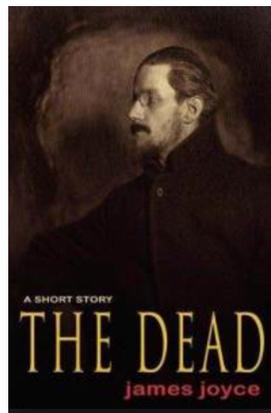


2020-2021

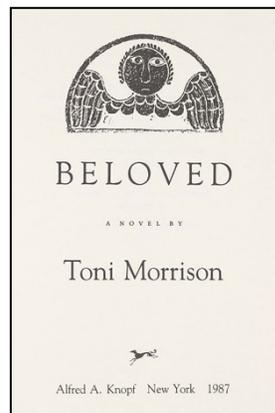
SENIORS ONLY

AP ENGLISH LITERATURE SUMMER READING

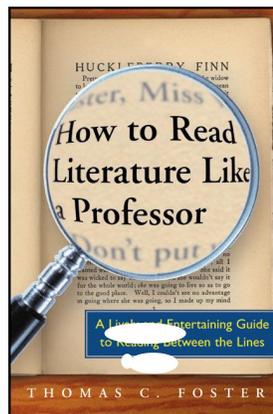
James Joyce's
"The Dead"



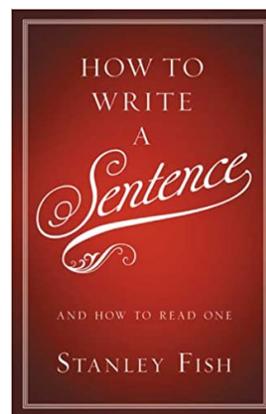
Toni Morrison's
Beloved



Thomas Foster's
*How to Read
Literature
Like a Professor*



Stanley Fish's
*How to Write a
Sentence and How
to Read One*



Please feel free to contact me during the summer if you have questions or concerns at
ltaylor2719@columbus.k12.oh.us
Enjoy your summer!

Voices:



He asked himself what is a woman standing on the stairs in the shadow, listening to distant music, a symbol of. If he were a painter he would paint her in that attitude. Her blue felt hat would show off the bronze of her hair against the darkness and the dark panels of her skirt would show off the light ones. Distant Music he would call the picture if he were a painter.

- James Joyce, "The Dead"



Everybody knew what she was called, but nobody anywhere knew her name. Disremembered and unaccounted for, she cannot be lost because no one is looking for her, and even if they were, how can they call her if they don't know her name? Although she has claim, she is not claimed. In the place where long grass opens, the girl who waited to be loved and cry shame erupts into her separate parts, to make it easy for the chewing laughter to swallow her all away.

It was not a story to pass on.

- Toni Morrison, *Beloved*



Read "Great Literature," by all means, but read good writing. Much of what I like best in my reading I've found by accident as I poked around bookshelves. And don't wait for writers to be dead to be read; the living ones could use the money. Your reading should be fun. We only call them literary *works*. Really, though, it's all a form of play. So play, Dear Reader, play.

- Thomas Foster, *How to Read Literature Like a Professor*



Language is not a handmaiden to perception; it *is* perception; it gives shape to what would otherwise be inert and dead. The shaping power of language cannot be avoided. We cannot choose to distance ourselves from it. We can only choose to employ it in one way rather than another.

- Stanley Fish, *How to Write a Sentence and How to Read One*

You will need your own copy of each of the works (you may access a web version of *The Dead* at <https://ebooks.adelaide.edu.au/j/joyce/james/j8d/chapter15.html>).

ASSIGNMENT:

The following assignments will provide the backbone for not just the first quarter but the entire course. Failure to complete the summer assignment will result in removal from the class. Also note that all work will be submitted to Turnitin.com when we return to school.

Element One: READ

Reading is FUNDamental!

I suggest you begin with Thomas Foster's *How to Read Literature Like a Professor*. This text is the most "fun" to read and you can easily dip in and out of it chapter by chapter. Take notes of the basic components of each of his topics, his so-called "language of reading" (xiii). We will refer to these topics throughout the course. Following Foster should be Stanley Fish's *How to Write a Sentence and How To Read One*. Like Foster, Fish offers up a dynamic catalog of sentence types and effects. He advocates becoming a sentence watcher. Such an approach to the literary texts will deepen your understanding and appreciation of Joyce and Morrison, unqualified master stylists. Again, take notes on the basic sentence classifications for use throughout the course.

Following your two primers on reading, dive into James Joyce's short story "The Dead" and Toni Morrison's novel *Beloved* and complete the assignments below. Also, be prepared for a reading check in September over all works.

