

AP Literature and Composition
Ms. Kathleen Brophy
brophyk@williamsburgchristian.org

AP Literature and Composition – Summer Reading Assignment 2009

Your summer reading assignment involves four parts:

1) Create a literary terms dictionary.

Consult a literary terms dictionary (they are available online): define and give an example for the terms found on the attached page. Consider your format carefully – create a document you can reference, in hard copy, throughout the school year. I strongly suggest that you type the definitions.

IMPORTANT: Do not wait until the last minute to begin this part of the assignment. My recommendation would be to do a handful of terms (5-10) each day, toward the beginning of the summer, and get this part of the assignment “out of the way”....

2) Read *Heart of Darkness* by Joseph Conrad.

This work is a novella (approximately 70-100 pages depending upon which publisher you choose – there are many). You may read any edition of the text, so long as it has not been abridged. I do, however, *strongly* recommend working from a critical edition (Norton, Penguin, etc.), and reading as much of the supplementary material as you can stand.

It is recommended that you complete your summer reading two to three weeks before the first week of school so the reading will be fresh.

3) Create a 1-page study guide for *Heart of Darkness*.

See attached for details.

4) Create a response journal for *Heart of Darkness*.

The purpose of your journal is to give you a freer way to respond to literature and a place to write what you think about ideas and issues. For the summer assignment, your response journal will focus on your thoughts about passages in the text that you find most striking or significant.

A minimum of fifteen journal entries are required.

See attached for details.

1) Literary Terms Dictionary

Create your own Literary Terms Dictionary by (1) defining the following *and* (2) giving an example of each. Depending upon the term, your example might be a phrase (a few lines, a stanza, etc.) that illustrates the term, a sentence or two about a literary/classic character or plot, or – in the case of genre terms – name a couple of representative works and have at least a basic understanding of why these works are representative.

Please do not feel the need to reinvent the wheel. A good source for your definitions also should provide you with most or all of your examples – just be sure you understand them.

Place an asterisk next to the ten words with which you are least familiar.

- | | | |
|------------------------|------------------------------|---------------------------------------|
| 1) Allegory | 40) Flashback | 78) Plot |
| 2) Alliteration | 41) Free verse | 79) Protagonist |
| 3) Allusion | 42) Genre | 80) Quatrain |
| 4) Anapestic | 43) Hyperbole | 81) Realism |
| 5) Anaphora | 44) Iambic | 82) Refrain |
| 6) Anecdote | 45) Imagery | 83) Rising action |
| 7) Antagonist | 46) Informal diction | 84) Rhetorical question |
| 8) Antithesis | 47) <i>In medias res</i> | 85) Rhyme |
| 9) Apostrophe | 48) Irony | 86) Rhythm |
| 10) Archetype | 49) Jargon | 87) Sarcasm |
| 11) Assonance | 50) Juxtaposition | 88) Satire |
| 12) Asyndeton | 51) Limited point of view | 89) Scansion (no need for an example) |
| 13) Attitude | 52) Litote | 90) Setting |
| 14) Ballad | 53) Loose sentence | 91) Shakespearean sonnet |
| 15) Ballad stanza | 54) Lyric | 92) Shaped verse |
| 16) Blank verse | 55) Message | 93) Simile |
| 17) Caesura | 56) Metaphor | 94) Soliloquy |
| 18) Caricature | 57) Meter | 95) Speaker |
| 19) Chiasmus | 58) Metonymy | 96) Stanza |
| 20) Colloquial | 59) Mood | 97) Stereotype |
| 21) Conceit | 60) Motif | 98) Stock character |
| 22) Connotation | 61) Narrative structure | 99) Structure |
| 23) Consonance | 62) Narrator | 100) Style |
| 24) Couplet | 63) Occasional poem | 101) Symbolism |
| 25) Dactylic | 64) Ode | 102) Synecdoche |
| 26) Denotation | 65) Omniscient point of view | 103) Syntax |
| 27) Dialect | 66) Onomatopoeia | 104) <i>Terza rima</i> |
| 28) Diction | 67) Overstatement | 105) Theme |
| 29) Dramatic monologue | 68) Oxymoron | 106) Tone |
| 30) Elegy | 69) Parable | 107) Tragedy |
| 31) Enjambment | 70) Paradox | 108) Trochaic |
| 32) Epic | 71) Parallel structure | 109) Turning point |
| 33) Exposition | 72) Parody | 110) Villanelle |
| 34) Extended metaphor | 73) Pastoral | 111) Voice |
| 35) Fable | 74) Periodic sentence | |
| 36) Falling action | 75) Persona | |
| 37) Farce | 76) Personification | |
| 38) Foreshadowing | 77) Petrarchan sonnet | |
| 39) Formal diction | | |

2) Heart of Darkness, Joseph Conrad

Joseph Conrad's *Heart of Darkness*, now his most famous work, was first published in 1899 in serial form in London's *Blackwood's Magazine*, a popular journal of its day. The work was well received by a somewhat perplexed Victorian audience. It has since been called by many the best short novel written in English.

