



SUMMER READING RESPONSIBILITIES

A.P. English Literature and Composition



This summer, you will need to read the following texts and complete the following projects in order to be adequately prepared for Mr. Rojek's A.P. English Literature and Composition course. You have the entire summer to complete these assignments, and if you plan your time wisely, you can have an entertaining summer *and* begin next school year with high marks. All assignments are due on the first day of school. If you complete your assignments early, feel free to email them to projek@yeshivaatlanta.org or mail them directly to Yeshiva Atlanta (3130 Raymond Drive, Atlanta, Georgia 30340). **To encourage you to avoid procrastination, all assignments received by August 2nd will receive five extra credit points.** (This is your only opportunity for extra credit points in A.P. English.) Understand that I will no longer treat you like high school students, for this is a college-level class, and your compositional and rhetorical skills will now be held to my highest standards. Take these assignments seriously—they will certainly influence your first semester grade.

A.P. English Literature and Composition Summer Reading Texts:

Antigone by Sophocles

A Supposedly Fun Thing I'll Never Do Again by David Foster Wallace

Plus one free choice novel (see next page)

Free Choice: Choose **one** of the following novels*:

Miguel de Cervantes: *Don Quixote*
Fyodor Dostoevsky: *The Brothers Karamazov*
Fyodor Dostoevsky: *The Possessed*
Gabriel Garcia Marquez: *100 Years of Solitude*
Gabriel Garcia Marquez: *Love in the Time of Cholera*
Herman Melville: *Moby Dick*
Leo Tolstoy: *War and Peace*
Leo Tolstoy: *Anna Karenina*
William Faulkner: *The Sound and the Fury*
Barbara Kingsolver: *The Poisonwood Bible*
Joseph Heller: *Catch-22*
Toni Morrison: *Beloved*
Toni Morrison: *Song of Solomon*
Jane Austen: *Emma*
Franz Kafka: *The Castle*
Franz Kafka: *The Trial*
Emily Bronte: *Wuthering Heights*
Charlotte Bronte: *Jane Eyre*
Thomas Hardy: *Jude the Obscure*
Joy Kogawa: *Obasan*
Virginia Woolf: *Mrs. Dalloway*

**Please note:* No two AP students may read the same free choice novel. You may choose your novel on a first come, first serve basis. Before you begin to read your novel, email Mr. Rojek (jrojek@yeshivaatlana.org) to inform him of your choice. He will email you back, confirming that your desired choice is available. If someone else has already selected that text, you will need to choose another book. Obviously it is to your benefit to choose your book as early as possible.

****Also:* You may choose a book that is not on this list if:

*The book you'd like to read is at least 300 pages long

*The book has appeared on the AP Free Response Question in the past (you may view a complete list of these works at:

<http://homepage.mac.com/mseffie/AP/APtitles.html>)

*You contact Mr. Rojek via email and secure his permission for your choice

Specific requests for all assignments:

All written work should be typed, double spaced, in 12 pt. Times New Roman font, with 1" margins, stapled in the upper left corner, and all pages beyond the first should be numbered in the upper right corner. Your name should appear in the top right corner of the first page of the assignment. Be sure to include some sort of brief-yet-precise title to let me know which assignment I'm looking at. *All assignments are due no later than the first minute of the first AP class on the first day of school*). **No late work will be accepted unless you make arrangements with me before July 1st.**

Grading Expectations for all assignments:

All work will be graded on content as well as composition. AP students are expected to make many insightful observations and to analyze them in a thoughtful and profound manner. In addition, Mr. Rojek expects AP students to use articulate and laconic language to convey their thoughts. Style is as important as substance.

All AP writings should be thoroughly revised and should contain no errors in grammar, mechanics, or usage. Mr. Rojek expects to be impressed with the analytical depth of interpretative work, the strength of textual support, and the sophisticated use of language.

Feel free to email Mr. Rojek at jrojek@yeshivaatlanta.org with any questions you might have, but understand that he will only check work email periodically over the summer (typically two or three times a week). Please remember: last minute questions will receive last minute assistance.

The Assignments:
Free Choice Essay

Answer the following prompt in three-five pages (150 points):

Suffering is a major focal point in all of these works. With your chosen novel, explore the messages your author conveys about suffering. According to your chosen work, what is suffering? Why do we suffer? What function does this serve? What function should it serve? Are there different types of suffering? How so? Most importantly, explain how suffering and characters' reactions to this suffering complicate the plot of the novel, and discuss the thematic effect these complications have on the novel as a whole. Pay close attention not only to characters, conflict, and plot, but also to setting, symbols, imagery, motifs, and other patterns. Any incarnation of suffering and its consequences may be used as textual evidence to support your claims.

Antigone Director's Notebook (100 points):

Pretend you are a big-budget Hollywood producer and you are about to begin production on a spectacular new film version of *Antigone*. With this concept in mind, complete the following assignments:

Casting preference (25 points): explain which real life actors and actresses you would like to cast in the roles of Antigone, Creon, and two other characters. Explain in detail why each thespian is appropriate for the part. Write about one paragraph per part, and be sure to demonstrate the depth of your understanding of these characters.

Expected Difficulties (75 points): in one-two pages, explain the difficulties you (as director) will face in translating an excellent ancient Greek play into a successful Hollywood movie. What do you plan on changing to make the story more audience-friendly? What aspects of the play are attributes in a live theatrical production that could be drawbacks in a movie version? How would you alter the style and structure of the narrative to increase the effectiveness of the storytelling for a 21st Century audience?

A Supposedly Fun Thing I Will Never Do Again short responses (50 points each):
Address the following prompts in 1-2 pages. Responses over two pages will receive a zero. Support your claims with evidence from the text.

Prompt number one:

In the titular essay, “A Supposedly Fun Thing I Will Never Do Again,” David Foster Wallace makes some profound points about his “vacation” experience. Explain three-five of these profound points in detail, and discuss what these points reveal to us regarding human nature in general or American culture in particular. Be sure to support your claims with plenty textual evidence.

Prompt number two:

According to Wallace’s essay “E Unibus Pluram: Television and U.S. Fiction,” what danger does the “culture of image” pose to U.S. fiction in particular and to all Americans in general? What is your opinion of the threat of the “culture of image”?

Prompt number three:

Read one other essay from the collection. Choose a topic to discuss. Write about it. Impress your audience with your insights and analytical depth.

Good luck, and have a happy but productive summer!

In case you’d like to go ahead and order your books for next school year, here are the texts you’ll need to purchase (the business office has my preferred ISBN#s):

Required texts include:

Perrine’s Literature: Structure, Sound and Sense – Eighth Edition – Thomas R. Arp

Crime and Punishment – Dostoevsky – Pevear and Volokhonsky translation

As I Lay Dying -- Faulkner

Waiting For Godot - Beckett

Dubliners - Joyce – Penguin edition with introduction and notes by Terence Brown

The Stranger – Camus – Ward translation

Invisible Man--Ellison

The Awakening – Kate Chopin – Norton Critical Edition

Everything That Rises Must Converge -- Flannery O’Connor

Rosencrantz & Guildenstern Are Dead – Tom Stoppard

Hamlet — Shakespeare