

Summer Reading Assignments 2017-2018

St. Lucy's Priory High School

English Department

Because there is a close association with reading and the development of vocabulary, comprehension, and writing skills, the English department will provide all students with a summer reading assignment. The assignments are designed to help students prepare for the upcoming school year, as well as review what they have learned. Students are responsible for completing the assignments and should be prepared for a reading comprehension test during the first few weeks of school.

All of the novels and plays may be purchased through *Amazon.com* or any other bookstore.

Senior class of 2018

English Literature: assignment for students enrolled in English Literature only.

1. Read *The Kite Runner* by Khaled Hosseini and answer the questions included below. Questions will be collected on the first day of class.
2. There will be a multiple-choice test on this novel during the first week of school.

The Kite Runner Questions for Senior English literature only NOT for AP English Literature

Please answer the following questions on a separate sheet of paper. Use complete sentences

1. How did Amir feel about his father in when he was a young boy?
2. Hassan has plastic surgery to be able to smile "normally" by the following winter. Why does Amir think that is ironic?
3. Why do boys in Afghanistan during the winter of 1975 have gashes on their fingers?
4. In chapter 6, how does Amir feel about Hassan? (Think about his conflicted feelings.) Why does he mean "my life as a ghost"? p. 56
5. What is the proudest moment of twelve-year-old Amir's life as described in Chapter 7?
6. What happens to Hassan when he runs the blue kite for Amir? (Assef foreshadowed this earlier in Chapter 5.)
7. Who says, "I opened my mouth and almost said something...The rest of my life might have turned out differently if I had." Why are those words important? What do you think of Amir's behavior?
8. What is the significance of the two memories and dream presented on pages 73-74?
9. What is inscribed on the pomegranate tree in the back yard? So, why then is it significant that Amir tries to pick a fight with Hassan in front of that tree? (Think *symbolism*.) What ends up happening? Why is that symbolic?
10. What does Assef give Amir for his birthday? Why is this significant?
11. What happens to Hassan and Ali?

12. How is the end of chapter nine a turning point in the novel?
13. "America was different. America was a river roaring along, unmindful of the past. I could wade into this river, let my sins drown to the bottom, let the waters carry me someplace far." This quote from Chapter 11 is said by whom? What does it reveal? What does this metaphor mean?
14. What does Baba give Amir as a graduation present? What is Amir feeling at this moment? What is Baba feeling?
15. What does Amir tell his father he wants to study in college? What is Baba's reaction?
16. Baba observes that "It may be unfair, but what happens in a single day can change the course of a whole lifetime." Whom is he speaking about? Why? What else might be significant about that quote?
17. In Chapter 13, Amir thinks about the "bears" his father has wrestled during his lifetime. What "bears" has Baba wrestled?
18. In 1989, what is going on in Afghanistan? Who are the Mujahedin? Who is in charge?
19. Chapter 14 brings us back to the opening of the book: the telephone call from Rahim Khan. What is Rahim asking Amir to do? What happened to Hassan?
20. In Chapter 17, Rahim gives Amir a letter from Hassan, who wrote it six months before. What is the tone of this letter? How does Amir react?
21. In Chapter 19, Farid is engaged to drive Amir from Peshawar to Afghanistan. Describe his first impression of Amir. When Farid said, "You've always been a tourist here, you just didn't know it," (p. 232), what did he mean? What is Farid's impression of emigrant Afghans who return to visit Afghanistan?
22. In Chapter 20, Amir sees Kabul for the first time since leaving. Describe what he sees.
23. In Chapter 21, Amir finally sees Sohrab and realizes something about the Taliban official. What is it? What is your reaction to Assef's reappearance as a Talib? How does he justify his transformation? Is it a transformation?
24. Chapter 25 resolves the action with Sohrab and Amir returning to San Francisco. Describe Sohrab for the first seven months he is in San Francisco.
25. Why do Afghans gather at Lake Elizabeth Park? What happens as Amir runs the kite for Sohrab?

AP English Literature and Composition: assignment for students enrolled in AP English Literature only

1. Review literary terms in preparation for a test during the first week of school.

Reference 'Literary Terms'

2. Read and annotate *All My Sons* by Arthur Miller.

Reference 'How to Annotate' directions included below.

