

Dual Credit Literature Summer Reading Assignment

Summit Christian Academy

Grade 12

Course Description and Expectations

This course is run like a seminar and active class participation is expected.

- Students should be interested in stories and why we tell them; they should be prepared to consider the purposes of storytelling. This is a theme that will be explored throughout the year.
- Students are required to read closely and actively, participate regularly in class, write frequently, and reflect thoughtfully on their progress.
- Student writings include literary analysis compositions, quarterly “personal thoughts” that are presented to the class, and informal reflections on the literature on our class blog.
- Please be aware: Language & Composition prepares you to analyze an author’s rhetoric and style to create meaning. In Literature & Composition, we will focus on analysis in order to create multiple, disparate meanings (themes) in the literature. Your summer reading assignment is designed to help get you thinking this way.

Your summer assignment for Dual Credit Literature requires that you read two pieces of fiction literature (one prose novel, one drama/play) that are considered to have “Literary Merit” (see lists below).

Summer Reading Assignment Step 1: Choose your Selections

Literary Merit Book #1: Prose Novel

Choose one book from the attached list of Literature books. Do not choose a novel you have already read or studied in school. Passing this class requires well-rounded readers and you are doing yourself a disservice if you do not read a new book.

Literary Merit Selection #2: Drama/Play

Choose one play from the lists below. Again, pick a play that you have not already read - Romeo & Juliet, Macbeth, Julius Caesar are common dramas previously read. Of course Shakespeare is a popular author, but you are not limited to only his work. There are many authors to choose from, from the ancient Greek writer Sophocles, to the more modern works of Arthur Miller. Pick one that interests you.

Summer Reading Assignment Step 2: Reading Journals

Do this by hand. No typing. As you read your “literary merit” selections, you need to keep a reading journal (or write in the books if you own them) where you react, respond, and generally interact with the literature.

Examples of what to include in your reading journals include:

- Important plot, character, setting, and theme details
- Your reactions to events in the novel
- Questions about what is happening
- Character motives, important sentences and passages
- Anything else that pops in your head as you read.

The reading journals should follow the progression of the literature piece and include page numbers connecting your thoughts to the location in the books . In other words, do this **AS YOU READ**; not after the fact. These do not need to be neat or even complete sentences, but they should be detailed and fill many pages by the time you've completed the books. You should have evidence that you interacted with what you read. The reading journals are proof that you've actually read the books and will help you with the written assignment below. I recommend using either a composition book or spiral notebook.

Summer Reading Assignment Step 3: Written Response

Once you are done reading and have completed your reading journals for both selections, you need to type a short essay defining "literary merit." How are your books worthy of the title "literary merit"? Your written response should use the two books as evidence to support your definition of "literary merit." (Avoid simply looking for a definition online. Try and come up with a definition of your own.)

The Specifics:

- Three (3) complete pages
- Typed
- Double Spaced
- Font: Times New Roman
- Font Size: 12

Final Notes

You should be prepared to be an active participant in a Socratic Seminar focused on defining "literary merit" on the first day of class. Do not procrastinate. There will be no exception for missing work. It is not possible to complete these assignments the week before school. Put in the time and effort and it will pay off during the course of the school year.

The summer reading assignments are **due on the first day of class**.

If you have any questions, please email me at asmith@summiteagles.org. I will be traveling throughout the summer but will be checking my email on a weekly basis.

See additional information below.

Things to Think About When Journaling or Annotating a LITERARY Text

Literature and Composition has a different focus than Language and Composition. In Lit, instead of focusing on rhetorical analysis that identifies the rhetorical devices that an author uses to produce an effect on the reader, students focus on literary analysis and the author's use of literary devices to convey a theme. In your summer reading assignment, you'll be asked to read and journal a novel, reading beyond the plot for the layers of meaning created by the literary devices used by the author.

Once again, if you need more information on HOW to do this than we've provided here, we recommend that you read *How to Read Literature Like a Professor*. Annotating/Journaling involves interacting with the text and making meaning of what you are reading rather than simply reading for plot. Every so often, stop and record **OBSERVATIONS** about different elements that you see in your summer novel such as quests, acts of communion, archetypes, symbols, allusions, and themes of the novel. Don't simply note the existence of these elements; write a few sentences to elaborate on your observations and connect those observations to the points that the author is making about humanity and life, including points about psychological, historical, political, and/or social issues. As you write these observations on a separate piece of paper, provide specific examples and quotes (always follow a quote with the page number) to support them. At this point, you have already had a discussion about the novel (in the margins of the text or on paper) and you are that much closer to understanding the **BIGGER ISSUES** in the text.

Reminders

1. Underline important information, significant passages, and take notes on this information! Never just underline or highlight something without including a written note that explains the reason for its significance.
2. Questions are part of your notes! Write them down as you read; they may be answered as you continue to read, but if they aren't you can ask them during class discussions.
3. Reread sections that you do not understand and look up unfamiliar words. Whenever you annotate, you should consider the following elements:

Characters/ Characterization: As you read, make note of characters and analyze the author's characterization (Indirect/direct characterization; flat vs. round characters; static vs. dynamic characters; archetypes) – protagonist and antagonist and the names of other significant characters and try to analyze how the author creates his/her character.

