

## Summer Project 2009

*Note: If you cannot obtain the following books for the summer project, please see me before the end of school (room 2230).*

1. ***How to Read Literature Like a Professor: A Lively and Entertaining Guide to Reading Between the Lines*** by Thomas C. Foster. (New York: Harper, 2003)

Each of these chapters represent a lecture that I would usually give which now will turn into a discussion in which you will participate, using the notes as reminders of what you've read. Read this book closely and prepare to make notes on one index card for each chapter when you start school.

2. ***A Yellow Raft in Blue Water*** by Michael Dorris. (New York: Warner Books, 1987): A thrice-told tale of three generations of women bonding and braiding together the three strands of their shared past and future.

*or*

***All the Pretty Horses*** by Cormac McCarthy. (New York: Vintage, 1992): A 16-year-old Texan, crosses the Rio Grande into Mexico in 1949, accompanied by his pal Lacey Rawlins. The two precocious horsemen pick up a sidekick and encounter various adventures on their way south and finally arrive at a paradisiacal *hacienda* where Cole falls into an ill-fated romance.

3. **Guided Questions for *How to Read Literature Like a Professor* and your chosen novel:**

**Use the following questions to help you focus on important elements in each book. These questions are to help you decide what's important in each chapter and to identify what to look for in the novel.**

How do memory, symbol, and pattern affect the reading of literature? How does the recognition of patterns make it easier to read complicated literature?

What do you think professors mean when they say, "Sometimes a cigar is just a cigar?"

Define intertextuality. Identify when one plot or character reminds you of another plot or character in another story.

As you read, notice examples of the following that show up in the novel you read this summer, and determine their implications to the plot:

Bible stories	Shakespeare references	myths	fairy tales
weather	food	vampires	quests
violence	politics	Christ figures	sex
Faustian legend	psychology	geography	water

4. **Annotations -- The purpose of annotating is for the reader to become engaged in the content. Here are some suggestions of how to make notes in your novels. (If the book is not yours, you may use Post-It notes.)**

***Inside Front Cover*** – Identify recurring ideas, topics, symbols, motifs and their page numbers

**Inside Back Cover** – Identify main characters and page numbers when something significant occurs involving them.

**Chapter summaries / titles** – At the end of each chapter, write one sentence that summarizes what happens in that chapter. If the chapter has a title, record how the title reflects the plot in that chapter.

**Underline** – Within the text of the book, and **as you read**, underline or otherwise note anything that strikes you as important, significant, or memorable. Explain significance of the underlined text in the margin in a few words.

**Brackets** – As you read, use brackets together with abbreviations and symbols to indicate passages (too long to underline) that contain important themes, appreciated descriptions or phrasing and / or syntax, and provocative assertions. And, of course, explain your comments in the margins to remind you why you noted the passage. You may use Post-It notes or index cards for more extensive commentary.

**Vocabulary / unusual diction** – Within the text of the book, circle words that are unfamiliar to you or whose use strikes you as unusual. Look up words in a dictionary that seem essential to an understanding of the meaning or the sense of the author. Jot a brief definition or synonym in a nearby margin.

**Engagement** – “Listen” to the story and be engaged as you read. I pretend that the narrator is reading me the story, and my interjections in the text are those I might make if I were being told the story.

**Shifts** – Note all shifts in point of view. Note all shifts in time. Note all shifts in diction and syntax.

**Annotation should enhance your reading, not make it less enjoyable. To that end, regard the following:**

1. Implement a consistent system. Use the same abbreviations and symbols every time you annotate.
2. Do underlining, bracket notations, and circling as you read.
3. Don't try to multi-task when you're reading. Put yourself in a quiet environment with limited distractions (NOT in front of a computer monitor or with the TV on).
4. At chapter or section ends, stop to index page numbers for your front and back cover information as well as to write chapter summaries.
5. Be neat and be disciplined.

**Final Thoughts on Annotation:**

Think critically about what you are reading. 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 your book will help you to understand the reading as you read – and will help you return to the reading with confidence later.