3. There will be a multiple-choice test and an essay on this play during the first week of school.
4. Read *The Kite Runner* by Khaled Hosseini (you do not need to annotate). There will be a multiple-choice test and an essay on this novel during the second week of school.

A Guide to Annotating

Annotating a novel or text improves a reader's comprehension by slowing down the reading. It promotes more active reading as readers become more aware of their own thinking, try to find connections, and make sense of ideas. In addition, annotating and active reading help to improve writing skills.

Plan on reading important passages more than once. The first time you read a passage, read for overall impressions and meaning. The second time, read more carefully while looking for more significant and detailed information.

How to annotate a novel or short story while reading:

1. Using a highlighter, highlight key information: characters, setting, ideas and events.
2. Using a pencil, write notes in the margins to explain the highlighted information so that when you go back to it, you will know why you originally highlighted it.
3. At the end of the chapter, write a one-paragraph summary of the events in the chapter.
4. Define words that are new to you.
5. Offer an analysis or interpretation of what is happening in the text.
6. Explain the historical context or traditions/social customs that are used in the passage.
7. Point out and discuss literary techniques that the author is using, such as foreshadowing, allusion, alliteration, hyperbole, flashback, irony, metaphor, suspense, and personification.
8. Record/highlight important quotes.
9. Write any questions that you might have for later discussion in class.
10. Mark passages that you find unclear or confusing with a question mark.

Methods for writing in a text:

Use brackets: If several lines seem important, just draw a line down the margin and underline/highlight only the key phrases.

Use asterisks: Place an asterisk next to an important passage; use two if it is really important.

Write notes in the margins: Use the space in the margins to make comments, define words, ask questions, etc.

Underline/highlight: Do not underline or highlight too much! You want to concentrate on the important elements, not entire pages (use brackets for that).

Literary Terms/Rhetorical Devices for AP English Literature

Adapted and excerpted from Edward P. J. Corbett and Robert J. Connors' *Classical Rhetoric for the Modern Student*. Oxford University Press.

1. Parallelism- similarity of structure in a pair or series of related words, phrases, or clauses. This basic principle of grammar and rhetoric demands that equivalent things be set forth in coordinate grammatical structures: nouns with nouns, infinitives with infinitives, and adverb clauses with adverb clauses.

1. "...for the support of this declaration, with a firm reliance on the protection of Divine Providence, we mutually pledge to each other our Lives, our Fortunes, and our sacred Honor"—The Declaration of Independence
2. "...the love of liberty, jury trial, the writ of *habeus corpus*, and all the blessings of free government...."—John Randolph of Roanoke, "Speech on the Greek Cause.
3. "So Janey waited a bloom time, and a green time and an orange time."—Zora Neale Hurston, *Their Eyes Were Watching God*
4. "It will be long before our larger life interprets itself in such imagination as Hawthorne's, such wisdom as Emerson's, such poetry as Longfellow's, such prophesy as Whittier's, such grace as Holmes's, such humor and humanity as Lowell's."—William Dean Howells, *Literary Friends and Acquaintance*

2. Isocolon is a scheme of parallel structure, which occurs when the parallel elements are similar not only in grammatical structure but also in length (number of words or even number of syllables). This is very effective, but a little goes a long way.

a. "An envious heart makes a treacherous ear."—Zora Neale Hurston, *Their Eyes Were Watching God*

3. Antithesis - the juxtaposition of contrasting ideas, often in parallel structure. The contrast may be in words or in ideas or both. When used well, antithesis can be very effective, even witty.

1. "What if I am rich, and another is poor—strong, and he is weak—intelligent, and he is benighted—elevated, and he is depraved? Have we not one Father? Hath not one God created us?"—William Lloyd Garrison, "No Compromise with Slavery"
2. "Your forefathers crossed the great water and landed on this island. Their numbers were small. They found friends and not enemies. They told us they had fled from their own country for fear of wicked men, and had come here to enjoy their religion. They asked for a small seat. We took pity on them, granted their request; and they sat down amongst us. We gave them corn and meat; they gave us poison in return."— Red Jacket, 1805

4. Apposition - placing side-by-side two coordinate elements, the second of which serves as an explanation or modification of the first. In grammar, this is the appositive or verbal cluster.

