

summer reading information
Advanced Placement English Literature and Composition 2010-2011
Lisa Boyd, instructor

Course Information

AP English Literature and Composition will be a demanding college-level course, and I will expect you to function at a higher level than you ever have before. I will guide, support, and coach you, but I count on you to be independent thinkers and workers in many ways. You are among the best and the brightest of Salem's students; this course is your opportunity to affirm that fact.

To acquaint yourself with the general description and expectations for the AP English Literature and Composition course, I recommend that you visit the College Board Advanced Placement Program web site <<http://www.collegeboard.com/ap/students/index.html>> and then read specifically about the AP English Literature course

<http://www.collegeboard.com/student/testing/ap/sub_englit.html?englit>. There you will also find study skills, reading tips, sample questions, and other information about the exam and the course. Before you begin reading this summer, I would suggest attempting some of the sample questions provided on the web site. This practice will help prepare you to read and examine the literature with an eye for what is expected of you as a reader and writer in this course.

According to the College Board, "[t]he AP English Literature and Composition course is designed to engage students in the careful reading and critical analysis of imaginative literature." As a result, we will begin "the careful reading and critical analysis" of four works of "recognized literary merit" during June and July. You should purchase copies of these three summer reading texts immediately and begin your literary exploration. To save money, I would suggest that you consider purchasing your texts from a discount bookstore or online.

Works for Summer Reading

You must read three works this summer. All of the works we will be reading explore the harsh realities hidden beneath the façade of perfection. We will first examine society in **Margaret Atwood's *The Handmaid's Tale***, then the community in **David Guterson's *Snow Falling on Cedars***, and finally the individual in **Yann Martel's *Life of Pi***.

Summer Assignments

You need to be prepared for intense discussion activities during the first week of school, which may include identification, quotations, discussion, and analysis. To prepare for this assessment, I advise that you have a highlighter and pen in hand at all times while you read. Don't be afraid to mark and write in your books; exemplary readers interact with the text and create their own conversation.

In addition to the first-week assessment, you will also complete some analysis activities of the three summer reading texts. Type, organize, and proofread your assignment before submitting it to me on August 5th or 6th (according to your class period).

For each novel, you must choose two quotations that you believe illustrate of each of the **Five Essential Elements of Fiction Analysis** (ten quotations total per novel): *characterization*, *point of view*, *setting*, *conflict*, and *theme*. For each of your choices, (1) quote a passage that conveys a complete idea and parenthetically cite the appropriate page number. Then, (2) explain in a paragraph how the quotation illustrates the literary element—

- using precise literary terminology,
- referring directly to the quotation, and
- showing a connection the work's meaning.

Contact Information

Enjoy your summer, and *revel* in your reading! All the information about the summer reading assignments is available at my website

(<http://shsboyd.pbworks.com/AP+English+Literature+and+Composition>). If you need assistance with any of the literary texts or analysis activities, contact me via e-mail (lboyd@rockdale.k12.ga.us) or phone (404-291-1359).

The *Five* Essential Elements of Fiction Analysis

One

A character is a person presented in a fictional work, one fitting a type and fulfilling a function.

- Types of characters: A **static character** does not change throughout the work, and the reader's knowledge of that character does not grow, whereas a **dynamic character** undergoes some kind of change because of the action in the plot. A **flat character** embodies one or two qualities, ideas, or traits that can be readily described in a brief summary. They are not psychologically complex characters and therefore are readily accessible to readers. Some flat characters are recognized as **stock characters**; they embody stereotypes such as the "dumb blonde" or the "mean stepfather." They become types rather than individuals. **Round characters** are more complex than flat or stock characters, and often display the inconsistencies and internal conflicts found in most real people. They are more fully developed, and therefore are harder to summarize.
- Functions of characters: A hero or heroine, often called the **protagonist**, is the central character who engages the reader's interest and empathy. The **antagonist** is the character, force, or collection of forces that stands directly opposed to the protagonist and gives rise to the conflict of the story. A **first-person narrator** may be either a major or minor character. A **foil** is a character who through contrast underscores the distinctive characteristics of another. Usually a minor character serves as a foil for a major character. A **confidant/confidante** is a character who is not integral to the action but who receives the intimate thoughts of the protagonist without the use of an omniscient narrator. A **mentor** is a character who serves as a guide for the protagonist.