At the time of its writing (1890), the Polish-born Conrad had become a naturalized British citizen, mastered the English language, served for ten years in the British merchant marines, achieved the rank of captain, and traveled to Asia, Australia, India, and Africa. *Heart of Darkness* is based on Conrad's firsthand experience of the Congo region of West Africa. Conrad was actually sent up the Congo River to an inner station to rescue a company agent — not named Kurtz but Georges-Antoine Klein — who died a few days later aboard ship. The story is told in the words of Charlie Marlow, a seaman, and filtered through the thoughts of an unidentified listening narrator. It is on one level about a voyage into the heart of the Belgian Congo, and on another about the journey into the soul of man.

In 1902, *Heart of Darkness* was published in a separate volume along with two other stories by Conrad. Many critics consider the book a literary bridge between the nineteenth and twentieth centuries and a forerunner both of modern literary techniques and approaches to the theme of the ambiguous nature (modern crisis) of truth, evil, and morality. By presenting the reader with a clearly unreliable narrator whose interpretation of events is often open to question, Conrad forces the reader to take an active part in the story's construction and to see and feel its events for him- or herself.

3) Create a 1-page study guide: *Heart of Darkness*, Joseph Conrad

Your study guide should be no longer than 1 page and should contain the following:

- Plot – In your essay for the AP exam you want to avoid plot summary, but it's still important to remember what happens – and *why*. Chapter by chapter or scene by scene, note what happens, but focus on the major conflicts of the book. The details help you remember the specific chronology of the narrative; thinking about the larger conflicts puts the story into perspective.
- Character – Who's who? This list could be as simple as remembering how names are spelled or as detailed as you want it to be.
- Theme – What's the message or moral of the story? **Avoid oversimplification.**
- Symbols – What do objects stand for, and how do they help the author achieve his or her purpose?
- Key Quotations – For the open essay on the AP exam (we will be talking about this much more in class), it's important to support your assertions, and even more important to avoid plot summary. Quoting from your chosen work and explaining how the quotation relates to the prompt demonstrates that you know and understand the work. Memorizing and understanding key quotations also will allow you to write with more confidence.

4) Response Journal: *Heart of Darkness*, Joseph Conrad

The purpose of your journal is to give you a freer way to respond to literature and a place to write what you think about ideas and issues. For the summer assignment, your response journal will focus on your thoughts about passages in the text that you find most striking or significant (quotations or paragraphs from the text). Your journal should be typed or neatly handwritten on loose leaf paper. Do not put the Response Journal in a spiral.

Include a minimum of fifteen entries which represent the entirety of the text -- beginning to end.

1) Setting up and keeping your journal:

- Label and date each entry.
- Readability influences your grade.
- Your seriousness of purpose will be evident and also influences your grade.
- Do not use markers or colored pens for journal entries.

2) Use a 2-column format:

- Use the left-hand column for the quotation. ("The text says....") Include chapter or page number etc. – some way to locate the passage in the text.
- Use the right hand column for your response. ("I say")

3) Quotation / paragraph responses:

Use the following format for developing your responses:

- Begin with the quotation or passage, but a thought provoking quotation is only the beginning. As you consider the quotation, you need to think about
 - what it means. Define unfamiliar words; consider the context(s) for abstract ideas.
 - how or in what ways the quotation or passage is most true or significant.
- Then, to really develop your response, you need to think about how **you** relate to the ideas.
- These responses will almost always be written in first person. However, do not use phrases like "I think," "in my opinion," or others like them. This is your work. It is obvious that the ideas are your own.
- Do not use another familiar quotation to support your thoughts about this one. That just makes your work too confusing.
- Do not begin your response by writing, "This quotation is about". . . (or any variation of that).
- When you refer to the person who said this quotation, use his or her first and last name to begin with, and after that, use only his or her last name. This is a standard way to write.
- A good way to begin is to put the idea presented in your own words. Some ideas for beginnings follow:
 - When Abraham Lincoln says "—quoted words here—," he means that . . .
 - Joseph Conrad's narrator, Charlie Marlowe, is correct when he says that