Element Two: APPLY

Reading Like a Professor

Choose **two** concepts (such as “Every Trip is a Quest” or “It’s all Political”) that you find developed within or alluded to in *Beloved* and “The Dead.” Briefly explain the concept, relying on both paraphrase and integrated (quoted) excerpts from Foster, and then examine its expression in the works. Be sure to explain the connection and provide direct textual evidence from the works. Underline your explanation of the thematic purpose for the author’s treatment of the Fosterian concept. Theme always involves reaching for the larger, universal meaning that emerges beyond the characters and their contexts. You will have four applications: two for Joyce and two for Morrison. You may use the same category more than once. Be sure to create original applications, not simply reiterating ones that Foster explores in his discussions of these texts. The following is an example of a Fosterian reading of Morrison’s use of symbolism in *Beloved*.

EXAMPLE:

Concept One: “Marked for Greatness”

Explanation of concept (integration of paraphrase and quotation):

Foster explores the symbolic function of physical anomalies such as damaged feet, scars, and other deformities. He observes that in literature these details serve thematic ends: they reflect psychological qualities, foreshadow future events, and/or reveal the inescapability of the past. In short, “[M]arkings by their very nature call attention to themselves and signify some psychological or thematic point the writer wants to make” (Foster 200).

Connection to *Beloved*:

Soon after Paul D’s arrival at 124 Bluestone Road, Sethe reveals her scarred back. Paul D questions the existence and origin of the scar, further underscoring its symbolic significance [**explanation of context for quotation**]:

“What tree in your back? Is something growing on your back? I don’t see nothing on your back.

“It’s there all the same.”

“Who told you that?”

“Whitegirl. That’s what she called it. I’ve never seen it and never will. But that’s what she said it looked like. A chokecherry tree. Trunk, branches, and even leaves. Tiny little chokecherry leaves. But that was eighteen years ago. Could have cherries too now for all I know.” (Morrison 15-16)

Explanation of Significance:

This physical evidence of the torture suffered eighteen years ago reveals not only Sethe’s fierce determination to survive, but also her inability to face her psychic scars, instead choosing to turn her back on her past. This choice, however understandable, will not lead her to heal those wounds. **Symbolically, Morrison’s scar becomes an emblem of the national suffering slavery has engendered and our unwillingness to face past trauma.** Morrison’s eighteen years suggest the much longer gap between America’s history of slavery and our present. Just as Sethe doesn’t feel the scars and claims that she will never see the tree, it remains a haunting reminder of her troubled past and her repressed present. By extension, Morrison’s tree-shaped scar symbolizes America’s collective scar of slavery and our inability to truly grasp its legacy.

How to Write a Sentence and How to Read One

Sentence Watching

In his introduction, Stanley Fish cites Virginia Tufte's *Artful Sentences* in which she claims that "[i]t is syntax that gives the words the power to relate to each other in a sequence...to carry meaning—of whatever kind—as well as glow individually in just the right place" (Qtd. in Fish 2). This part of the summer reading assignment asks you to join "the tribe of sentence watchers" to which Fish and others delightedly belong (3). As you read the texts, be on the lookout for "sentences that take your breath away, for sentences that make you say, 'Isn't that something?' or 'What a sentence'" (3). As you stop to catch your breath, and take in the "glow," re-read the sentence and then subject it to the kind of loving analysis that Fish does throughout his text. Identify at least two great sentences from each core literary text (Morrison and Joyce), and then determine which of Fish's categories each falls within; be sure to explain the category with quoted support. Then write a paragraph analyzing the effect of the sentence. You will have **four** analyses: two from Morrison, two from Joyce, each one exemplifying a different category. The categories include sentences that exemplify the **subordinating**, **additive**, and **satiric styles** as well as **first sentences**, **last sentences**, and **sentences that are about themselves**. Within your explication, be sure to determine which of Cicero's classical codification the writer evokes: **the grand style**, **the middle style**, or **the low and plain style**; underline this determination in your analysis (42). Below is an example of a sentence analysis of Morrison's opening line. Please format your analyses similarly.

EXAMPLE:

Category of sentence: First Sentences

Example sentence: "124 was spiteful" (Morrison 3).

Explanation of category (integration of paraphrase and quotation):

A great first sentence not only captures our attention but also contains "content in prospect" (99). Fish claims that these sentences operate as "promissory notes" in that they do not stand alone to create meaning, but rather lure us on by embryonically suggesting content to come (119).