Two

The point of view is the perspective from which the action of a novel is presented, whether the action is presented by one character or from different vantage points over the course of the novel. These are common narrative positions:

- **The omniscient narrator** is a third-person narrator who sees, like God, into each character's mind and understands all the action going on.
- **The limited omniscient narrator** is a third-person narrator who generally reports only what one character (often the protagonist) sees and who only reports the thoughts of that one privileged character.
- **The objective, or camera-eye, narrator** is a third-person narrator who only reports what would be visible to a camera. The objective narrator does not know what the character is thinking unless the character speaks of it.
- **The first-person narrator**, who is a major or minor character in the story, tells the tale from his or her point of view. When the first person narrator is insane, a liar, very young, or for some reason not entirely credible, the narrator is **unreliable**. Some first-person narratives include multiple narrators.
- **The stream of consciousness technique** is like first-person narration, but instead of the character telling the story, the author places the reader inside the main character's head and makes the reader privy to all of the character's thoughts as they scroll through his or her consciousness.

Characterization, an effect of point of view and narrative perspective, is the process by which a writer reveals the personality of a character, making that character seem real to the reader. Authors have two major methods of presenting characters: telling (**direct characterization**) and showing (**indirect characterization**). In **direct characterization**, the author intervenes to describe and sometimes evaluate the character for the reader. For example, the narrator may tell the reader directly what the character's personality is like: humble, ambitious, vain, gullible, etc. **Indirect characterization** allows the author to present a character talking and acting and lets the reader infer what kind of person the character is. There are five different ways that a writer may provide indirect characterization:

1. by describing how the character looks and dresses,
2. by allowing the reader to hear the character speak,
3. by revealing the character's private thoughts and feelings,
4. by portraying the character's effect on other individuals—showing how other characters feel or behave toward the character, and
5. by presenting the character's actions.

Characters can be convincing whether they are presented by showing or by telling, as long as their actions are motivated. Motivated action by the characters occurs when the reader or audience is offered reasons for how the characters behave, what they say, and the decisions they make. Plausible action is action by a character in a story that seems reasonable, given the motivations presented.

Three

The setting is the physical and social context in which the action of a story occurs. The major elements of setting are the time, the place, and the social environment that frames the characters. Setting can be used to evoke a mood or atmosphere that will prepare the reader for what is to come. Specific elements of the setting include:

- the geographical location (its topography, scenery, and physical arrangements),
- the occupations and daily manner of living of the characters,
- the time period in which the action takes place (epoch in history or season of the year), and
- the general environment of the characters (social, religious, cultural, moral, and emotional conditions and attitudes).

Four

The conflict in a work of fiction is the struggle within the plot between opposing forces—the issue to be resolved in the story. The protagonist engages in the conflict with the antagonist, which may take the form of a character, society, nature, or an aspect of the protagonist's personality. Thus, conflict may be **external**, a struggle against some outside force, another character, society as a whole, or some natural force; or **internal**, a conflict between forces or emotions within one character.

Five

Theme is the central meaning or dominant idea in a literary work. A theme provides a unifying point around which the plot, characters, setting, point of view, symbols, and other elements of a work are organized. It is important not to mistake the theme for the topic of the work; the theme expresses an opinion about an abstract concept (i.e. *freedom, jealousy, guilt, unrequited love, self-pity*). Theme should be written in a complex statement: **The [genre] [title] by [author] is about [topic/abstract concept] and reveals that [opinion].**