

2020-2021 PRE-REQUISITE SUMMER READING Advanced Placement English Literature & Composition

This year I have assigned a novel and a non-fiction selection. With each work there are associated assignments to complete. These works will require a close, thoughtful initial reading followed by (at least) re-readings of selected passages throughout. As you read, keep in mind my expectation that you will be spending significantly more time and thought per page assigned than you are most likely used to doing.

There are two books you will need for these assignments: How to Read Literature Like a Professor by Thomas C. Foster and Never Let Me Go by Kazuo Ishiguro. Please obtain your own copies of these books, print or digital; you can find them at the public library, however, purchasing your own copy will allow you to mark in the margins of the text, which will be helpful as you read and, later on, when you are reviewing and writing about the work.

Please read How to Read Literature Like a Professor first; you should complete the assignments for How to Read Literature Like a Professor, however, **after** you have read Never Let Me Go. The assignments should be complete and ready to turn in on the first day of school.

All work must be according to MLA guidelines: typed, double-spaced, and in eco-friendly 12-point Garamond or Times New Roman font. All assignments should be created in Google Drive and submitted through Google Classroom (I will send a join code the week before school begins). Share your documents with shanson@haywood.k12.nc.us; I prefer you use your school email account.*
*You have a student Google email account and can use Drive to create Docs for all these assignments. Your email address is: [computerlogin]@student.haywood.k12.nc.us. The password is the computer login password (last 4 of your student # + year of birth).

Assignment #1: Introduction to Literary Analysis

In How to Read Literature Like a Professor, Thomas C. Foster explains how to read literary works more deeply. Focusing on theme, symbolism, allusions, intertextuality, and other literary devices, Foster will give you tips on how to be a more analytical reader, an important skill in Advanced Placement Literature and Composition. It will be an excellent reference for us in class throughout the year. **Please read the introduction and chapters 1, 10, 12, 13, 18, and 26***, then respond to **THREE** writing prompts below to apply what you have learned in those chapters to Never Let Me Go. Responses should be **one-half to one page each**. *Feel free to read additional chapters or the whole book; please note that you may skip reading chapters 16 and 17 if they make you feel uncomfortable.

Assignment #2: Contemporary Fiction

Read Never Let Me Go by Kazuo Ishiguro. As you read, annotate and put your specific thoughts in margin notes. Comment on passages tied to a character's development, structural elements, major themes in the work, and anything else you find noteworthy. This is one of the best methods to reinforce comprehension and analysis skills.

I have included **two prose excerpts** to practice in-depth close reading skills along with a sample annotation of the opening page of the novel (located on pages 7-8). You may annotate using either a print or digital copy, but I would like your bullet points, explanations, and paragraph responses to be typed.

Honor Code:

Never, ever, ever look through the internet for answers or analysis of the material we are covering. Do not visit sites like SparkNotes or Shmoop or anything similar. I will consider that to be plagiarism (the stealing of ideas) and will likely assign a grade of zero for any relevant assignment. This class is designed to help you learn how to think critically and that will not happen if you seek out someone else's thoughts on the internet.

Copy the following statement at the end of your assignments. Then sign and date below the statement.

"I certify that no unauthorized assistance has been received or given in the completion of this work. All work shown is my own."

If you have any problems or concerns that I can help you with over the summer, you can contact me via e-mail at shanson@haywood.k12.nc.us.

Enjoy your summer and happy reading!

SHanson

Writing Assignments for *How to Read Literature Like a Professor* by Thomas C. Foster (Prompts adapted from Donna Anglin)

Please read the introduction and chapters 1, 10, 12, 13, 18, and 26*, then choose **THREE** of the writing prompts below to apply what you have learned in those chapters to Never Let Me Go. Responses should be MLA-formatted and **one-half to one page each**. (See sample paragraph at end on page 10.)

- Each body paragraph must begin with a topic sentence that directly supports the thesis statement.
- Each paragraph must have no less than three pieces of textual evidence, carefully edited and integrated.
- Each piece of evidence must be explained. You must explain exactly how the evidence says what the topic sentence says it does.
- Body paragraphs must end with a concluding sentence. Do not merely summarize the evidence. Instead tie the paragraph's ideas back to the significance of the thesis statement.
- Textual evidence must be properly cited. That means parenthetical citations at the end of sentences containing textual evidence with the period coming after the citation.

