



Segerstrom High School

“A Fundamental School”

SANTA ANA UNIFIED SCHOOL DISTRICT

Dr. Amy Avina, Principal

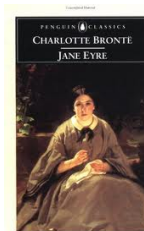
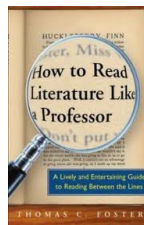
June 2012

Dear Parents and Guardians of Incoming 12th Grade AP Literature and Composition Students:

- Welcome to AP Literature and Composition! Segerstrom’s Instructional Focus is “Read! Write! Learn!” This focus is the foundation upon which the AP Literature course is built and will be at the center of all we do this year. In an effort to keep your minds sharp and prepare your critical thinking and reading skills for this AP course, we ask that you complete the following assignments. All texts will be provided to students by program verification in August; however, students who want to get a head start on the reading can find the books at local bookstores and/or libraries.

All students must complete the following summer-reading assignment in preparation for the AP class:

- Read our schoolwide novel, Roland Smith’s *Peak*. Students will take an exam on this novel in **the third week of the school year**. No written work is required with this novel; however, it is expected that students will have a detailed understanding of the novel and be able to discuss it with insight.
- Read Thomas C. Foster’s *How to Read Literature Like a Professor: A Lively and Entertaining Guide to Reading Between the Lines*. While many of you read parts of this book in last year’s AP Language and Composition course, you will need to read the entire book and complete the attached study questions, as you will complete an examination on its contents in **the third week of the school year**.
- Read Charlotte Bronte’s *Jane Eyre* and complete the attached study guide questions. Students will take an examination on this novel in **the fifth week of the school year**. Students will, however, receive additional assignments once the school year begins, so it is recommended that students start (and hopefully complete) this assignment during the summer.



Expectations for Student Work:

- It is expected that students complete both written assignments according to the directions below by the dates listed. These assignments will be a part of their grade for the first six-week grading period. Students will complete multiple-choice/matching examinations to assess their understanding of each of these three texts, and students will write a mandatory AP English Literature and Composition “Open Prompt” on both *Peak* and *Jane Eyre*. **The essay scores and exam results will count towards the student’s grade in English class.** Failure to complete the reading assignment will negatively affect the student’s grade.

Please direct any questions to Ms. Handley at stephanie.handley@sausd.us or Mrs. Altamirano at lillian.sotolongo@sausd.us.

Sincerely,

The Segerstrom English Department

Guided Reading Questions for Thomas Foster's *How to Read Literature Like a Professor*

Directions: Each of the following questions must be answered *thoroughly* and *thoughtfully* with **specific evidence** (i.e., quotations) from the text. Each response should be **multiple sentences** (unacceptably brief responses will receive no credit), and submissions that do not include quotations in every response will not receive a grade of "A." Responses must be **in students' own words** (all references to other sources, including the text, must be cited appropriately) and **word-processed**, and responses will be submitted to the plagiarism prevention website www.turnitin.com during **the third week of the school year**.

Introduction: "How'd He Do That?"

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

Chapter 1: "Every Trip is a Quest (Except When It's Not)"

2. What are the five characteristics of the quest?

Chapter 2: "Nice to Eat With You: Acts of Communion"

3. List the things, according to Foster, that eating in literature can represent.

Chapter 3: "Nice to Eat You: Acts of Vampires"

4. What are some things besides vampirism that vampires and ghosts represent in literature?

Chapter 4: "If It's Square, It's a Sonnet"

5. Why, according to Foster, is it more difficult to write a short poem than a long one?

Chapter 5: "Now, Where Have I Seen Her Before?"

6. What is the "big secret" Foster reveals in this chapter? In your response, be sure to define *intertextuality*.

Chapter 6: "When in Doubt, It's from Shakespeare . . ."

7. Why do so many writers use and quote Shakespeare?

Chapter 7: ". . . Or the Bible"

8. What do Biblical allusions do for a piece of literature?

Chapter 8: "Hansel and Gretel"

9. (a) What is the literary canon, and (b) what does Foster suggest as the reason so many writers choose to allude to fairy tales in their works?

