

Summer Reading Assignment
AP Literature & Composition
Mrs. Perlman

Required Reading:

The Kite Runner, Khaled Hosseini

How to Read Literature Like a Professor, Thomas C. Foster

Required Materials for Class:

Notebook (preferably utilizing ONE NOTE) organized with the following sections:

- Novel Study
- Literary Terms
- Biblical Allusions
- Classical Allusions
- AP Test Prep

Summer Reading Assignment:

1. Read and annotate your copy of *The Kite Runner*—See “How to Annotate” if you need help.
2. Complete a “Major Works Data Sheet” for *The Kite Runner*—See templates of data sheet
3. Set your class notebook up with the sections specified above and add the following:

Literary Terms

See attached list. Jot down examples of the terms from the readings as you encounter them during the year.

Biblical Allusion

Provide a note of explanation for each of the following. You will add to this list as you encounter other allusions throughout the year.

- | | |
|---------------------|-----------------|
| ▪ Garden of Eden | ▪ Babel |
| ▪ Abraham and Isaac | ▪ burning bush |
| ▪ Annunciation | ▪ crucifixion |
| ▪ Armageddon | ▪ Trinity |
| ▪ Holy Grail | ▪ Lot’s Wife |
| ▪ Job | ▪ Olive Branch |
| ▪ Last Supper | ▪ Promised Land |
| ▪ Prodigal Son | ▪ St. James |

Classical Allusions

Provide a note of explanation for each of the following. You will add to this list as you encounter other allusions throughout the year.

- | | |
|------------------|-----------------|
| ▪ Achilles | ▪ Hades |
| ▪ Adonis | ▪ Narcissus |
| ▪ Aphrodite | ▪ Pandora’s Box |
| ▪ Atlas | ▪ Paris |
| ▪ Cerberus | ▪ Prometheus |
| ▪ Demeter | ▪ Sisyphus |
| ▪ Dionysus | ▪ Tiresias |
| ▪ Elysian Fields | ▪ Titan |

Recommended Reading:

Genesis and Psalms (Old Testament)

Matthew and John (New Testament)

- Much of Western Literature alludes to the Bible. By reading selections from the Bible, you will become familiar with important stories which are alluded to in many of the works we read. The King James Version is available online.

ANNOTATION

The Process:

There are a number of procedural expectations that make annotation practical and effective. First, implement a consistent system. Use the same abbreviations and symbols every time you annotate. Second, have a pencil close at hand as you read. Yes, use a pencil. Why? You may change your mind or get it wrong the first time; someone else may say it better or more succinctly; more recent discoveries may prompt a reevaluation of earlier findings, etc. Third, be disciplined.

Some suggested ABBREVIATIONS/SYMBOLS:

Expository Text:

b/c = because

+ = and

w/ = with

w/o = without

b/t = between

e.g. = for example

ex = example

info = information

b4 = before

↑ = increase, improvement, rising

↓ = decrease, decline, falling

* = important

** = very important

★ = of the utmost importance; crucial to understanding

> = use caret to point to an exact location

Δ = change

Narrative text:

PLOT = plot item (and/or use one of the following)

EXP = exposition

TP = turning point

cf = conflict

RA = rising action

Cx = climax

FA = falling action

RES = resolution

Ch = characterization

S = setting

POV = point of view (mention type: 1st person, limited omniscient, etc.)

Th = theme

LT = literary term (identify the term by name: irony, tone, foreshadowing, personification, metaphor, symbol, etc.)

Additional Annotation Strategies:

Underlining: Within the text, underline or otherwise note anything that strikes you as important, significant, memorable, etc. If possible and profitable, write brief comments within the side margins that indicate your motivation in underlining. Focus on the essential elements.

Vertical bars: Use vertical bars and double vertical bars together with abbreviations and symbols to indicate passages that contain interesting diction, phrasing and/or syntax, provocative assertions, figurative language, etc. And, of course, write comments to clarify your thinking.