5. Most students buy copies of books that we'll be reading over the year because they will annotate them (and Post-It notes just get annoying into the third pad!), so here's a list of novels that we'll be reading (you may want to order all of them at once to save on shipping charges). I've starred the ones that are available from Dover Thrift editions because they are inexpensive, and if we're all reading the same editions, it's easy to find quotes together. There will be another contemporary novel at the end, but these titles vary from year to year, so they are not included. (It is *not* mandatory that you purchase these books as I have some classroom copies available; however, since all books must to annotated, having your own books will be much easier.)

\*Nathaniel Hawthorne, *The Scarlet Letter*  
 Laurie Halse Anderson, *Speak*  
 Nathaniel Philbrick, *In the Heart of the Sea*  
 \*Herman Melville, *Moby Dick*  
 \*Mark Twain, *The Adventures of Huckleberry Finn*

Either Sinclair Lewis's *Babbitt* or Willa Cather's  
*My Antonia*  
 F. Scott Fitzgerald, *The Great Gatsby* (Scribner)  
 John Steinbeck, *Grapes of Wrath* (Penguin)  
 Ayn Rand, *The Fountainhead* (Signet)  
 J.D. Salinger, *Catcher in the Rye*

(We'll also be watching *The Crucible* and *Our Town*, and reading Frederick Douglass' *Narrative* which is online.)

## 6. Highlights from Junior Year LEAP:

**Philosophy:** Your understanding of the novels we'll read in this class will be enhanced with some background of specific philosophies. For instance, *Scarlet Letter* has more meaning if you know about Transcendentalism, *Moby Dick* works better with a background of Kant and Schopenhauer, and *The Fountainhead* makes more sense if one reads a chapter on pride in Aristotle's *Nicomachean Ethics*.

**Literary Movements:** Nothing is created in a vacuum, and the cultural context in which a writer writes informs his or her writing; therefore, connecting the spirit of the romantic movement with Melville's *Moby Dick* or the realism in Twain's *Huck Finn* leads to greater understanding of the novels.

**Vocabulary:** You will be discovering the source and stems (etymologies) of SAT words used in the novels that we read, then writing a response essay to an AP-type prompt I supply regarding the novel we're reading at the time. The website for those SAT words is:

<https://secure.layingthefoundation.org/english/vocab/novels.asp>

**Cultural Connections:** Reading literature without knowledge of its cultural context misses the opportunity to place the works and their authors into a social milieu. Learning about early jazz music mentioned in *The Great Gatsby* or WPA photographers who documented the Great Depression while reading *Grapes of Wrath* will flesh out your understanding of the values of the different time periods. Consequently, there will be two Cultural Connection presentations by students each week over subjects that coincide with the era we are studying. That translates into one presentation per student for each 18 week semester.

**Rhetorical Analysis and Argumentation:** As a result of their successful completion of this course, almost all LEAP students will be exempted from their college level freshmen composition course,

which teaches the art of persuasion (rhetoric). Students will learn to identify and use a variety of rhetorical strategies (like classical argumentation), and employ literary devices to strengthen the impact of their ideas to prepare them for college and professional writing tasks.

**History Collaboration:** Because the junior level LEAP teachers plan together, students will benefit from the coincidence of the coverage of the same time period as well as consideration given to test and major due dates.

**AP Preparation:** One of the major benefits of the year long LEAP AP English 3 is that all of the preparation for the AP test is done in class. History usually has additional AP test prep, but since all of the skills needed to be successful on the AP English Language exam are cumulative (whereas the AP US History exam is mostly fact-based questions), 96% of my students last year passed the test (70% receiving a 4 or a 5) with no extracurricular study sessions.

7. The following list *is not* required reading, but is offered only because I'm frequently asked what students could read during the summer to enrich their literary background:

### Suggested American Fiction Summer Reading (from AP Central College Bound Reading List)

James Agee ( <i>A Death in the Family</i> )	Bobbie Ann Mason ( <i>In Country</i> )
Sherwood Anderson ( <i>Winesburg, Ohio</i> )	Cormac McCarthy ( <i>All the Pretty Horses</i> )
Maya Angelou ( <i>I Know Why the Caged Bird Sings</i> )	Carson McCullers ( <i>The Heart is a Lonely Hunter</i> )
James Baldwin ( <i>Go Tell It on the Mountain</i> )	Larry McMurtry ( <i>Lonesome Dove</i> )
Saul Bellow ( <i>Seize the Day, Humboldt's Gift</i> )	Herman Melville ( <i>Moby Dick, Billy Budd</i> )
Willa Cather ( <i>My Antonia, O Pioneers!</i> )	James Michener ( <i>The Source, Tales of the South Pacific</i> )
Sandra Cisneros ( <i>The House on Mango Street</i> )	Arthur Miller ( <i>Death of a Salesman, All My Sons</i> )
Michael Chabon ( <i>The Amazing Adventures of Kavalier and Clay</i> )	N. Scott Momaday ( <i>The House of Dawn</i> )
John Cheever ( <i>The Wapshot Scandal</i> )	Toni Morrison ( <i>Sula, Beloved, Song of Solomon</i> )
Kate Chopin ( <i>The Awakening</i> )	Joyce Carol Oates ( <i>We Were the Mulvaney's</i> )
James Fenimore Cooper ( <i>Last of the Mohicans</i> )	Tim O'Brien ( <i>Going After Cacciato, The Things They Carried</i> )
Stephen Crane ( <i>The Red Badge of Courage</i> )	Flannery O'Connor ( <i>A Good Man in Hard to Find</i> )
E.L. Doctorow ( <i>Ragtime</i> )	Eugene O'Neill ( <i>Desire Under the Elms</i> )
Michael Dorris ( <i>Yellow Raft in Blue Water</i> )	Edgar Allan Poe ( <i>Great Tales and Poems</i> )
Theodore Dreiser ( <i>Sister Carrie</i> )	Katherine Anne Porter ( <i>Ship of Fools</i> )
Ralph Ellison ( <i>The Invisible Man</i> )	Ayn Rand, ( <i>The Fountainhead</i> )
Ralph Waldo Emerson, ( <i>Essays</i> )	Marjorie Kinnan Rawlings ( <i>The Yearling</i> )
William Faulkner ( <i>The Sound and the Fury</i> )	J.D. Salinger ( <i>Catcher in the Rye</i> )
F. Scott Fitzgerald, ( <i>The Great Gatsby</i> )	Upton Sinclair ( <i>The Jungle</i> )
Ernest Gaines ( <i>A Lesson Before Dying</i> )	Jane Smiley ( <i>A Thousand Acres</i> )
Jane Hamilton ( <i>A Map of the World</i> )	John Steinbeck ( <i>Grapes of Wrath, Of Mice and Men</i> )
Lorraine Hansberry ( <i>Raisin in the Sun</i> )	Harriet Beecher Stowe ( <i>Uncle Tom's Cabin</i> )
Nathaniel Hawthorne ( <i>The Scarlet Letter, Marble Faun, The House of the Seven Gables</i> )	Amy Tan ( <i>The Joy Luck Club</i> )
Joseph Heller ( <i>Catch 22</i> )	Henry David Thoreau ( <i>Walden</i> )
Ernest Hemingway ( <i>A Farewell to Arms, The Sun Also Rises</i> )	Kurt Vonnegut ( <i>Cat's Cradle, Slaughterhouse Five</i> )
Zora Neale Hurston ( <i>Their Eyes Were Watching God</i> )	Alice Walker ( <i>The Color Purple</i> )
Henry James ( <i>Portrait of a Lady, The American</i> )	Robert Penn Warren ( <i>All the King's Men</i> )
Ken Kesey ( <i>One Flew Over the Cuckoo's Nest</i> )	Eudora Welty ( <i>The Optimist's Daughter</i> )
Sinclair Lewis ( <i>Babbitt, Main Street</i> )	Jessamyn West ( <i>Friendly Persuasion</i> )
Bernard Malamud ( <i>The Fixer, The Natural</i> )	Edith Wharton ( <i>The Age of Innocence</i> )
Katherine Mansfield ( <i>The Garden Party &amp; Stories</i> )	Tennessee Williams ( <i>The Glass Menagerie</i> )
	Thomas Wolfe ( <i>Look Homeward, Angel</i> )
	Herman Wouk ( <i>War &amp; Remembrance, The Caine Mutiny</i> )
	Richard Wright ( <i>Native Son</i> )