

STOUGHTON HIGH SCHOOL – AP SUMMER READING LIST

June 9, 2008

Dear AP Literature Student,

The attached packet contains directions for your AP Summer Reading assignment. You are required to read the following books: *How to Read Literature Like a Professor*, *Long Day's Journey Into Night*, *The Invisible Man*, *Madame Bovary*, and *The Ox-Bow Incident*. You should complete a plot sheet and a Response Journal entry for the last four titles. The journal entries for each reading should total four typed pages (one-sided) using a 12 point font. The journal entries for *Madame Bovary* and *The Invisible Man* should total four typed pages (one-sided and double-spaced) using a 12 point font; those for *Long Day's Journey Into Night* and *The Ox-Bow Incident* can be three pages. Please refer to the attached criteria for Response Journals. Since this is a response journal, it should chronicle your reactions to what you have read. It is often a good idea to write these responses while you are reading the individual books. I have included commentaries or questions for each book on a separate sheet of paper; you may use these as guidelines if you wish. Regardless of the approach you use, avoid plot summaries. You will receive a reduced grade if you simply summarize the plot; you are being asked to react to the book. For example, do you think X is too idealistic? Are the Tyrone's dysfunctional? Why is Art the one shot by the stagecoach driver? Why isn't Charles suspicious about Emma's piano lessons? There will be a summer reading test in early September and there will be additional assignments based on the summer reading books as well. As a result, your response journal will be quite significant.

Have a wonderful summer!

A Few Suggestions: Read each book carefully; take notes as you read. Utilize the plot sheets, but make sure you chronicle your own reactions (refer to the Reader Response Journal handout). While you will be given a Summer Reading Test during the first week or two of school, each work that you read over the summer will also be the basis for a major assignment during the first term. Use the following comments/questions as guidelines.

1. HOW TO READ LITERATURE LIKE A COLLEGE PROFESSOR, Thomas C. Foster

Read this first! Then apply two chapters to each of the following texts. Fill in the accompanying chart. Try to use different chapters for each text. This text will provide a strong basis for discussion ALL YEAR long so read carefully.

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2. THE INVISIBLE MAN , Ralph Ellison

A. What makes Ellison's narrator invisible? What is the relationship between his invisibility and other people's blindness--both involuntary and willful? Is the protagonist's invisibility due solely to his skin color? Is it only the novel's white characters who refuse to see him?

B. One drawback of invisibility is that "you ache with the need to convince yourself that you do exist in the real world" [p. 4]. How does the narrator try to prove that he exists? Does this sentence provide a clue to the behavior of other characters in the book?

C. What are the narrator's dreams and goals? How are these variously fulfilled or thwarted in the course of the book?

D. Is the reader meant to identify with the narrator? To sympathize with him? How do you think Ellison himself sees his protagonist?

3. MADAME BOVARY Gustave Flaubert , Signet Classic Paperback

Consider:

- A. What is Flaubert's attitude toward each of his characters? How can you tell?
- B. Is Emma's predicament a result of her own actions, or a web of circumstances beyond her control?
- C. Note Flaubert's style. Cite instances in the text in which realism, irony, and various figurative devices are used.
- D. Be prepared to discuss the implications of Flaubert's classic retort; "Madame Bovary, C'est Moi!"

4. THE OXBOW INCIDENT, Walter Van Tilburg Clark

Consider:

- A. "The law offers man protection against himself." Consider this statement in light of Davies' comments on pp. 45-49.
- B. What is the difference between Davies' analysis of the "greater we" (46-49) and Tetley's ideas on pack instincts? With which do you agree?
- C. Note examples of dramatic and situational irony in the novel.
- D. Why is the suicide so upsetting to Davies?
- E. How does Clark use setting, weather, terrain, etc. to enhance his plot?

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5. LONG DAY'S JOURNEY INTO NIGHT, Eugene O'Neill

This is an autobiographical tragedy in which O'Neill found the courage "to face (his) dead at last and write this play." The brilliance of the play is found not in the plot, but in the characterization. In addition, psychological action is dramatized in masterful fashion. Try to account for the play's power by carefully examining the relationship of each family member to the others. Do not look at the superficial aspects of the relationships; rather, study the deeper implications of the relationships. Finally, analyze the psychological "long day's journey into night" taken by each of the characters. It is the title that gives thematic direction to the play.

For #2-5 above, you need to have:

- a. a completed Data Sheet
- b. reader response journals (3 for LDJIN and OXI; 4 for IM and MB)
- c. application of two chapters from HTRLLP to each text. These should be no more than one page **total per text (perhaps one paragraph per chapter)**.

RRJ/Reading Response Journal

from Reading Response Logs by Mary Kooy/JanWells, Pembroke Publishers Ltd., Markham, Ontario, Canada L3R 3K9 1996

A reading journal is an effective way to keep a record of your reading responses – positive or negative, sure or unsure. It offers a chance to respond personally, to ask questions, wonder, predict, or reflect on the characters, events, literary elements, or language of a text. As you read take time to record your observations. You may do this as ideas strike you or after you have read a small portion of the text, for example ten pages. Write often and record as many of your observations as possible. Do not summarize. Instead, record your textual observations. Some of the first nine week essays will reflect your responses, so take time and care when writing in your journal.

If you are having trouble beginning an entry, try some of these “starters.” I was impressed by...I noticed that...I wonder about...Some questions I have are...I don't understand...I now understand why/how/what...Something I notice/appreciate/don't appreciate/wonder about is...I predict...An interesting word/sentence/thought is...This reminds me of...I never thought...I was surprised by...

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Please keep in mind that these logs are not meant to be a personal diary. They are meant to be read by others and should relate only to the assigned material. You will be sharing your journal in class, so keep this in mind as you write. When sharing, you will have the opportunity to confirm, clarify, and modify your responses through discussion.

Generally three stages of student work are exhibited in these journals. You should strive for stage three.

Stage I: A literal surface encounter with the text. The work of students at this level will have some or many of the following characteristics.

- lacks a critical interest in the narrative
- primarily summarizes the selection
- unsupported by evidence from the text or experience
- predictions are unrealistic or improbable
- fails to ask questions or hypothesize
- uses stereotypical responses
- uses images drawn from movies or television
- entries are too short
- confusion about the text and the story
- off-topic responses

Stage II: Evidence and understanding and appreciation of text. The work of students at this level will have some or many of the following characteristics.

- does not summarize, but rather reflects upon the narrative
- personal connections between text and student's own experiences are made
- predictions are plausible given the scenario (but may change after further reading)
- demonstrates an ability to understand characters' motivations
- quotes from text for support
- ability to hypothesize and predict

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- evidence that students are engaged in the text

Stage III: Synthesis and evaluation of the text. The work of students at this level will have some or many of these characteristics.

- a strong interest in the material as evidenced through an awareness of levels of meaning
 - judgments are textually and experientially based
 - predictions are thoughtful and keenly observed
 - character analysis is consistent with the material presented
 - show an understanding of character motivation
 - comparisons and connections are found between text and other literary and artistic works
 - recognizes the author's writing choices and reasons for those choices
 - recognizes the energy and deliberateness of the writing process
 - awareness that their own personal beliefs may differ from those expressed in the text
- demonstrates an awareness of point of view