

AP ENGLISH 4

SUMMER READING ADVENTURE

June, 2017

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SNAPSHOT:
READ
Life of Pi,
AND
A Tale of Two Cities

*My greatest wish
other than salvation,
was to have a book.
--Pi Patel, Life of Pi*

In AP English 4 we value the following characteristics in our students: creativity, curiosity, insight, active reading, risk-taking, critical thinking, precision, strong work ethics, dedication, perseverance, initiative, self-motivation, and preparedness.

Congratulations on your forthcoming elevation to Senior Status! In order to continue your development as well-read, intelligent, thoughtful individuals, and to compete on AP Exams and in college, AP English students need to do summer reading.

BOOKS TO READ THIS SUMMER:

Life of Pi, by Yann Martell
A Tale of Two Cities, by Charles Dickens

ACCOUNTABILITY FOR SUMMER READING:

We would like you to conduct yourselves as careful, thoughtful readers as you read these texts this summer. During the summer, you will earn points towards your first semester grade by participating in some discussions with us. Details of this assignment are on page 2 of this handout.

To demonstrate your comprehension of these novels, you will take a reading quiz on *Life of Pi* and *A Tale of Two Cities* on the second day of school, August 31, 2017. This will be a test of your close-reading skills. Questions will be pointed and specific. Read closely and carefully. Reading "for the gist" will not be enough.

You will write an in-class essay on *A Tale of Two Cities* on the third day of school, September 1, 2017.



City #1



A tiger on a lifeboat!



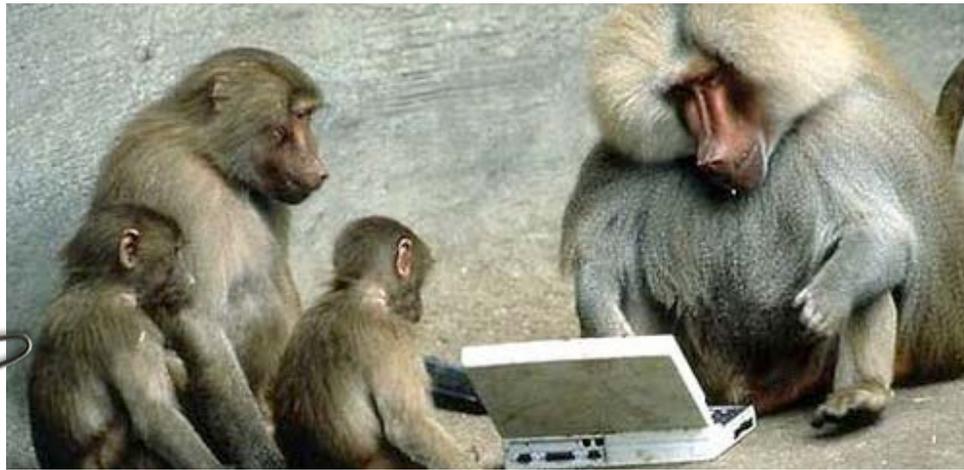
City #2. Yikes!

SUMMER READING MAKE-UP POLICY

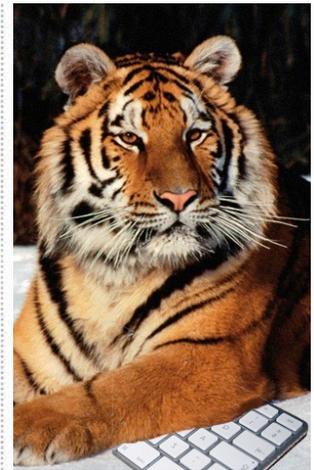
Make up work will only be given to students who did not attend Marina High School in 2017.

If you are currently undecided about your English class for next year, do the Summer reading. If you are considering moving into CP4 or ERWC, bear in mind that those classes are currently full. You may not be able to make that change in August, and you may have to remain in AP4 until second semester. If this is the case, you will be held to the same deadlines for summer reading as everyone else.

SUMMER READING DISCUSSIONS



So easy a monkey can...well, you know.



Richard Parker dares you touch his keyboard

KEEPING IN TOUCH

Sometimes it is easy to lose touch with your school habits over the course of the long summer vacation. While we recognize (and appreciate ourselves, believe us!) that summer is a time to recharge, relax, and take a break from the hectic schedules of studying we face during the school year, we also know that it is important to challenge our thinking skills regularly. It would be silly to think that just because school is not in session that it would be appropriate not to be a critical thinker.

With this in mind, we would like you, as you complete your summer reading, to share some of your reading experiences with each other and with us. Challenging one another's thinking and considering other points of view via some discussion days during the summer will help keep our close reading and analytical skills sharp for next fall.

NOT AN ONEROUS ASSIGNMENT!

As we've already mentioned, summer should be a time to take a more relaxed approach to studying. We have done our best to create this Summer Reading Adventure in such a way that it will be enjoyable as well as thought provoking. We have asked you to read two novels (one classic, and one contemporary), and we'd like you to share some of your thoughts as you move through the books with us and with each other.

