

AP English Literature and Composition: You will read 3 books total and complete the assignment.  
*How to Read Literature Like a Professor Revised* by Thomas C. Foster  
*Their Eyes Were Watching God* by Zora Neale Hurston  
*Siddhartha* by Herman Hesse

#### A.P. English Literature and Composition: SUMMER READING JOURNALS 2018

Welcome to “AP English Literature and Composition” and your first assignment. Over the summer, I would like you to write “Summer Reading Journals” in conjunction with your reading of *How to Read Literature Like a Professor Revised* by Thomas C. Foster and the novels *Siddhartha* by Herman Hesse and *Their Eyes Were Watching God* by Zora Neale Hurston.

Each journal will be a personal response journal, in which you simply write down your reactions to your reading, but it is also much more than that, considering that you are preparing yourself for AP Literature & Composition. Each journal is designed to help you further develop your critical thinking and reading skills, become aware of your growth in these skill areas, and ultimately improve your ability to discover and articulate legitimate readings of a text through the process of metacognition. As you read these books, I would like you to chart the progress of your thinking, just as if you were an onboard ship’s captain charting navigational routes or the quality of the weather.

This 1<sup>st</sup> part of your assignment is to read *How to Read Literature Like a Professor Revised* (*HTRLLP*). Take detailed notes as you read and definitely be sure to annotate this text as you read, marking key points or ideas. You will need this to complete the final part of your assignment.

The 2<sup>nd</sup> part applies to the two summer novels: (You will prepare a journal for each novel.)

Keep a double entry journal while you read each novel. 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.

Draw out your thoughts fully. Be explicit about your thoughts – cite text and page numbers of the quotes. You should have at least **30 entries**, and your entries should **cover the entire novel** to show your careful, in-depth reading of the text.

Each 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.

#### SOME ADVICE...

As for the length of journal notes and entries: I 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 so-so journaling, I will know and so, of course, your grade will suffer.

Both journals must be hand written.

Please do not copy 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.

The 3<sup>rd</sup> and final part of your assignment relates to both HTRLLP **AND** your novels. Answer the following chapter questions from HTRLLP:

Chapter 1 -- Every Trip Is a Quest (Except When It's Not) – “Apply the five aspects of the “Quest” to both of your summer reading novels.”

Chapter 9 -- Its More Than Just Rain or Snow – “Discuss the importance of weather in at least one of the summer novels, not in terms of plot.”

Chapter 10 -- Never Stand Next to a Hero – “Discuss this concept for a novel you have read”

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.”

Chapter 14 -- Yes, She's A Christ Figure, Too – “Discuss why Janie is a Christ figure, and justify your response.”

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.”

These questions are designed to allow you to practice immediately the kind of textual analysis you will perform in the course. You may use the personal pronoun “I” in your responses, but I would advise you to steer clear of it. Instead of saying, “I believe that Logan Killicks is a cruel man,” simply say, “Logan Killicks is a cruel man.” It's actually very easy to drop the “I” with a little practice. Regarding length, think at least 1 to 2 paragraphs of 4-5 sentences for every question.