1. “The mountain was the earth, *her home*.”—Rudolfo Anaya, *Albuquerque*
2. “Here was the source of the mistaken strategy –the reason why activists could so

easily ignore class and could consider race alone a sufficient measure of social oppression”. —Richard Rodriguez, *The Hunger of Memory*

5. Asyndeton - deliberate omission of conjunctions between a series of related clauses. The effect of this device is to produce a hurried rhythm in the sentence.

1. “I came, I saw, I conquered.”—Julius Caesar
2. “They may have it in well doing, they have it in learning, they may have it even in criticism.” --Matthew Arnold

6. Polysyndeton - deliberate use of many conjunctions. The effect of polysyndeton is to slow down the rhythm of the sentence.

1. “I said, “Who killed him?” and he said, “I don’t know who killed him but he’s dead all right,” and it was dark and there was water standing in the street and no lights and windows broke and boats all up in the town and trees blown down and everything all blown and I got a skiff and went out and found my boat where I had her inside Mango Key and she was all right only she was full of water.”—Ernest Hemingway, “After the Storm”
2. “On and on she went, across Piccadilly, and up Regent Street, ahead of him, her cloak, her gloves, her shoulders combining with the fringes and the laces and the feather boas in the windows to make the spirit of finery and whimsy which dwindled out of the shops on to the pavement, as the light of a lamp goes wavering at night over hedges in the darkness.”—Virginia Woolf, *Mrs. Dalloway*

7. Alliteration - repetition of initial or medial consonants in two or more adjacent words. Used sparingly, alliteration provides emphasis. Overused, it sounds silly.

1. “Already American vessels has been searched, seized, and sank.”—John F. Kennedy,
Profiles in Courage
2. “It was the meanest moment of eternity”.—Zora Neale Hurston, *Their Eyes Were Watching God*
3. “Her “No Deals for Drug Dealers” campaign helped rally the different constituencies around her.”—Rudolfo Anaya, *Albuquerque*

8. Assonance - the repetition of similar vowel sounds, preceded and followed by different consonants, in the stressed syllables of adjacent words.

a. "Whales in the wake like capes and Alps/ Quaked the sick sea and snouted deep". -- Dylan Thomas, "Ballad of the Long Legged Bait"

b. "Refresh your zest for living."—advertisement for French Line Ships

9. Metaphor - implied comparison between two things of unlike nature

1. "The symbol of all our aspirations, one of the student leaders called her: the fruit of

our struggle." –John Simpson, "Tiananmen Square"

2. "A breeze blew through the room, blue curtains in at one end and out the

other...twisting them up toward the frosted wedding-cake of a ceiling, and the rippled over the wine-colored rug, making a shadow on it.... –F. Scott Fitzgerald, *The Great Gatsby*

10. Simile - explicit comparison between two things of unlike nature

1. "The night is bleeding like a cut." –Bono

2. "Ah my!" said Eustacia, with a laugh which unclosed her lips so that the sun shone

into her mouth as into a tulip and lent it a similar scarlet fire."–Thomas Hardy, *The Return of the Native*

11. Synecdoche - figure of speech in which a part stands for the whole

1. All *hands* on deck.

2. Take thy *face* hence."

(William Shakespeare, *Macbeth*)

3. 9/11

12. Metonymy – substitution of some attributive or suggestive word for what is actually meant

1. The White House asked the television networks for airtime on Monday night.

2. "Whitehall prepares for a hung parliament."