Chapter 9: "It's Greek to Me"

10. Explain the difference between "myth" and "MYTH," according to Foster.
11. What are the four great struggles of the human being?

Chapter 10: "It's More Than Just Rain or Snow"

12. What are some of the things types of weather such as rain, fog, rainbow, etc. can represent in literature? Be sure to consider the contradictory meanings of these elements (e.g., rain can have both positive and negative connotations).

Interlude: "Does He Mean That?"

13. Answer the question in the title: "Does he mean that?" Be sure to address the fact that this intention can be unconscious.

Chapter 11: ". . . More Than It's Gonna Hurt You: Concerning Violence"

14. Choose an act of violence or a death from a piece of literature you have read (**not** one Foster discusses in this chapter!) and using the information in this chapter, identify its literary purpose. Be sure to include specific details to make your answer clear and complete.

Chapter 12: "Is That a Symbol?"

15. (a) Why is symbolic meaning different for each individual reader? (b) What are some of the factors that influence what we understand in our reading?

Chapter 13: "It's All Political"

16. Summarize Foster's argument about why most literature can be called "political."

Chapter 14: "Yes, She's a Christ Figure, Too"

17. What are the distinguishing characteristics of Jesus Christ that readers should recognize?

18. Foster asserts that a character need not have all of the distinguishing characteristics of Jesus Christ in order to be considered a Christ figure in literature. Why? Explain.

Chapter 15: "Flights of Fancy"

19. Does a character always have to fly in order for there to be "flying" in a piece of literature? Explain.

Chapter 16: "It's All About Sex" and Chapter 17: ". . . Except Sex"

20. Why do writers tend to "encode" sex rather than present it explicitly? What are some ways in which they do this?
21. If, as Foster claims, describing sex is "the least rewarding enterprise a writer can undertake," what purpose does including it have?

Chapter 18: "If She Comes Up, It's Baptism"

22. Discuss the symbolic significance of both drowning and baptism.

Chapter 19: "Geography Matters . . ."

23. Why does geography matter in a piece of literature?
24. Discuss the symbolic significance of specific elements of geography (the south, hills and valleys, etc.).

Chapter 20: ". . . So Does Season"

25. Identify the symbolic significance of each of the four seasons.

Chapter 21: "Marked for Greatness"

26. Why do writers give characters in literature deformities?
27. Take Foster's challenge: figure out Harry Potter's scar.

Chapter 22: "He's Blind for a Reason, You Know"

28. If it is difficult to write a story with a blind character, why might an author include one?
29. Explain what Foster calls the "Indiana Jones principle."

Chapter 23: "It's Never Just Heart Disease . . ."

30. Why does Foster consider heart disease the best, most lyrical, most perfectly metaphorical illness?

Chapter 24: ". . . And Rarely Just Illness"

31. What are the four principles governing the use of disease in works of literature?

Chapter 25: "Don't Read with Your Eyes"

32. Explain Foster's paradoxical advice to not read with your eyes.

Chapter 26: "Is He Serious? And Other Ironies"

33. Explain the claim Foster has been making throughout the book that "irony trumps everything."

Chapter 27: "A Test Case"

34. After reading "The Garden Party" and the sample analyses that follow it, select **three** of the elements discussed in Chapters 1-26, and explain their significance in a story, film, poem, etc. with which you are familiar. **You may not use the examples Foster uses!**

Guided Reading Questions for Charlotte Bronte's *Jane Eyre*

Directions: Each of the following questions must be answered *thoroughly* and *thoughtfully* with **specific textual evidence** (i.e., specific details and quotations) from the text. Each response should be **multiple sentences** (unacceptably brief responses will receive no credit), and submissions that do not include quotations in every response will not receive a grade of "A." Responses must be **in students' own words** (all references to other sources, including the text, must be cited appropriately) and **word-processed**, and responses will be submitted to the plagiarism prevention website www.turnitin.com during **the fifth week of the school year**.

Chapters 1-10:

1. The novel does not begin with exposition of background and character, but rather with direct action. Yet, by the end of Chapter 1, the reader knows a great deal about Jane Eyre and her situation. Discuss what is revealed about Jane and the Reeds by the end of Chapter 1 and why this method of direct action is effective.
2. "An eye for an eye and a tooth for a tooth." "Turn the other cheek and do good to them that hate you." How do these two philosophies of life match the characters of Jane Eyre and Helen Burns?
3. Before Jane leaves Lowood, Bessie comes to visit. What are the observations of Bessie regarding Jane's growth and development? At eighteen, is Jane pleased with Bessie's observations? Why does beauty seem so important to Jane?

