



Summer 2018 Required Reading**AP English Literature and Composition 11th grade**

In preparation for the adventure of AP English Literature and Composition, your assignments this summer involve reading, writing, memorizing, and watching a film. (It is recommended that films be viewed in a festive context, with friends and family, good food, and lively discussion.)

Task: Read *Jane Eyre*, *The Importance of Being Earnest*, and *The Great Divorce* and then complete the corresponding assignment for each. In the first week of school, you will also take a test on these books.

1. *Jane Eyre* by Charlotte Bronte and *The Importance of Being Earnest* by Oscar Wilde

A. Read and annotate¹ these two works, then watch the film version of both.

- After reading *Jane Eyre*, watch the 2011 film version of this novel directed by Cary Joji Fukunaga, starring Mia Wasikowska and Michael Fassbenderof.

AND

- After reading the play *The Importance of Being Earnest*, watch Anthony Asquith's 1952 film adaptation starring Michael Redgrave, Joan Greenwood, and Dame Edith Evans.

B. Comparing the novel and the play to its film adaptation, answer the following questions. Answers should be typed, doubled-spaced, 12 point font, one inch margins, Times New Roman font. Each question is worth 10 points. (Answer the questions for both Bronte's novel and Wilde's play.)

1. Illustrate an unimportant change made by the film's director. Explain the effect of this change and why that effect is not important. These changes may include an added scene, omitted scene, and/or scenes that were altered.
2. Illustrate an important change or omission made by the film's director and explain why it is significant. Do you agree with this change? In what way does this change alter the story?
3. Give two other examples of how the film is different than the book.
4. Overall, which do you prefer: the film or the book and why?

¹To *annotate* a text means to take notes on the pages of a text while reading. It is a way of engaging with and entering into an author's art and ideas. The goal is to have a rich, satisfying, and thought-provoking reading experience.

To annotate wells means to *thoughtfully* and *frequently* do the following as you read:

- underline and/or star key sentences (thesis statements, important topic sentences of sections, etc.)
- circle and define any words that you do not know yet
- note transitions to help you map out the structure of the book's flow
- ask questions in the margins (example: "Is this true?" "What's his evidence?" "Why is this character angry?" "This symbol seems important; what's it mean?")
- make comments about your own thoughts about / reactions to the text (example: "This character is crazy!" "I should tell Ellen about this study." "This character reminds me of me. Hmmm." "Interesting!!" "Weird." etc.)
- identify key symbols, and speculate on their meaning
- speculate on the book's theme as you go
- write bullet summary of what happened at end of each chapter.

As readers annotate, they often develop an annotating system of their own. You will learn what works for you. For now, the important thing is to read all your summer assignments with pen or pencil in your hand, and take time to "talk back" to the text as you go.

2. *The Great Divorce* by C.S. Lewis

Create a visual representation that charts out the narrator's journey and the people who he encounters.

Specifications:

- Use posterboard or some kind of presentation material; may be any shape, size, or color.
- Include pictures or symbols of the people, places, things that he encounters on this journey. (These may be computer generated or hand-drawn.)
- For each person that he encounters, indicate somehow what they decide to do: either continue toward the rising sun or turn back to the bus. If they still are deciding, indicate that also.
- Include at least 3 quotes from the book
- Be ready to explain your visual chart to the class.

3. Literary terms and definitions for AP English Exam

A. Make flashcards of these terms on 3 x 5 index cards; you'll use these cards all year. Leave room on your cards to add examples that you'll encounter throughout the reading during the school year.

B. Memorize the definitions listed below; you will be tested on these definitions on the second class meeting; the test format will be matching. (Many of them will be somewhat familiar to you already. See the *Harp and Laurel Wreath* anthology for more examples of these literary devices.)

Allegory—story or poem in which characters, settings, and events stand for other people or events or abstract ideas or qualities. Example: *Animal Farm*, Dante's *Inferno*.

Alliteration—repetition of consonant sounds at the beginning of words.

Allusion—an indirect reference to something in history or previous literature.

Ambiguity—the intentional expression of an idea in such a way that more than one meaning is suggested.

Anaphora—repetition of words or phrases at the beginning of lines or sentences.

Antithesis—contrasting ideas presented in parallel structure. "To err is human, to forgive divine."

Apostrophe—direct address of an inanimate object or someone who is absent.

Assonance—repetition of vowel sounds.

Blank verse—unrhymed iambic pentameter.

Cacophony—harsh, rough, or unmusical language.

Caesura—a pause or stop within a line of poetry, usually indicated by a punctuation mark.

