective.
2. Times when you are surprised or puzzled. E.g., When...
 - a. Something just doesn’t fit. Explain clearly why this is so.

- b. Things do not make sense. Pose explicitly the question you have.
3. Details that seem important and make you look again. And again.
4. Author's style and literary devices you notice – how do they enhance the sense of what the author says?
5. Anything else that happens to you, mentally, as you slowly read and understand.

Please Note: Draw out your thoughts fully. Be explicit about your thoughts – **cite text and page numbers of the quotes.** You should have **at least 20 entries**, and your entries should cover the **entire novel** to show your careful, in-depth reading of the text.

The journal will seem less like an intrusion if you use it in a way that fits naturally with your reading. For some of you, this will mean keeping a pen in hand at all times and jotting as you read. For others, this might mean reading a chapter or a chunk of pages, and then reflecting and writing on what you read. Or it may be a combination of both methods. Please remember that the analysis you do in the double-entry journal should reflect AP level thinking... Step it up!

STEP THREE: View *Cool Hand Luke*

As you watch the movie, just take detailed notes during your viewing. Pause and rewind key scenes as you watch. We will include a film glossary for terms to use when analyzing a film (we'll become more familiar with these throughout the school year). As you're watching, definitely look for connections between the movie and the novel. Also, consider our focus for analysis: satire and the anti-hero.

Please Note: When you watch *Cool Hand Luke*, turn on the English subtitles, so it's easier for you to jot down key quotes, characters' names, etc. They have a strong Southern accent, and sometimes it's hard to catch everything that's being said.

SOME ADVICE...

- 1) We respect students who take the time to do proper thinking and writing. This kind of effort is never shallow or brief. Dig deeply. If you skim the books and the movie and do only mediocre writing, we will know and so, of course, your grade will suffer.
- 2) Please do not copy and paste directly from SparkNotes, CliffsNotes, or any other study guides... now and for the entire year. This is plagiarism. This is cheating. Any student caught cheating in any way will be guilty of academic misconduct and will be dealt with according to school policy. Also, all of your work should be totally original because it calls for *your* interpretation only.
- 3) **This work will be due on Friday, August 9th.** We will immediately begin analyzing both the film and the two books during the first week of school. We'll test over the novel during the first week too.
- 4) Try to avoid total procrastination. We would, however, save watching the movie until the end of the summer, or you could also consider buying a copy of it online if you want to watch it again at the end of the summer.

If you have questions or problems, please e-mail your AP teacher.

Ms. Nikki Smith: teachernikkismith@gmail.com

Ms. Elizabeth Elliott: eroyale@gmail.com

If you want to see an example of a double-entry journal that reflects the quality of work we're expecting, please email us, and we'll send you an example. We'll try to help you as soon as possible.

THANKS AND GOOD LUCK! WE LOOK FORWARD TO SEEING YOU IN AUGUST!

Considering Cool Hand Luke and Randle McMurphy: The Anti-Hero and Satire

Guiding Questions to Help Focus Your Reading/Viewing: How are both Lucas Jackson and Randle McMurphy anti-heroes? What is the satirical target of both novels?

Satire: A literary work in which human vice or folly is attacked through irony, derision, or wit; the branch of literature constituting such works; irony, sarcasm, or caustic wit used to attack or expose folly, vice, or stupidity. Although satire is meant to be funny, its purpose is not so much humor for its own sake as an attack on something strongly disapproved by the satirist.

20th Century Satires: *1984* by George Orwell, *Brave New World* by Aldous Huxley, *Catch-22* by Joseph Heller, *Slaughterhouse-Five* by Kurt Vonnegut

Anti-hero:

The principal protagonist of a film, novel, or short story who lacks the attributes or characteristics of a typical hero, but with whom the audience identifies. The character is often confused or conflicted with ambiguous morals, or character defects and eccentricities, and lacks courage, honesty, or grace. The anti-hero can be tough yet sympathetic, or display vulnerable and weak traits. Specifically, the anti-hero often functions outside the mainstream and challenges it.