(The Guardian, January 1, 2009)

3. The suits on Wall Street walked off with most of our savings.

13. Personification - investing abstractions or inanimate objects with human qualities

1. "The night comes crawling in on all fours." --David Lowery
2. "And indeed there will be time/ For the yellow smoke that slides along the street,

/Rubbings its back upon the window panes." --T.S. Eliot, "The Love Song of J. Alfred Prufrock"

14. Hyperbole - the use of exaggerated terms for the purpose of emphasis or heightened effect.

1. "It rained for four years, eleven months, and two days." —Gabriel Garcia Marquez,

One Hundred Years of Solitude
2. "We walked along a road in Cumberland and stooped, because the sky hung so low." —Thomas Wolfe, *Look Homeward, Angel*

15. Litotes - deliberate use of understatement

- a. "Last week I saw a woman flayed, and you will hardly believe how much it altered her appearance for the worse."—Jonathan Swift, *A Tale of a Tub*

16. Rhetorical question - asking a question, not for the purpose of eliciting an answer but for the purpose of asserting or denying something obliquely

1. "Isn't it interesting that this person to whom you set on your knees in your most private sessions at night and you pray, doesn't even look like you?" –Malcolm X
2. "Wasn't the cult of James a revealing symbol and symbol of an age and society which wanted to dwell like him in some false world or false art and false culture?" – Maxwell Geismar, *Henry James and His Cult*
3. "You say there is but one way to worship and serve the Great Spirit. If there is but one religion, why do you white people differ so much about it?" --Red Jacket, 1805 speech

17. Irony - use of a word in such a way as to convey a meaning opposite to the literal meaning of the word

1. "This plan means that one generation pays for another. Now that's just dandy." -- Huey P. Long
2. "By Spring, if God was good, all the proud privileges of trench lice, mustard gas, spattered brains, punctured lungs, ripped guts, asphyxiation, mud and gangrene might be his." --Thomas Wolfe, *Look Homeward Angel*

18. Onomatopoeia - use of words whose sound echoes the sense

1. “Snap, crackle, pop!” --Commercial
2. “...From the clamor and the clangor of the bells!” –Edgar Allan Poe, “The Bells”

19. Oxymoron - the yoking of two terms which are ordinarily contradictory

1. “The unheard sounds came through, each melodic line existed of itself, stood out clearly from all the rest, said its piece, and waiting patiently for the other voices to speak.” --Ralph Ellison, *Invisible Man*
2. “Still waking sleep, that is not what it is!/ This love I feel, that feel no love is this.” --

William Shakespeare, *Romeo and Juliet*

20. Paradox - an apparently contradictory statement that nevertheless contains a measure of truth

1. “And yet, it was a strangely satisfying experience for an invisible man to hear the silence of sound.”—Ralph Ellison, *Invisible Man*
2. “Art is a form of lying in order to tell the truth.” --Pablo Picasso

21. Consonance: A common type of near rhyme that consists of identical consonant sounds preceded by different vowel sounds: **home**, **same**; **worth**, **breath**.

22. Allusion—figure of speech which makes brief reference to an historical or literary figure, event, or object; a reference in one literary work to a character or theme found in another literary work. T. S. Eliot, in “The Love Song of J. Alfred Prufrock” alludes (refers) to the biblical figure John the Baptist

23. Ambiguity—the expression of an idea in language that gives more than one meaning and leaves uncertainty as to the meaning

24. Anachronism - something out of its place in time or history: Julius Caesar riding a motorcycle

25. Analogy: a comparison between two things, typically on the basis of their structure and for the purpose of explanation or clarification.

26. Antagonist - the character in a narrative or play who is in conflict with the main character; an antagonist may not even be a person -- or may be the same person as the main character.

27. Apostrophe— addressing someone or something, usually not present, as though present. EX: Death, be not Proud. A figure of speech wherein the speaker speaks directly to something non-human. Often, apostrophe is to a god, ghost, or some supernatural thing, like Death, Night, or Fate. It may also be to a person, if the person isn't there, or if the speaker doesn't think the person is

28. Aside - a statement delivered by an actor in such a way that the other characters on stage are presumed not to have heard him

29. Bildungsroman (German: growth novel)—a novel showing the development of its central character from childhood to maturity. . .psychological approach and movement toward a goal

30. Cacophony - a combination of harsh, unpleasant sounds that create an effect of discordance. Its opposite is euphony.

31. Caesura—a pause for effect in the middle of a line of poetry; (period, dash, semicolon, etc.) it may or may not affect the meter. In scansion, a caesura is usually indicated by the following symbol (/). Here's an example by Alexander Pope: The proper study of Mankind//is Man

32. Carpe diem - a Latin phrase which translated means "Seize (Catch) the day," meaning "Make the most of today." "YOLO"

33. Catharsis—Aristotle's word for the pity and fear an audience experiences upon viewing the downfall of a hero

34. Characterization - the method a writer uses to reveal the personality of a character in a literary work. Personality may be revealed (1) by what the character says about himself or herself; (2) by what others reveal about the character; and (3) by the character's own actions.