Prompts for Never Let Me Go:

- **Chapter 1 -- Every Trip Is a Quest (Except When It's Not)**
List the five aspects of the QUEST and then apply them to the novel in the form used on pages 3-5 (page may vary by edition).
- **Chapter 10 -- It's More Than Just Rain or Snow**
Discuss the importance of weather in the novel, not in terms of plot.
- **Chapter 12 -- Is That a Symbol?**
Use the process described on page 106 and investigate the symbolism of either Judy Bridgewater's *Songs After Dark* or fences and boundaries in *Never Let Me Go*.
- **Chapter 13 -- It's All Political**
Assume that Foster is right and "it is all political." Use his criteria to show that *Never Let Me Go* is political.
- **Chapter 18 -- If She Comes Up, It's Baptism**
Think of a "baptism scene" from the novel. How was the character different after the experience?
- **Chapter 26 -- Is He Serious? And Other Ironies**
Explain the multivocal nature of the irony in the work.

Never Let Me Go Close Reading Prose Analysis

After you have completed reading the entire novel, read and annotate the two passages below. You may annotate using either a print or digital copy -- mark up key lines, add comments, or put your specific thoughts in margin notes.

Excerpt #1: Focus on characterization

Characters in literature allow readers to study and explore a range of values, beliefs, assumptions, biases, and cultural norms represented by those characters.

- Read the following excerpt carefully.
 - Mark up specific details involving character interaction. Note how the students interact with Madame and with each other. What do those interactions indicate about the students? What do they tell us about Madame?
 - Pay attention to word choice and imagery and annotate key words and lines. What is the tone of the selection? How does the word choice and imagery reinforce this tone?
- Next, how would you characterize the impact of the experience on the students? Explain your answer, using between three and five bullet points to support your point, with each bullet point providing a piece of textual evidence followed by a brief explanation of how that evidence led to your conclusion. I'm looking for evidence that supports your conclusion and an explanation that is logical. Though I'm asking for bullet points, I still expect answers to be written in complete sentences.
- Finally, write a well-developed paragraph in which you identify and describe what specific textual details reveal about the impact of the experience on the students. (See sample body paragraph below on page 9.)

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I'll never forget the strange change that came over us the next instant. Until that point, this whole thing about Madame had been, if not a joke exactly, very much a private thing we'd wanted to settle among ourselves. We hadn't thought much about how Madame herself, or anyone else, would come into it. What I mean is, until then, it had been a pretty light-hearted matter, with a bit of a dare element to it. And it wasn't even as though Madame did anything other than what we predicted she'd do: she just froze and waited for us to pass by. She didn't shriek, or even let out a gasp. But we were all so keenly tuned in to picking up her response, and that's probably why it had such an effect on us. As she came to a halt, I glanced quickly at her face—as did the others, I'm sure. And I can still see it now, the shudder she seemed to be suppressing, the real dread that one of us would accidentally brush against her. And though we just kept on walking, we all felt it; it was like we'd walked from the sun right into chilly shade. Ruth had been right: Madame was afraid of us. But she

was afraid of us in the same way someone might be afraid of spiders. We hadn't been ready for that. It had never occurred to us to wonder how we would feel, being seen like that, being the spiders.

By the time we'd crossed the courtyard and reached the grass, we were a very different group from the one that had stood about excitedly waiting for Madame to get out of her car. Hannah looked ready to burst into tears. Even Ruth looked really shaken. Then one of us—I think it was Laura—said:

“If she doesn't like us, why does she want our work? Why doesn't she just leave us alone? Who asks her to come here anyway?”

No one answered, and we carried on over to the pavilion, not saying anything more about what had happened. Thinking back now, I can see we were just at that age when we knew a few things about ourselves—about who we were, how we were different from our guardians, from the people outside—but hadn't yet understood what any of it meant. I'm sure somewhere in your childhood, you too had an experience like ours that day; similar if not in the actual details, then inside, in the feelings. Because it doesn't really matter how well your guardians try to prepare you: all the talks, videos, discussions, warnings, none of that can really bring it home. Not when you're eight years old, and you're all together in a place like Hailsham; when you've got guardians like the ones we had; when the gardeners and the delivery men joke and laugh with you and call you “sweetheart.”

All the same, some of it must go in somewhere. It must go in, because by the time a moment like that comes along, there's a part of you that's been waiting. Maybe from as early as when you're five or six, there's been a whisper going at the back of your head, saying: “One day, maybe not so long from now, you'll get to know how it feels.” So you're waiting, even if you don't quite know it, waiting for the moment when you realise that you really are different to them; that there are people out there, like Madame, who don't hate you or wish you any harm, but who nevertheless shudder at the very thought of you—of how you were brought into this world and why—and who dread the idea of your hand brushing against theirs. The first time you glimpse yourself through the eyes of a person like that, it's a cold moment. It's like walking past a mirror you've walked past every day of your life, and suddenly it shows you something else, something troubling and strange.

Ishiguro, Kazuo. *Never Let Me Go*. New York, Knopf, 2005, pp. 35-36.