Vocabulary/unusual diction: Circle words that are unfamiliar to you or whose use strikes you as unusual or inventive. Look up words in a dictionary that seem essential to an understanding of the meaning or the sense of the writer. If it helps to do so, jot a brief definition or synonym nearby.

Shifts: Note all shifts in tone. Note all shifts in point of view. Note all shifts in time. Note all shifts in diction and syntax.

Final Thoughts on Annotation:

While the amount of annotation may vary widely from page to page, any notes you add to a text will help you to read more critically – any attempt to annotate the text will help you to understand as you read – and will help you return to the reading with confidence later.

Annotation is a discrete skill, and like any skill, it takes significant practice to hone your ability to the point of acquiring expertise. So push the pencil! Push the pencil! Push the pencil!

This Annotation Handout was in part inspired and informed by “How to Mark a Book,” an essay by Mortimer J. Adler, Ph. D

AP English: Major Works Data Sheet

<p>Title:</p> <p>Author:</p> <p>Date of Publication:</p> <p>Genre:</p>	<p>Biographical information about the author</p>
<p>Historical information about period of publication</p>	
<p>Plot summary</p>	

Describe the author's style	Examples that demonstrate style
Memorable quotations	Significance of quotations

Characters

Name	Role in story	Significance	Adjectives

Setting	Significance of opening scene
Symbols	Significance of closing scene
	Possible themes / Topics of discussion

AP Literary Terms

Allegory

an extended narrative that carries a second meaning along with the surface story. The continuity of the second meaning involves an analogous structure of ideas or events (frequently historical or political); this extended metaphor distinguishes allegory from mere allusion or symbolic ambiguity.

Alliteration

the close repetition of consonant sounds, usually at the beginning of words.

Allusion

A reference, usually brief, to a presumably familiar person or thing.

Analogy a resemblance between two different things, sometimes expressed as a simile

Anapestic: A metrical foot consisting of two unaccented syllables followed by one accented syllable (for example, un-der-stand)

Anaphora

The repetition of the same word or words at the beginning of successive phrases, clauses, or sentences, commonly in conjunction with climax and with parallelism:

- Slowly and grimly they advanced, not knowing what lay ahead, not knowing what they would find at the top of the hill, not knowing that they were so near to Disneyland.

Anecdote a brief story that gets the reader's interest and sheds light on a main idea or theme.

Apostrophe a figure of speech in which a person not present or a personified abstraction is addressed.

Blank Verse: Unrhymed iambic pentameter. Blank verse is the meter of most of Shakespeare's plays, as well as that of Milton's *Paradise Lost*.

Men called him Mulciber; and how he fell
From heaven, they fabled, thrown by angry love
Sheer o'er the crystal battlements: from the morn
To noon he fell, from noon to dewy eve.

Caesura: A pause near the middle of a line of poetry; either grammatical or rhetorical

Chiasmus: A crossing parallelism, where the second part of a grammatical construction is balanced or paralleled by the first part, only in reverse order. Instead of an A,B structure (e.g., "learned unwillingly") paralleled by another A,B structure ("forgotten gladly"), the A,B will be followed by B,A ("gladly forgotten"). So instead of writing "What is learned unwillingly is forgotten gladly," you could write, "What is learned unwillingly is gladly forgotten." Similarly, the parallel sentence, "What is now great was at first little," could be written chiasmically as, "What is now great was little at first." Here are some examples:

- He labors without complaining and without bragging rests.
- Polished in courts and hardened in the field, Renowned for conquest, and in council skilled. --Joseph Addison

Conceit. An elaborate, usually intellectually ingenious poetic comparison or image, such as an analogy or metaphor in which, say a beloved is compared to a ship, planet, etc. The comparison may be brief or extended. See

Petrarchan Conceit. (Conceit is an old word for concept.) See John Donne's "Valediction: Forbidding Mourning," for example: "Let man's soul be a sphere, and then, in this, / The Intelligence that moves, devotion is."

Connotation: the implications or suggestions that are evoked by a word.

Dactylic: A metrical foot consisting of one accented syllable followed by two unaccented syllables (example: mer-ri-ly).

