

# English IV AP/Dual Credit 2023-24 \* SUMMER READING

## *AP English Literature and Composition & TWU Dual Credit*

*ENG\*2043 - World Literary Masterpieces / ENG\*2013 - English Literary Masterpieces 1600-Present*

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Welcome to the world of literature! Next year's readings will take you on a journey through stories from ancient civilizations and end up in the English modern world. I hope you all love stories and will each come to appreciate how the stories of our world relate to you in a personal way. To get started, you will each need to enroll in the English IV AP/DC Google classroom. Everything else is explained below! Email me if you have any logistical questions, and I will be happy to assist.

### **SUMMER READING IS FOR ALL AP & TWU DUAL CREDIT ENGLISH IV STUDENTS**

ENROLL IN [GOOGLE CLASSROOM](#) with the linked invite, or

Login to your student@aisd account

Join the English IV classroom for updates/announcements- [1757rrq](#)

CLASSNAME: English IV AP/DC 2023-24

**Set up notifications so that you receive updates when something new is posted.**

### **SUMMER READING REQUIREMENT (student choice for fiction novel):**

1. Pick a fiction novel of literary merit that you have not read before
2. Complete the [Google Form](#) that tells me what you're reading
3. FLAG themes in your novel
4. Complete the [dialectical journals](#) as you read
5. TURN in your dialectical journal before **August 17** at midnight (on Google Classroom).

FICTION READING: Choose a **hard/soft copy** of a fiction book that matches the "common themes". **NO ELECTRONIC VERSIONS ALLOWED FOR THIS BOOK.** - The library will check out books to you for the summer if you need one.

### **ASSIGNMENT:**

- Once you select a book, before reading, fill out the short [Google Form \(by July 15\)](#) (click the link)
- **READ THE NOVEL** (flag and complete the dialectical journal as you read)
- **Complete a Dialectical Journal** (see template)
- **Upload your completed Dialectical Journal to Google Classroom PRIOR to the first day of school.** Those not completing this will need to drop the course unless there are extenuating circumstances (hospitalization, death, emergency, etc...)
- **Bring a digital copy of your dialectical journal to class along with your novel (on day 2)**

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### SUGGESTIONS FOR PICKING BOOKS

#### Summer Reading Assignment(s)

- Choose a book of literary quality. Complete the [Google Form \(by July 15\)](#)
- Part of the test is for you to decide what is acceptable.
- DO NOT choose a book you have already read as part of your high school curriculum.
- DO NOT pick a book that is so far beyond your normal reading that you won't understand it.

### AS YOU READ, COMPLETE THE FOLLOWING:

- Completing your dialectical journal AS YOU READ
- FLAGGING (and/or annotating) your novel is essential to recognize patterns in theme development, and it will help you to find information quickly when writing for the final product (after school begins). Use different colors to denote different themes.
- FINISH reading your novel before school begins.
- FINISH your dialectical journal before school begins. \*Turn in on Google classroom.
- BRING "flagged" novel with you to class on day THREE of class and all during the first few weeks.
- \*TURN IN [DIALECTICAL JOURNAL](#) before Aug. 20, 2023 at 11:59pm on Google Classroom

## Common Topics/Themes in Literature

*It has been argued that there are anywhere between 3 and 40 main themes in literature that continue to be explored by each generation of writers. No one knows for sure what the real number is—it depends on who you ask—but below is a list, not necessarily inclusive, of the most common ones. There are many variations, and there are often overlaps as well.*

### The Great Journey

This follows a character or characters through a series of episodic adventures. It may be sad, happy, or comedic. *Huckleberry Finn*, *Heart of Darkness*, *The Hitchhiker's Guide to the Galaxy*, and *The Odyssey* are good examples. In film, this theme can be seen in *Apocalypse Now* and *National Lampoon's Vacation*.

### Loss of Innocence

Sometimes called the "coming of age story," this most commonly introduces an "innocent" character to the evil or complexity of the real/adult world. In literature, we might look at *To Kill a Mockingbird* or *Lord of the Flies*. In film, we might look at *Stand by Me*.

### The Noble Sacrifice

The sacrifice can be for any reason except self—a loved one, an enemy, a group of people, the whole of humanity, a dog—but the bottom line is that the protagonist sacrifices himself or herself in an effort to save others. In literature, this is demonstrated in the story of Jesus in the *New Testament* and King Arthur in Mallory's *Morte d'Arthur*. In films you will see it in *Glory*, *Armageddon*, *The Green Mile*, and just about any war movie where the hero dies gloriously.

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### The Great Battle

It is about people or groups of people in conflict. It is sometimes a good vs. evil story like *1984* by George Orwell, but not always. *The Iliad* is a classic examples of this theme. More modern novels that could fit this theme are Justin Cronin's *The Passage* and *Prey* by Michael Crichton. The film *The War of the Roses*, starring Kathleen Turner and Michael Douglas, is an example of a battle in which neither character is wholly good or evil. In theatre, we see this theme at work in *Westside Story* and *Les Miserables*. We often see this theme in horror or science fiction, like in *Alien* and *Terminator*, where the antagonist is trying to kill the protagonist, who must fight to stay alive and/or defeat the antagonist. Sub-categories would be man vs. man, man vs. nature, man vs. society, man vs. technology, etc.

### The Fall from Grace

This theme shows us people going where only God should go, doing what only God is meant to do, or attempting to do something that human beings should never do. This is always followed by misfortune, whether it is the direct result of their action or an act of God. *Frankenstein* by Mary Shelly explores this theme, and we have seen it at work in the films *Jurassic Park* and *Westworld*.

### Love and Friendship

*Romeo and Juliet* is a classic love story, as is the story of Lancelot and Guinevere. The films *You've Got Mail* and *Message in a Bottle* are also love stories. The ending may be happy, sad, or bittersweet, but the main theme is romantic love. Also included in this theme is platonic love—friendship—like in the movies *Wrestling Ernest Hemingway* and *Midnight Cowboy*. All Romance novels fit into this category. All “buddy films” like *Butch Cassidy and the Sundance Kids*, *Thelma and Louise* *Sundance Kid* and *Thelma and Louise* fit into this category.

### The Capriciousness of Fate

Greek tragedies fit this category. Often, there is a major reversal of fortune. It could be from good-to-bad or from bad-to-good. *Oedipus Rex* is a classic work that explores the concept of fate and destiny, having an unhappy ending. *Cinderella* is also a reversal of fortune story, but has a happy ending. In film, we have seen this theme at work in *Pretty Woman*. The common element is that there is some force guiding the person's life over which he or she has no control.

### Revenge

The subject is obvious, but outcome differs. Sometimes the outcome is good, like in *Revenge of the Nerds* or *Animal House*. Sometimes the outcome is bad, as in *Macbeth* and *Moby Dick*. Other movies based on this theme are *V for Vendetta*, *Revenge*, starring Anthony Quinn

### The Big Trick

In this one, someone or some group of people intentionally trick someone else. *Rumpelstiltskin* and *Little Red Riding Hood* are in this category. *Stone Soup* is an old story in which several men trick the inhabitants of a village into providing them with food. This theme was evident in *Snatch*, starring Brad Pitt, and *The Sting*, starring Robert Redford and Paul Newman.

### The Big Mystery

Something unexplained happens and it is the protagonist's job to find an explanation. Sherlock Holmes are good examples, as are the *Hardy Boys* and *Nancy Drew* mysteries. In film, examples are *Silence of the Lambs* and *The Maltese Falcon*, and in comedy, *Clue* and *The Pink Panther*. Most police and detective, spy, and espionage films use this form.