Carpe Diem Poetry—poetry that stresses the brevity of life and living life to its fullest.

Conceit—an elaborate metaphor that compares two things that are startlingly different. Often an extended metaphor.

Connotation—the associations and emotional overtones attached to a word or phrase in addition to its strict dictionary definition. Example: The word "home" suggests comfort and security, though it doesn't denote either of those.

Consonance—repetition of consonant sounds other than at the beginning of words.

Couplet—two consecutive lines of poetry that rhyme.

Denotation—the dictionary definition of a word.

Diction—word choice. *Concrete diction* refers to words that are specific and “show” the reader a mental picture. *Abstract diction* refers to words that are general and “tell” something without a picture. Note the difference. Abstract “telling” diction: The young child, unaccustomed to strangers, was frightened by new people or new situations. Concrete “showing” diction: When the doorbell unexpectedly rang, the tiny boy abandoned his hot fudge sundae, bolted into the pantry, and hoped that the stranger would not hear the pounding of his heart.”

Didactic—form of fiction or non-fiction that teaches a specific lesson or moral.

Elegy—a poem of mourning, usually about someone who has died. A **Eulogy** is great praise, a laudatory speech, about someone who has died.

Epic—A long narrative poem, written in heightened language, recounting the deeds of a heroic character who embodies the values of a particular society.

Epiphany—a moment of enlightenment or heightened awareness when an ordinary object or scene is suddenly transformed into something that possesses significance.

Epistolary Novel—a novel that takes the form of letters that pass between the main characters. For example: *The Screwtape Letters* or *Frankenstein*.

Euphony—language that is smooth, pleasant, and musical to the ear.

Foil—a character who acts as a contrast to another character.

Free verse—poetry that avoids patterns of regular rhyme or meter.

Hyperbole—exaggeration for effect. “You could have knocked me over with a feather.”

Imagery—the use of language to evoke a picture or a concrete sensation of a person, a thing, a place, or an experience.

Irony: A discrepancy between appearances and reality.

Verbal Irony or Sarcasm—Saying one thing and meaning another.

Situational Irony—discrepancy between what is expected to happen, or what would be appropriate to happen, and what actually happens.

Dramatic Irony—failure of a character to see or understand what is obvious to the audience.

Metaphor—a comparison that doesn’t use “like” or “as.”

Motif—a recurring image, verbal pattern, or character that supports the main theme of a literary work.

Octave—an eight line stanza, an octet.

Onomatopoeia—word mimics a sound; an arrangement of words that suggest a sound.

Oxymoron—a form of paradox that places opposing words side by side. “Sweet sorrow.” “Living death.” “Open secret.” “Definite maybe.”

Paradox—contradictory statement that contains some element of truth. “Less is more.”

Parallelism (Parallel Structure)—repetition of grammatical form and function.

Paraphrase—restatement of a text giving the meaning in another form for clearness. Rewording.

Parody—a work that makes fun of another work by imitating some aspect of the writer’s style.

Personification—giving human qualities to an abstraction or non-human object.

Quatrain—a poem consisting of four lines, or four lines of a poem that can be considered as a unit.

Refrain—group of words repeated at key intervals in a poem.

Rhyme—the repetition of the same or similar sounds, most often at the ends of lines.

Internal rhyme—rhyme within a line of poetry.

End rhyme—rhyme at the end of a line of poetry.

Approximate rhyme—two words have similar sounds but not exact.

Simile—comparison using “like” or “as.”

Soliloquy—a dramatic monologue that allows the audience to hear what a character is thinking.

Sonnet—a fourteen line lyric poem in predominantly iambic meter with a specific rhyme scheme. Although sonnet rhyme schemes can vary considerably, most sonnets written in English are written in either the Petrarchan (Italian) style or the Shakespearean (English) style.

Petrarchan (Italian) Sonnet—An octave and a sestet. Octave *must* rhyme abba abba; the rhyme scheme of the sestet can vary.

Shakespearean (English) Sonnet—three quatrains and a couplet.
Rhyme scheme abab cdcd efef gg.

Symbol—a physical person, place, or thing that represents something else.

Syntax—the order of words in a sentence, sentence structure. An author’s distinctive form of sentence structure.

Theme—the insight about human life that is revealed in a literary work.

Tone—the attitude the writer takes toward the subject of a work, the characters in it, or the audience; revealed through diction, figurative language, and organization.

Understatement—a statement that says less than what it means. Opposite of hyperbole. Hyperbole exaggerates; understatement minimizes. Often used to make an ironic point. For example: In the midst of a howling gale in the “Deadliest Catch,” the boat captain says, “It’s a bit breezy.”