4. Describe Gateshead and Lowood, particularly as the two settings reflect Jane's developing personality and worldview. (As part of your response, you will need to consider the characters she encounters at each of these places.)

Chapters 11-20:

5. Describe Thornfield Hall. What are Jane's first impressions? How do they change?
6. Trace how Jane's feelings towards Rochester change and develop in the following episodes of the novel:
 - a. At their first meeting on the road
 - b. At the interview when he examines her paintings
 - c. From his behavior at the house party
 - d. At his later disclosures of his "sinful" past
 - e. On the night of the fire
7. Reread the description of Jane's paintings (Chapter 13). How do the descriptions articulate the theme of self-discovery?
8. How does Bronte create a sense of suspense, tension, and uncertainty in this section of the book?

Chapters 21-27:

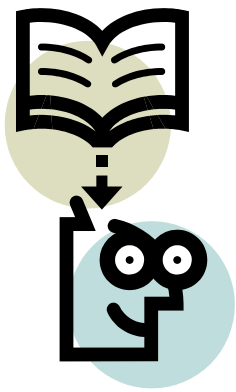
9. Describe the events that occur when Jane revisits Gateshead. What are Jane's feelings towards Mrs. Reed now? Why?
10. When Jane returns to Thornfield, what revelation does Rochester make to her? Did you find this surprising? Why or why not?
11. How does Rochester treat Jane once they are engaged? How does Jane respond to this treatment, and what does it reveal about her (and her eventual reasons for leaving)?
12. Who is Bertha, and how does Jane find out about her?
13. Why does Jane leave Thornfield Hall? (You will need to go beyond the obvious in this response and consider Jane's character and complex feelings. Merely repeating the answer to #12 will not be a sufficient response!)

Chapters 28-38:

14. Describe Jane's life at Moor House. Why is this section important to her growth?
15. How does St. John act as a foil for Rochester?
16. How may the proposal of St. John Rivers be paralleled to the proposal of Rochester (Chapter 23)? How are they similar and how are they different? How do these proposals reveal each of their characters?
17. What is Jane's answer to St. John's proposal? Why does she respond in this way?
18. Why can Jane find happiness with Rochester at the end of the novel? Explain the importance of each of the following to Jane:
 - a. Rochester's freedom from a wife
 - b. Rochester's injuries
 - c. Jane's inheritance
 - d. Jane's discovery of a family at Moor House
 - e. Jane's knowledge of her own self

In General:

19. Give examples from the text that illustrate each of the following possible themes:
 - a. Virtue will be rewarded and vice punished.
 - b. Each individual must balance competing needs for love and autonomy.
 - c. The goal of all thinking individuals is to grow in spite of adversity as a true test of self-worth.
 - d. Jane Eyre is a "protest against all that would stifle or repress the individual."
 - e. Unrestrained passion yields a flawed view of reality.
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Students:

Please return this page to your current English teacher by this Monday, June 11.

All incoming Advanced Placement English Literature and Composition students (12th grade honors course) must complete the following summer-reading assignment in preparation for their English classes:

All students must complete the following summer-reading assignment in preparation for the AP class:

- Read our schoolwide novel, Roland Smith's *Peak*. Students will take an exam on this novel in **the third week of the school year**. No written work is required with this novel; however, it is expected that students will have a detailed understanding of the novel and be able to discuss it with insight.
- Read Thomas C. Foster's *How to Read Literature Like a Professor: A Lively and Entertaining Guide to Reading Between the Lines*. While many of you read parts of this book in last year's AP Language and Composition course, you will need to read the entire book and complete the attached study questions, as you will complete an examination on its contents in **the third week of the school year**.
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Parents: Please sign, indicating you have discussed with your student the summer assignment and required reading for the 2012-2013 school year.

Parent Name

Parent Signature

Students: Please sign, indicating you are aware of the summer reading assignment and the consequences of not completing the assignment according to the deadlines outlined above.

Student Name (Printed)

Student Signature

Student ID Number