35. Chiasmus – repetition in successive clauses, which are usually parallel in syntax, as in

Goldsmith's "to stop too fearful, and too faint to go." An inverted parallelism; the reversal of the order of corresponding words or phrases (with or without exact repetition)

36. Climax –the turning point, or crisis, in a play or other piece of literature

37. Colloquial expressions - informal, not always grammatically correct expressions that find acceptance in certain geographical areas and within certain groups of people—ex: Southerners saying, "Ya'll"

38. Comedy –a work that strives to provoke smiles and laughter

39. Comic relief – something of humor interrupts an otherwise serious, often tragic, literary work; a humorous scene or incident that alleviates tension in an otherwise serious work. In many instances these moments enhance the thematic significance of the story in addition to providing laughter.

40. Connotation—the emotional implications that a word may carry; implied or associated meaning for a particular word. Compare the connotations and denotations (dictionary meanings) of the words house and home. House is quite standard, while home can have many meanings, especially emotional.

41. Couplet - a pair of rhyming lines written in the same meter; may be a separate stanza

42. Crisis - the climax or turning point of a story or play (may have more than one crisis when there are several almost-equal major characters)

43. Denotation—the specific, exact meaning of a word; a dictionary definition
44. Denouement - the resolution of a plot after the climax

45. Deus ex machina—an unexpected, artificial, or improbable character, device, or event introduced suddenly in a work of fiction or drama to resolve a situation or untangle a plot

46. Dialect - speech peculiar to a region; exhibits distinctions between two groups or even two persons.

47. Figurative language - writing or speech not meant to be taken literally figure of speech; states something that is not literally true in order to create an effect. Similes, metaphors and personification are figures of speech based on comparisons. Metonymy, synecdoche, synesthesia, apostrophe, oxymoron, and hyperbole are other figures of speech.

48. First person – subjective point of view when a character relays a narrative using “I”

49. Flat character –a character who is not fully developed by an author; character who has only one outstanding trait or feature, or at the most a few distinguishing marks.

50. Foil - character who provides a contrast to another character, thus emphasizing the other’s traits; a character in a play who sets off the main character or other characters by comparison.

51. Foreshadowing—the arrangement and presentation of events and information in such away that prepare for later events in a work

52. Form - the structure, shape, pattern, organization, or style of a piece of literature

53. Frame - a narrative constructed so that one or more stories are embedded within another story

54. Free verse - unrhymed poetry with lines of varying lengths, containing no specific metrical pattern.

55. Genre – a specific kind or category of literature, e.g., mystery story, sonnet, romance novel

56. Imagery—devices which appeal to the senses: visual, tactile, auditory, gustatory, olfactory, kinetic; a group of words that create a mental “picture” (i.e., animal, water, death, plant, decay, war, etc.); devices which appeal to the senses: visual, tactile, auditory, olfactory, kinetic.

57. Stream of consciousness - narrative technique that presents thoughts as if they were coming directly from a character’s mind.

58. Tone - expresses the author's attitude toward his or her subject. Since there are as many tones in literature as there are tones of voice in real relationships, the tone of a literary work may be one of anger or approval, pride or piety; the entire gamut of attitudes toward life's phenomena.

59. euphony: The literary device “euphony” refers to the use of phrases and words that are noted for possessing an extensive degree of notable loveliness or melody in the sound they create. The use of euphony is predominant in literary prose and poetry, where poetic devices such as alliterations, rhymes and assonance are used to create pleasant sounds.

60. syntax: the way in which words are put together to form phrases, clauses, or sentences