Excerpt #2: Focus on setting

Setting and the details associated with it not only depict a time and place, but also convey values associated with that setting. The way characters behave in or describe their surroundings provides insights about those characters and the setting(s) they inhabit, reveals an attitude about those surroundings, and contributes to the development of those characters and readers' interpretations of them.

- Read the following excerpt carefully.
 - Mark up specific details involving the setting. How do the students feel about the woods?
 - Mark up lines involving the stories about the woods. Pay attention to word choice and imagery and annotate key words and lines. Are the details positive or negative, light or dark, comforting or disquieting? What effect is created by including the stories about the woods?
 - What is the tone of the selection? How do word choice and imagery reinforce this tone?
- Next, how would you characterize the impact of the setting on the students? Explain your answer, using between three and five bullet points to support your point, with each bullet point providing a piece of textual evidence followed by a brief explanation of how that evidence led to your conclusion. I'm looking for evidence that supports your conclusion and an explanation that is logical. Though I'm asking for bullet points, I still expect answers to be written in complete sentences.
- Finally, write a well-developed paragraph in which you analyze how Ishiguro uses literary devices to convey the impact of the environment on the students. (See sample body paragraph on page 9.)

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The woods were at the top of the hill that rose behind Hailsham House. All we could see really was a dark fringe of trees, but I certainly wasn't the only one of my age to feel their presence day and night. When it got bad, it was like they cast a shadow over the whole of Hailsham; all you had to do was turn your head or move towards a window and there they'd be, looming in the distance. Safest was the front of the main house, because you couldn't see them from any of the windows. Even so, you never really got away from them.

There were all kinds of horrible stories about the woods. Once, not so long before we all got to Hailsham, a boy had had a big row with his friends and run off beyond the Hailsham boundaries. His body had been found two days later, up in those woods, tied to a tree with the hands and feet chopped off. Another rumour had it that a girl's ghost wandered through those trees. She'd been a Hailsham student until one day she'd climbed over a fence just to see what it was like outside. This was a long time before us, when the guardians were much stricter, cruel even, and when she tried to

get back in, she wasn't allowed. She kept hanging around outside the fences, pleading to be let back in, but no one let her. Eventually, she'd gone off somewhere out there, something had happened and she'd died. But her ghost was always wandering about the woods, gazing over Hailsham, pining to be let back in.

The guardians always insisted these stories were nonsense. But then the older students would tell us that was exactly what the guardians had told them when they were younger, and that we'd be told the ghastly truth soon enough, just as they were.

The woods played on our imaginations the most after dark, in our dorms as we were trying to fall asleep. You almost thought then you could hear the wind rustling the branches, and talking about it seemed to only make things worse. I remember one night, when we were furious with Marge K.—she'd done something really embarrassing to us during the day—we chose to punish her by hauling her out of bed, holding her face against the window pane and ordering her to look up at the woods. At first she kept her eyes screwed shut, but we twisted her arms and forced open her eyelids until she saw the distant outline against the moonlit sky, and that was enough to ensure for her a sobbing night of terror.

I'm not saying we necessarily went around the whole time at that age worrying about the woods. I for one could go weeks hardly thinking about them, and there were even days when a defiant surge of courage would make me think: "How could we believe rubbish like that?" But then all it took would be one little thing—someone retelling one of those stories, a scary passage in a book, even just a chance remark reminding you of the woods—and that would mean another period of being under that shadow.

Ishiguro, Kazuo. *Never Let Me Go*. New York, Knopf, 2005, pp. 50-51.

Sample Annotation

Never Let Me Go
Kazuo Ishiguro

CHAPTER ONE

My name is Kathy H. I'm thirty-one years old, and I've been a carer now for over eleven years. That sounds long enough, I know, but actually they want me to go on for another eight months, until the end of this year. That'll make it almost exactly twelve years. Now I know my being a carer so long isn't necessarily because they think I'm fantastic at what I do. There are some really good carers who've been told to stop after just two or three years. And I can think of one carer at least who went on for all of fourteen years despite being a complete waste of space. So I'm not trying to boast. But then I do know for a fact they've been pleased with my work, and by and large, I have too. My donors have always tended to do much better than expected. Their recovery times have been impressive, and hardly any of them have been classified as "agitated," even before fourth donation. Okay, maybe I am boasting now. But it means a lot to me, being able to do my work well, especially that bit about my donors staying "calm." I've developed a kind of instinct around donors. I know when to hang around and comfort them, when to leave them to themselves; when to listen to everything they have to say, and when just to shrug and tell them to snap out of it.