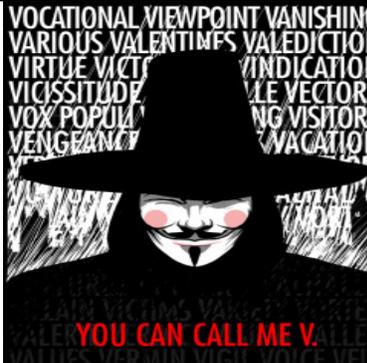
Defining the Anti-Hero

The definition of an anti-hero can be subjective. He or she is usually the protagonist or a key character. Generally, anti-heroes will have the following qualities:

- it is clear that they have human frailties and flaws
- they are more accessible to readers because they are more "gritty"
- they are often disillusioned with society, or increasingly becomes so
- they often seek redemption or revenge for their own satisfaction, and sometimes for the greater good of society

- unlike the classical tragic hero, they doesn't always think about what the right, moral thing to do – they often think about what's right for them
- they are often misunderstood by others in society
- they could perhaps be called a noble criminal or a vigilante
- qualities normally belonging to villains - such as amorality, greed and violent tendencies - are tempered with more human, identifiable and even noble traits
- their noble motives are pursued by breaking the law; a.k.a. "the ends justify the means"
- increased moral complexity and rejection of traditional values

Examples of the Anti-Hero

	<p>Character: Jay Gatsby Novel: <i>The Great Gatsby</i> by F. Scott Fitzgerald Jay Gatsby is a young man who grew up in poverty. He became famously wealthy through illegal means: organized crime, distributing prohibited alcohol and trading in stolen securities. His re-invention of himself eventually shows that he is a innocent, idealistic young man. His ideals of wealth and of his love, Daisy, are bound to disappoint because they could never live up to his dreams.</p>
	<p>Character: V Comic Book: <i>V for Vendetta</i> by Alan Moore and David Lloyd "V" is an anarchist - a freedom fighter and a vigilante who breaks the rules, believing that the "ends justify the means". He lives in a dystopian future that takes place in Britain. He can be considered both the protagonist and antagonist - readers decide whether or not he is a hero fighting for a cause, or if he is simply insane.</p>



Character: Tony Soprano

TV Series: The Sopranos

Antiheroes are now everywhere on TV, but they all began with James Gandolfini's portrayal of a mafia boss. Tony Soprano's character suffers from anxiety attacks as he juggles typical family stress with the intense pressure of a New Jersey mob boss. Chris Albrecht, the head of HBO original programming states that it's this paradox that makes Tony the archetypal antihero: "this show is about a guy who's turning 40. He's inherited a business from his dad. He's got an overbearing mom. Although he loves his wife, he's had an affair. He's got two teenage kids ... he's anxious; he's depressed; he's searching for the meaning of his own life. I thought: the only difference between him and everybody I know is he's the Don of New Jersey".



Character: Jessica Jones

Comic Book/ TV Series: Jessica Jones, Marvel Comics

Jessica Jones' relatability lies in her flawed psyche. She is frustrated, brooding, bitter, drinks too much, and is generally dissatisfied with humanity. She is also clever, empathetic, and strong. One of her clearest strengths is in her ability to adapt and her willingness to be flexible and to recommit to seemingly hopeless endeavors. Due to a traumatic childhood, she is a downtrodden, untrusting individual, but she also loves her best friend Trish dearly and is passively aggressive quite attached to her neighbors. Her desire to do right despite having gotten a bizarre, raw deal in life is bolstered by her relationships and the reluctant feeling of self-worth she gets from helping others.



Character: Batman

Comic Book: *Batman* by Bob Kane and Bill Finger

Batman fights the war on crime using his intellect and technology. His real identity is actually Bruce Wayne, a wealthy philanthropist. These two opposing personalities serve as juxtapositions to each other. He fights crime on his own terms, rather than going about it through the formal legal system.