

Col. Zadok Magruder High School

Advanced Placement Literature and Composition Summer Reading Assignments ~ 2019

We hope you enjoy reading these two selections of literature and look forward to learning your thoughts on these works in the fall. Please read the following requirements carefully. If you have any questions, feel free to email Ms. Dickey: Claire_H_Dickey@mcpsmd.org.

First, please be aware that we are not interested in what SparkNotes, CliffsNotes, or any other websites say about these texts. We want to hear what *you* think, so do the reading and the writing components *on your own*.

Secondly, don't procrastinate! Each of these works is a rich and engaging text. If you wait until the last minute, you will not be fully prepared to engage in class discussions the first week of school.

***Othello* By William Shakespeare**

AP Literature requires as readers we focus not just on what an author says but also how he or she says it – what literary devices are used, what threads are created, what paths the author takes us down as we appreciate a work.

As you read *Othello*...

- 1) Identify passages (through sticky note, writing down page #, etc) that stand out to you as pivotal, enlightening, intriguing, or revealing. Choose three passages on which you wish to focus. The passages should be 20-40 lines in length. Include Act.Scene.Line#s and brief context.
- 2) For the passages you select, consider
 - A. your own reactions (thoughts, questions, emotions, etc)
 - B. literary devices and author craft (including imagery, metaphor, symbolism, irony, allusion, foreshadowing, motifs, diction, selection of detail, sentence construction)
 - C. character traits and motivations
- 3) For each annotated passage, write a paragraph entitled "What I Think." This paragraph is a place for you to share your ideas and questions with us. It is not an essay or piece of formal writing, but rather a place for you to engage with the text.
- 4) When you have annotated and responded in writing to all three passages, write a final response (approximately ten well-developed sentences) looking at the three passages again, but this time as a *whole*. In other words, how do these three passages together speak to your understanding of the novel? Hint: As a *whole* is used in AP LIT to mean a *theme* of the novel.

Their Eyes Were Watching God
By Zora Neale Hurston

Read the passage below from Shmoop.com about a technique called “free indirect discourse.”

Free indirect discourse is a big clunky phrase that describes a special type of **third-person narration** that slips in and out of characters' consciousness. In other words, characters' thoughts, feelings, and words are filtered through the third-person narrator in free indirect discourse.

Here's an example from **James Joyce's *A Portrait of the Artist as a Young Man***.

The muddy streets were gay. He strode homeward, conscious of an invisible grace pervading and making light his limbs. In spite of all he had done it. He had confessed and God had pardoned him. His soul was made fair and holy once more, holy and happy. It would be beautiful to die if God so willed. It was beautiful to live in grace a life of peace and virtue and forbearance with others. (3.2.108)

See what he did there? The narrator is reporting to us the thoughts and dialogue of the character. It's almost as if he is the character, except he's still that third person. He just has a backstage pass to the character's soul.

Different types of discourse in writing

Direct Discourse: He thought, “I will see her home now, and maybe stop at my mother’s house afterwards.”

Indirect Discourse: He thought that he would see her home, and considered stopping at his mother’s house afterwards.

Free Indirect Discourse: He would see her home, and might stop afterwards at his mother’s.

Their Eyes Were Watching God is written in free indirect discourse, with one extra wrinkle: several different characters temporarily take over the narrative spot through the book.

EXAMPLE: In her book, Hurston alternates between an extremely refined writing style (grammatically correct, poetic phrasing and diction) and a free indirect colloquial style (slang, fragments). In the example below, can you see where it shifts? Who slips into the narrator’s slot? Hint: it’s not Janie or Joe.

“[Joe] bought a little lady-size spitting pot for Janie to spit in...It took people by surprise because most of the women dipped snuff and of course had a spit-cup in the house. But how could they know up-to-date folks was spitting in flowery little things like that? It sort of made the rest of them feel that they had been taken advantage of. Like things had been kept from them. Maybe more things in the world besides spitting pots had been hid from them, when they wasn't told no better than to spit in tomato cans” (Hurston 48-49).

As you read *Their Eyes Were Watching God*...

- 1) Identify **TWO** places where Hurston uses free indirect discourse in the book (through sticky note, writing down page #, etc). For each place, write a paragraph about...
 - Hurston’s choice of allowing that particular character to amplify his/her voice.
 - what impact that has on the character who takes over the narrator spot.
 - What impact it has on the other characters, who did not take the narrative spot on that occasion.
 - what Hurston might be saying about the motifs of voice and silence in general.

Length? Approximately ten well-developed sentences for EACH of the TWO places you found. Use specific examples from the text to defend your claims.

The following will be collected electronically via Google Classroom and turnitin.com on the 2nd day of class: Wednesday, September 4, 2019:

NOTE: All of the parts of summer reading should be in ONE SINGLE google doc.

1. THREE “What I Think” ¶s for your selected passages from *Othello*; be sure to include Act.Scene.Line#s and context in which the passage appears.
2. ONE final written response for *Othello*
3. TWO written responses for *Their Eyes Were Watching God*