

English IV AP/Dual Credit 2022-23 * SUMMER READING

AP English Literature and Composition & TWU Dual Credit

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

Instructor: Stacy Short

Room: TBD

Stacy Short sshort@argyleisd.com

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.

ALL AP & DUAL CREDIT STUDENTS

ENROLL IN GOOGLE CLASSROOM

Login to your student@aisd account

Google Classroom

Join the English IV classroom for updates/announcements

CLASSNAME: English IV DUAL CREDIT / TWU

CLASS ID TO JOIN: CJBFLJD

LINK INVITE: <https://classroom.google.com/c/NTEExMDM0MzY4MTU4?cjc=cjbflijd>

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

I will be posting some samples and resources for you to use.

CLASSROOM TEXT(S) FOR CLASS

(OPTIONAL - All readings will be available for free / electronically)

There is no need to purchase these textbooks UNLESS you want your OWN personal hard copy. We will have a classroom set for use, and all major texts will be provided in electronic format.

The Norton Anthology of English Literature Vol. 1 & 2 Major Authors, Tenth Edition (Vol. 1 (fall), (Vol 2 spring)

- Bookstore's Wholesale Price: \$53.00
- ISBN: 978-0-393-60311-8

***AP (non dual credit) STUDENTS (may substitute SOME of these works for contemporary American & World literature - see me BEFORE purchasing this text).**

English IV AP/Dual Credit 2022-23 * SUMMER READING

AP English Literature and Composition & TWU Dual Credit

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

SUMMER READING REQUIREMENT:

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 that.

ASSIGNMENT:

- **Fill out the Google Form on Classroom once you decide on a book (by July 15)**
- **READ IT**
- **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)**

Step-by Step Instructions - Summer Reading Assignment(s)

- Choose a book of literary quality. If in doubt, search “College Level” - SUGGESTED READING LISTS FOR World Literature or English Literature (grade 111-12”).
- Part of the test is for you to decide what is acceptable. Do not assume anything about what I deem has literary merit. For the most part, all books have some sort of literary merit. Do not assume that it has to be a classic. But DO NOT choose a book you have already read as part of your high school curriculum. Choose something new.
- Try to challenge yourself, but DO NOT pick a book that is so far beyond your normal reading that you won’t understand it. A standard rule of thumb for choosing a “challenging” book is to read the first page. If you understand every word on the page, then the book is not challenging enough for you and you are not stretching to your full capacity. If you read the page and there are more than five words or concepts that you do not understand, then you should probably NOT pick that book. Choose somewhere in between the two extremes.
- As you read, you will annotate/mark/flag the text IN THE BOOK that relates to the theme. USE THESE MARKERS from the book to create entries for your dialectical journal.
- 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). **Color coat** significant passages in the book that are specific to a particular theme. Example: **blue flags** mark themes of revenge, **red marks** fate, etc. As you progress through the book, you will realize that one theme will start recurring more often, or one theme will start standing out more than the others. When you realize this, you can stop marking other themes and focus on one main theme. Occasionally, you will find a couple of major themes and/or motifs that keep recurring. Feel free to continue marking these, because sometimes two major themes are so intertwined that you can’t separate them, or they need to be together in order to understand a bigger message.
- 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 one of class and all during the first few weeks.

Complete **THIS** form once you have decided on a novel. (Before July 15)

*TURN IN **DIALECTICAL JOURNAL** before the first day of school.

English IV AP/Dual Credit 2022-23 * SUMMER READING

AP English Literature and Composition & TWU Dual Credit

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

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.

The Great Battle

It is about people or groups of people in conflict. It is *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

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*

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.