Explication of sentence: Morrison's opening sentence calls to mind Fish's description of the power of some sentences "that explode like hand grenades" (44). While on its face Morrison's sentence doesn't immediately explode, it does menace, perhaps like the slow ticking of a bomb before detonation. And, combined with the rest of the first paragraph, it telegraphs the inescapable terror within which the residents of 124 are held. The sentence alerts the reader to the danger that lies ahead. As we read beyond the first sentence, metaphorically, Morrison suggests we are entering a haunted house: the book itself is a locus of haunting. Her first sentence, then, operates as a warning to the reader: Watch out! Menace ahead. Such an opening, should we choose to follow, initiates us into a world of haunting and victimization. Additionally the seemingly straightforward and "plain style" of the sentence (Fish 42), a sentence containing only three words in natural order with a mere linking verb as action, understates the menacing mood of the opening paragraph. Such a matter-of-fact and plainspoken narrative voice suggests that such hauntings are to be taken for granted; they are commonplace but nonetheless terrorizing. Morrison delivers on this promise throughout Part One in which she explores how all of the characters in and around 124 Bluestone Road have been and continue to be haunted by the past, a haunting that has physical spite, a distinct desire to harm. As a first sentence, this one leans toward those sentences initiating the next two sections of the book—"124 was loud....124 was quiet"—and in total, provide the tonal keys that govern the content of the novel.

**REQUIRED
FOR ALL SENIORS
Class of 2021**

Writing as a reflection of identity and aspiration

This year all CCS rising seniors are required to write a college application essay as they resume course work after summer break. You will turn in a draft of the college essay within the **first two weeks of school**. Below is the District assignment:

COLLEGE APPLICATION ESSAY REQUIREMENT

To help students better prepare for the college admissions process, Columbus City Schools is now requiring every senior to compose a college application essay over the course of the summer. Students must prepare a draft to turn in to their senior English teacher upon arrival in August. Drafts must be in digital form so they may be uploaded to Google Classroom sites, Turnitin.com, or other sites teachers may be using for portfolios. Below are the essay prompts for the Common Application. Essay should be from 250 to 650 words.



Consider the following guidance:

"Through the Common App essay prompts, we want to give all applicants - regardless of background or access to counseling - the opportunity to share their voice with colleges. Every applicant has a unique story. The essay helps bring that story to life," said Meredith Lombardi, Associate Director, Outreach and Education, for The Common Application.

2020-2021 Common Application Essay Prompts

1. Some students have a background, identity, interest, or talent that is so meaningful they believe their application would be incomplete without it. If this sounds like you, then please share your story.
2. The lessons we take from obstacles we encounter can be fundamental to later success. Recount a time when you faced a challenge, setback, or failure. How did it affect you, and what did you learn from the experience?
3. Reflect on a time when you questioned or challenged a belief or idea. What prompted your thinking? What was the outcome?
4. Describe a problem you've solved or a problem you'd like to solve. It can be an intellectual challenge, a research query, an ethical dilemma - anything that is of personal importance, no matter the scale. Explain its significance to you and what steps you took or could be taken to identify a solution.
5. Discuss an accomplishment, event, or realization that sparked a period of personal growth and a new understanding of yourself or others.
6. Describe a topic, idea, or concept you find so engaging that it makes you lose all track of time. Why does it captivate you? What or who do you turn to when you want to learn more?
7. Share an essay on any topic of your choice. It can be one you've already written, one that responds to a different prompt, or one of your own design. (Note: While this prompt is open, you must still prepare or revise an essay that is personal in nature.)

The College Board includes some helpful tips here:

<https://bigfuture.collegeboard.org/get-in/essays>

GRAMMAR AND SYNTAX, OH MY!

The foundation of the course is rooted in your knowledge of the English language. Brush up on some of its delights by reading one or more of my favorite books about style, grammar, and punctuation. If you are in love with the English sentence and find yourself daydreaming about what your penchant for the dash reveals about your identity, check out some of the titles below:

- *Dreyer's English* by Benjamin Dreyer (witty review of grammar, usage, and punctuation)
- *Do I Make Myself Clear?: Why Writing Well Matters* by Harold Evans (*one of the best style guides ever!*)
- *Eats, Shoots & Leaves* by Lynne Truss (punctuation pleasures)
- *A Dash of Style* by Noah Lukeman (punctuation as style)
- *Artful Sentences* by Virginia Tufte (full of professional examples of soaring style)
- *Shady Characters* by Keith Huston (Mind blowing history of punctuation)
- *Sin and Syntax* by Constance Hale
- *Vex, Hex, Smash, Smooch* by Constance Hale (all about verbs!)
- *The Sense of Style* by Steven Pinker
- *The Elements of Style* by Strunk and White (A tiny classic)
- *The Glamour of Grammar* by Roy Peter Clark ("Glamour" and "grammar" are etymological sisters, who knew!)
- *Writing Tools* by Roy Peter Clark (great practical advice)
- *Microstyle* by Christopher Johnson (How to write great tweets! and other rhetorical strategies for the modern age)

NOTE: This reading, while enjoyable and perhaps even critical, is, alas, optional.