PARTICIPATION REQUIREMENTS

Participation is worth 20% of your total grade in AP4. Each quarter, you will be required to earn 10 oral participation points by contributing meaningfully to an in-class discussion. There are also participation points for annotation and summer reading. Annotations for both Summer Reading books are required and will be checked on the second day of school (September 1, 2016). You will earn **1** point for annotating half of each book.

This summer, we'd like to meet and discuss the summer reading books as you move through them. Attending one of these optional discussions will earn you participation points for the first quarter. You are required to earn **4** Summer Reading participation points and **4** Summer Reading Annotation Points (2 points for each book). You will earn **1** point for attending a Summer Reading Discussion and passing a brief quiz about the section of reading discussed that day, and you can earn **1** additional point for contributing meaningfully to the discussion that day. If you are unable to attend any of these discussions, or if you need to earn additional Summer Reading participation points, there will be a written assignment you can complete when school begins next fall.

Summer Reading Discussion Days

Please join us for as many of these discussions as you can:

Life of Pi, Chapters 1-60
Saturday, July 8, 1pm-2pm

Life of Pi, Chapters 61-100
Tuesday, July 18, 1pm-2pm

A Tale of Two Cities, Through Book the Second Chapter 17
Tuesday, August 8, 1pm-2pm

A Tale of Two Cities, Through the end
Friday, August 18, 1pm-2pm

Ideas to be on the lookout for as you read:

Weather	Seasons
Violence	Allusions
Water	Symbols
Eating	Illness
Geography	Journeys

FULL PARTICIPATION BONUS

Students who attend a Summer Reading Discussion, pass the reading quiz that day, **and have annotations finished that day** will receive a 2% bonus on the Summer Reading Quiz on August 31, 2017. Attending four Summer Reading Discussions and earning the **Full Participation Bonus** each time will earn you an 8% bonus on your Summer Reading Quiz!

Writing and Documentation:

MLA FORMAT IS REQUIRED IN ADVANCED PLACEMENT ENGLISH FOUR

STYLE BOOKS IN GENERAL

Learning to format your work according to a standard stylebook is an important skill for university-bound students. Most colleges and/or disciplines have preferred stylebooks which dictate the appropriate method for documenting research, providing additional information as footnotes or endnotes, and crediting writing and ideas that are culled from the work of others. The Modern Language Association's (MLA) *Handbook for Writers of Research Papers* is the stylebook that is required to be used in Advanced Placement English Four.

A RESOURCE

This book is the authority on research and documentation in the Humanities. You must learn to use it as a reference text when you format your written work if you have not done so already. The text is meant to be

used as a resource as you write, rather than to be an arbitrary set of "rules" to memorize.

COLLEGE EXPECTATIONS

Learning MLA format is a very important issue as you prepare for college. Since most of you will be exempt from introductory English courses (after passing the AP Literature Exam next May), your professors will expect sophomore-level competency in both documentation and research skills. This means knowing how to avoid plagiarism and how to utilize both print and online resources with college-level precision and aptitude.

AP4 EXPECTATIONS

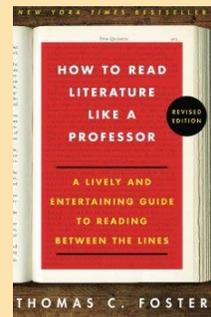
We expect you to be familiar with MLA format as you enter AP4. Throughout the course you will apply your knowledge of the style and your

ability to use the MLA Handbook as a reference. Of course, we will certainly be available to answer questions you may have as you apply MLA format, and we will teach lessons in class regarding the finer and more complicated aspects of documentation and research. We do, however, expect that the basic principles of MLA format have already been taught to you and internalized. It will be your responsibility to seek clarification of MLA issues prior to the submission of assignments.

OWN A COPY!

If you do not own a copy of the *MLA Handbook for Writers of Research Papers* (ed. Gibaldi), it is highly recommended that you obtain one. The current edition is the eighth edition.

Be Ready To Start the School Year !!!



Acquire a copy of *How to Read Literature Like a Professor* by Thomas C. Foster, but **don't** read it over the summer.

We will study this book for the first nine weeks of school; you will use it for the entire year, maybe even your entire life! (Yup, it's that good...)
Having your own copy to annotate and read closely will be very helpful.



These are the literary terms we expect students to know and use in AP English Four. Take time this summer to review this list. Many of the terms should be familiar to you; there may be some that are new to you. There are several reliable literary device dictionaries available online, in the library, or at the bookstore.

There will be an assessment on these terms in September.