Denotation: the thing or situation to which a work refers, exclusive of attitudes or feelings which the writer or speaker may have. The literal meaning.

Denouement: The events that follow the major climax of a plot. The events often unravel or reveal mysteries or previously ambiguous aspects of the work. The resolution of a work wherein the loose ends of a story are woven together.

Diction: the choice and arrangement of words in a literary work. Diction varies according to the end a writer wishes to achieve.

Dynamic Character: A character, often the protagonist, that changes and grows through the course of action in a literary work.

End-stopped: A line with a pause at the end. Lines that end with aperiod, commas, colon, semicolon, exclamation point, or question mark are end-stopped lines.

Epiphany: A sudden spiritual manifestation which an object or action achieves as a result of the observer's apprehension of its significance. The awakening of the character to a "truth" previously unknown.

Euphemism. The substitution of a mild or less negative word or phrase for a harsh or blunt one, as in the use of "pass away" instead of "die." The basic psychology of euphemistic language is the desire to put something bad or embarrassing in a positive (or at least neutral light). Thus many terms referring to death, sex, crime, and excremental functions are euphemisms. Since the euphemism is often chosen to disguise something horrifying, it can be exploited **Hyperbole** a figure of speech in which emphasis is achieved through deliberate exaggeration.

Existentialism: A pseudo philosophical school of thought. Certain elements include: a concern with man's being; the feeling that reason is insufficient to understand the mysteries of the universe, the awareness that anguish is a universal phenomenon; and the idea that morality has validity only when there is a positive participation.

Flat and round characters:

flat character: one embodying a single idea or quality. Often a type or caricature. round character: must be capable of surprising the reader in a convincing way. A character whose emotions and motives are known or revealed. A more complex character than the flat character.

Foil: A character who by contrast, points up the qualities or characteristics of another character.

Foot: The basic unit used in the scansion or measurement of verse. A foot usually contains one accented syllable and one or two unaccented syllables.

- **Monometer** **one foot**
- **Dimeter** **two feet**
- **Trimeter** **three feet**
- **Tetrameter** **four feet**
- **Pentameter** **five feet**
- **Hexameter** **six feet**

Free verse: Poetry that is not written in a traditional meter but is still rhythmical. The poetry of Walt Whitman is a well-known example of free verse.

Heroic couplet: Two end-stopped iambic pentameter lines rhymed aa, bb, cc, usually containing a complete thought in the two-line unit:

When those fair suns shall set, as set they must,
And all those tresses shall be laid in dust,
This lock, the Muse shall consecrate to fame,
And 'midst the stars inscribe Belinda's name.

Iamb: A two-syllable foot with an unaccented syllable followed by an accented syllable. The iamb is the most common foot in English poetry. (Iambic)

Metonymy

Another form of metaphor, very similar to synecdoche (and, in fact, some rhetoricians do not distinguish between the two), in which a closely associated object is substituted for the object or idea in mind:

- The orders came directly from the White House.

In this example we know that the writer means the President issued orders, because the "White House" is quite closely associated with "President," even though it is not physically a part of him.

Onomatopoeia the use of words whose sounds seem to express or reinforce their meanings.

Oxymoron A figure of speech consisting generally of two apparently contradictory terms that express a startling paradox (or difference).

Pentameter: A line containing five feet. The iambic pentameter, is the most common line used in English verse that was written before 1950.

Rhetorical question a question asked, but not expecting an answer.

Spondaic: A metrical foot consisting of two syllables equally or almost equally accented (example: true-blue)

Static character: a character, often a secondary or minor character, that does not change through the course of action in a literary work.

Synecdoche a figure of speech in which a part represents the whole (the hand being the artist, etc.)

Trochaic: A meter in which the majority of feet are trochees which is a metrical foot consisting of one accented syllable followed by one unaccented syllable (example: bar – ter)

Understatement

Expressing an idea with less emphasis or in a lesser degree than is the actual case. The opposite of hyperbole.

Understatement is employed for ironic emphasis. Example:

- Last week I saw a woman flay'd, and you will hardly believe how much it altered her person for the worse. -- Swift