Narrative Voice: Identify the POV (narrative voice) and shifts in POV. Note first person, third person omniscient, third person limited, alternating person, stream of consciousness, epistolary, reliable vs. unreliable.

Setting: Identify the setting, note changes in setting, and consider the importance of the setting to plot and development of ideas.

Identify Juxtapositions: This is any noted differences between two subjects, places, persons, things, styles, or ideas.

Author's Use of Figurative Language: The metaphor, simile, personification, symbol, imagery.

Author's Use of Allusions: The common cultural references, often historical, biblical, or mythological (for example, spring as a season of rebirth or representing youth, a journey as a quest, etc.)

Author's Diction Choices and Tone: The attitude toward his/her subject.

Irony: A discrepancy between what is said and what is meant (verbal), what should happen and what does happen (situational), or between what the characters understand and what the readers understand (dramatic).

All of the above should amount to theme and provide an understanding of the meaning of the work as a whole! Annotating a text is a necessary skill for this course and will help you glean the most meaning from a text!

List of Literature Novels and Plays Below.

Books by U.S. Authors

Title	Author	Year	Brief Description
<i>The Jungle</i>	Upton Sinclair	1906	A fictionalized account of Chicago's meat-packing industry seen through the eyes of a Lithuanian immigrant, Jurgis Rudkis.
<i>A Tree Grows in Brooklyn</i>	Betty Smith	1943	A story following Francie Nolan through her formative years growing up in the slums of Williamsburg, New York, at the beginning of the 20 th century.
<i>Catch-22</i>	Joseph Heller	1961	A satirical antiwar, antigovernment novel set in Italy during World War II that follows bombardier John Yossarian who is desperate to avoid the perilous missions he's assigned.
<i>Beloved</i>	Toni Morrison	1987	The story of a black woman named Sethe who, despite escaping slavery in Kentucky and living a free woman in Ohio, remains haunted by the memories of her former life.
<i>All the Pretty Horses</i>	Cormac McCarthy	1992	The tale of John Grady Cole, the last in a long line of ranchers who sets off on a trip to Mexico with two companions.

Plays by U.S. Authors

Title	Author	Year	Brief Description
<i>The Glass Menagerie</i>	Tennessee Williams	1944	A memory play based on the recollections of the protagonist Tom's memory of his mother and sister, and an evening Tom brings an acquaintance home for dinner.
<i>The Crucible</i>	Arthur Miller	1953	Based on real people and events, <i>The Crucible</i> is a portrait of the hysteria created by rumors of women practicing witchcraft in 17 th century Salem, Massachusetts, and intended to mirror events happening in Cold War politics.
<i>A Raisin in the Sun</i>	Lorraine Hansberry	1959	A drama about a working-class black family living on the South Side of Chicago, based on Langston Hughes' poem <i>Harlem</i> .
<i>Who's Afraid of Virginia Wolf</i>	Edward Albee	1962	A dark comedy focused on a middle-aged couple, George and Martha, and a night of drinking, arguments, insults, and secrets exposed.

<i>Angels in America</i>	Tony Kushner	1991	Really two full-length plays that explore the sexual, racial, religious, political, and social issues confronting the country during the AIDS epidemic.
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Books by Non-U.S. Authors

Title	Author	Year	Brief Description
<i>Notes from the Underground</i>	Fyodor Dostoevsky	1864	An unnamed narrator's retreat from society and withdrawal into an underground existence that demonstrates how humans' free-will often works against their self-interest.
<i>Lord Jim</i>	Joseph Conrad	1900	The story of a man haunted by the guilt and cowardice of his actions as a young man.
<i>One Hundred Years of Solitude</i>	Gabriel Garcia Marquez	1953	Spanning a hundred years (1820-1920) and telling the story of the fictional Colombian town Macondoseven and the coinciding rise and fall of the town's founders, the Buendia family.

Plays by Non-U.S. Authors

Title	Author	Year	Brief Description
<i>Twelfth Night</i>	William Shakespeare	1623	The comedic story of twin, each of whom thinks the other has drowned in a shipwreck; a love triangle; and mistaken identity.
<i>A Doll's House</i>	Henrik Ibsen	1879	Centered around the lives of Torvald Helmer, his wife Nora, and their three children who are living an ordinary-seeming life, until Torvald and Nora's roles are shifted and their lives upended.
<i>No Exit</i>	John-Paul Sartre	1945	A drama and unforgettable portrait of hell, where three individuals are locked in a room together to torture one another for eternity.
<i>Waiting for Gadot</i>	Samuel Beckett	1953	Two homeless men, Vladimir and Estragon, wait for the arrival of the mysterious Gadot.