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My name is Kathy H. I'm thirty-one years old, and I've been a carer now for over eleven years. That sounds long enough, I know, but actually they want me to go on for another eight months, until the end of this year. That'll make it almost exactly twelve years. Now I know my being a carer so long isn't necessarily because they think I'm fantastic at what I do. There are some really good carers who've been told to stop after just two or three years. And I can think of one carer at least who went on for all of fourteen years despite being a complete waste of space. So I'm not trying to boast. But then I do know for a fact they've been pleased with my work, and by and large, I have too. My donors have always tended to do much better than expected. Their recovery times have been impressive, and hardly any of them have been classified as "agitated," even before fourth donation. Okay, maybe I am boasting now. But it means a lot to me, being able to do my work well, especially that bit about my donors staying "calm." I've developed a kind of instinct around donors. I know when to hang around and comfort them, when to leave them to themselves; when to listen to everything they have to say, and when just to shrug and tell them to snap out of it.

Ending a career after 12 years?

Why is her last name abbreviated?

What is this? a nurse?

Why?

Still don't know what she does.

What is being donated?

Why is this in quotes? What does agitated mean?

Is she a mental health worker?

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The exposition occurs at the beginning of the story where we learn about character, setting, and conflict. It usually provides answers. The first paragraph of Ishiguro's novel, on the other hand, provides questions. In sequential order, they are:

- 1) Why is Kathy's last name merely an abbreviation?
- 2) What exactly is a carer? Is that another term for a nurse?
- 3) Who exactly are they?
- 4) Why would eleven years be a long time for a nurse's career? Why end at twelve?
- 5) Wait, some carers stop after two to three years? I'm confused. That's not a nurse.

- 6) Again, who exactly are they?
- 7) What exactly is her work? What does she do?
- 8) What exactly is being donated?
- 9) What exactly is expected?
- 10) Why exactly are donors agitated?
- 11) What exactly is fourth donation?
- 12) So her job is to keep donors calm? To manage their mental states?

Ishiguro uses abstract language (they) and unfamiliar and unidentified terms (carers, donors, fourth donation) to create mystery. The narrator, Kathy H., talks to us as if we already know all about these things so there's no reason for her to provide exposition, so she doesn't.

So the opening paragraph skips over the expected exposition. This leads to a sense of confusion and creates mystery right at the beginning.

Sample Body Paragraph

Here's the prompt: Explain how a literary device conveys a theme in the opening paragraph of *The Poisonwood Bible*. Here's the answer:

The imagery of the opening paragraph reveals the tension between life and death that permeates the novel. Frogs are “clutched in copulation, secreting their precious eggs onto dripping leaves,” which emphasizes life throughout. The frogs are in the midst of reproduction, the act of the creation of life. The eggs, a symbol of life, are precious. The leaves are wet with water, another symbol of life. The same creatures, on the other hand, are “delicate, poisonous frogs war-painted like skeletons.” Here the imagery is one entirely of death. The fact that they are delicate emphasizes the fragility of life, while poisonous, war-painted, and skeletons all emphasize their links to death. That both life and death are created in a single image reinforces their close ties to each other. The paragraph closes with an image of a “choir of seedlings arching their necks out of rotted tree stumps. Here the image entirely focuses on how life, the choir of seedlings, grows out of the death of their ancestors, that is, the rotted tree stumps, a symbol of death and decay. By opening the novel with such a clear theme, Kingsolver makes it clear that this theme of the interplay between life and death will serve as the foundation that the work rests on.

Here it is again, annotated:

The imagery of the opening paragraph [what is observed - imagery] reveals the tension between life and death that permeates the novel [the significance of the imagery is that it reveals theme - between the two this is our topic sentence]. Frogs are “clutched in copulation, secreting their precious eggs onto dripping leaves,” which emphasizes life throughout [integrated textual evidence w/ a suggestion of explanation]. The frogs are in the midst of reproduction, the act of the creation of life. The eggs, a symbol of life, are precious. The leaves are wet with water, another symbol of life [These last three sentences all explain, specifically, how the first piece of evidence reveals images of life]. The same creatures, on the other hand [this transition signals we are switching gears from life to death], are “delicate, poisonous frogs war-painted like skeletons.” [the evidence] Here the imagery is one entirely of death. The fact that they are delicate emphasizes the fragility of life, while poisonous, war-painted, and skeletons all emphasize their links to death [explains how the evidence signals death]. That both life and death are created in a single image reinforces their close ties to each other [explanation relating the first two pieces of evidence together]. The paragraph closes with an image of a “choir of seedlings arching their necks out of rotted tree stumps [evidence]. Here the image entirely focuses on how life, the choir of seedlings, grows out of the death of their ancestors, that is, the rotted tree stumps, a symbol of death and decay [explanation of that evidence, showing both life and death in one image]. By opening the novel with such a clear theme, Kingsolver makes it clear that this theme of the interplay between life and death will serve as the foundation that the work rests on [concluding sentence that addresses why this matters - it will be a central idea of the novel].