The Categoricals:

- ♦Novel Type
 - ♦Psychological
 - ♦Gothic
 - ♦Sci-fi
 - ♦Romance
 - ♦Realistic
 - ♦Naturalistic
 - ♦Picaresque
 - ♦Epistolary
 - ♦Bildungsroman
 - ♦Dystopian
- ♦Play Type
 - ♦Tragedy
 - ♦Hubris
 - ♦Hamartia
 - ♦Catharsis
 - ♦Comedy
 - ♦Satire
 - ♦Romance
 - ♦Realistic
 - ♦Naturalistic
 - ♦History
 - ♦Farce
- ♦Dramatic Techniques
 - ♦Monologue
 - ♦Soliloquy
 - ♦Aside
- ♦Poetry Type
 - ♦Elegy
 - ♦Invective
 - ♦Valediction
 - ♦Expostulation
 - ♦Sonnet
 - ♦Lyric
 - ♦Ode
 - ♦Ballad
 - ♦Pastoral
 - ♦Villanelle
 - ♦Metaphysical
- ♦Literary Period
 - ♦Anglo-Saxon
 - ♦Medieval
 - ♦Renaissance
 - ♦Elizabethan
 - ♦Restoration
 - ♦Neoclassical
 - ♦Romanticism
 - ♦Realism
 - ♦Modernism
 - ♦Post-Modernism

The Structuralists:

- ♦Diction
 - ♦Formal
 - ♦Neutral
 - ♦Informal
 - ♦Poetic
 - ♦Workplace
 - ♦Colloquial
 - ♦Connotation
 - ♦Denotation
 - ♦Patterns
 - ♦Portmanteau
 - ♦Superlative
 - ♦Comparative
 - ♦Positive
 - ♦Anacronymism
- ♦Syntax
 - ♦Loose Sentence
 - ♦Periodic Sentence
 - ♦Simple, Compound, Complex
 - ♦Parallel Structure
 - ♦Fragments
 - ♦Patterns
 - ♦Syndeton
 - ♦Asyndeton
- ♦Imagery
 - ♦Visual
 - ♦Auditory
 - ♦Olfactory
 - ♦Tactile
 - ♦Gustatory
 - ♦Kinetic
 - ♦Kinesthetic
 - ♦Imagery Patterns
 - ♦Archetypal
 - ♦Concrete
 - ♦Abstract
 - ♦Synesthesia
 - ♦Surrealism

The Ironics:

- ♦Irony
- ♦Dramatic Irony
- ♦Verbal Irony
- ♦Situational Irony
- ♦Hyperbole
- ♦Understatement
- ♦Litotes
- ♦Paradox
- ♦Oxymoron
- ♦Antithesis
- ♦Pun
- ♦Double Entendre
- ♦Malapropism
- ♦Euphemism

The Journalistics:

- ♦Character
 - ♦Flat
 - ♦Round
 - ♦Protagonist
 - ♦Antagonist
 - ♦Static
 - ♦Dynamic
 - ♦Archetype
 - ♦Doppelganger
 - ♦Nemesis
 - ♦Motivation
 - ♦Characterization:
 - Direct/ Indirect
- ♦Point of View
 - ♦First, Second, or Third Person
 - ♦Subjective
 - ♦Objective
 - ♦Dramatic
 - ♦Omniscient
 - ♦Limited Omniscient
 - ♦Unreliable
 - ♦Suspension of Disbelief
- ♦Setting
 - ♦Time
 - ♦Place
 - ♦Milieu
 - ♦Environment
 - ♦Set
 - ♦Atmosphere
- ♦Plot Structure
 - ♦Exposition
 - ♦Initial Incident
 - ♦Rising Action
 - ♦Crisis
 - ♦Climax
 - ♦Falling Action
- ♦Plot Devices
 - ♦Flashbacks
 - ♦Foreshadowing
 - ♦Reversals
 - ♦Deus ex Machina
 - ♦Paralleling
 - ♦In Medias Res
 - ♦Poetic Justice
- ♦Plot Form
 - ♦Chapters
 - ♦Acts and Scenes
 - ♦Stream of Consciousness
- ♦Theme
- ♦Motif
- ♦Tone
- ♦Foreshadow
- ♦Verisimilitude
- ♦Genre
- ♦Vignette
- ♦Ambiguity

The Sonics:

- ♦Prosody
 - ♦Meter
 - ♦iamb
 - ♦trochee
 - ♦anapest
 - ♦dactyl
 - ♦spondee
 - ♦Feet
 - ♦Versification
 - ♦Stanzafication
 - ♦Rhyme
 - ♦Slant Rhyme
 - ♦Enjambment
 - ♦Dramatic Monologue
- ♦Alliteration
- ♦Onomatopoeia
- ♦Assonance
- ♦Consonance
- ♦Onomatopoeia
- ♦Euphony
- ♦Cacophony
- ♦Blank Verse
- ♦Free Verse

The Rhetorics:

- ♦Anaphora
- ♦Epistrophe
- ♦Anecdote
- ♦Aphorism
- ♦Idiom
- ♦Antimetabole
- ♦Aposiopesis
- ♦Antithesis
- ♦Chiasmus
- ♦Ellipsis
- ♦Epigram
- ♦Epigraph
- ♦Neologism
- ♦*Non-Sequitur*
- ♦Rhetorical Question
- ♦Tautology
- ♦Zeugma
- ♦Satire
- ♦Invective
- ♦Paralipsis
- ♦Juxtaposition

The Metaphorics:

- ♦Metaphor
- ♦Simile
- ♦Analogy
- ♦Symbol
- ♦Allegory
- ♦Parable
- ♦Allusion
- ♦Apostrophe
- ♦Synecdoche
- ♦Metonymy
- ♦Personification
- ♦Anthropomorphism
- ♦Zoomorphism
- ♦Conceit