



## **LENAPE VALLEY REGIONAL HIGH** **SCHOOL**

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### **AP ENGLISH LITERATURE & COMPOSITION**

The summer reading assignment is designed to introduce you to the type of work that will be required during the school year in AP English Literature & Composition. The works of literature read over the summer will be incorporated into the course work throughout the year. In fact, you will read a portion of one of the books over the summer and will complete the rest of the novel over the 1<sup>st</sup> and 2<sup>nd</sup> marking periods. All work will be collected and graded during the first week of school. In addition, you will be required to write a 40 minute timed essay in class on a topic which relates to both of the texts. You will be allowed to use your graphic organizers and the books themselves for this task. All summer work will be collected on the day that the essay is written, most likely the first full day of class. The entire summer reading assignment, including the essay, will count for approximately 10% of your first marking period grade.

1. Read *Kite Runner* by Khaled Hosseini and Parts One and Two (pages 1-195) of *Crime and Punishment*. I have multiple copies of *Crime and Punishment* which can be signed out in the English office.
2. Complete a graphic organizer for *Kite Runner*, which will be collected, and begin one for *Crime and Punishment*. **The organizer can be downloaded from the English webpage.**
3. Complete the following assignment:

Dostoevsky creates a richly complex protagonist in his novel *Crime and Punishment*. For the majority of the work he uses the third-person omniscient perspective, focused primarily on Raskolnikov, the protagonist, but at times shifts to the perspectives of other key characters in the work. Some of the major themes of the work are: the effects of alienation, guilt, and love on human behavior.

- a. Review passages in the book which you find particularly intriguing. These may be in terms of characterization, theme, conflict, setting, point of view, etc. Write out the passage in its entirety.
- b. Next, identify what devices Dostoevsky uses in each of the passages. This should include diction ( which includes denotative and connotative language), syntax, and specificity of detail (such as imagery).

Hosseini's novel is quite detailed; the story is layered and rich. His style is quite different than Dostoevsky. His story is told from the first-person point of view of the protagonist, Amir. However, he too uses similar major themes: the effects of alienation, guilt, and love on human behavior, etc.

- c. Use *Kite Runner* as a comparison to *Crime and Punishment*. Identify the same elements for Hosseini as you did for Dostoevsky. You will need to select three passages as you did for Dostoevsky. I want you to go back and forth between the texts. Do one from Dostoevsky and then the same element from Hosseini. In other words, if you look at point of view in *Crime and Punishment*, then you are to look at point of view in *Kite Runner*. If you look at diction in *C&P*, I want you to look at diction in *KR*. If you look at

conflict in one, I want you to look at conflict in the other. Aim for three pages in total: one page for each element.

4. As you read Parts One and Two of *Crime and Punishment*, you are to answer the study guide questions. Please type these out and include the questions not just the answers.
5. All work is to be done without any collaboration with other students or other resources except for looking up information on the meaning of the Afghani words as well as the background information needed on the graphic organizers. That research is not to be in collaboration with any other student. Any student who plagiarizes or collaborates with anyone else will be in violation of the honor policy outlined in the student handbook. A zero will be given for the assignment and an honor policy violation will be put into process.

I will be available at LVR until June 20. However, you will be unable to contact me between June 23 and July 5 as I will be in China! After the 5<sup>th</sup>, please feel free to e-mail me at <[jgrow@lvhs.org](mailto:jgrow@lvhs.org)> if you have any difficulty with the assignment. Have a wonderful summer. I look forward to working with you this coming year.

Mrs. Grow

NAME
TITLE
AUTHOR
PUBLICATION DATE



BIOGRAPHICAL INFORMATION ON AUTHOR

SETTING

HISTORICAL INFORMATION FROM PUBLICATION DATE / SETTING

GENRE

CHARACTERISTICS OF GENRE

PLOT SUMMARY

IMPORTANT QUOTATIONS (MINIMUM OF 5)

SIGNIFICANCE

WRITING STYLES OF AUTHOR

EXAMPLES OF DESCRIBED STYLES

NAME	ROLE IN STORY	SIGNIFICANCE	ADJECTIVE
SIGNIFICANCE OF OPENING SCENE		SIGNIFICANCE OF CLOSING SCENE	

THEMES

SYMBOLS

GENERAL NOTES



## Marginalia

Sometimes the notes are ferocious,  
skirmishes against the author  
raging along the borders of every page  
in tiny black script.

If I could just get my hands on you,  
Kierkegaard, or Conor Cruise O'Brien,  
they seem to say,  
I would bolt the door and beat some logic into your head.

Other comments are more offhand, dismissive—

"Nonsense." "Please!" "HA!!"—

that kind of thing.

I remember once looking up from my reading,  
my thumb as a bookmark,  
trying to imagine what the person must look like  
who wrote "Don't be a ninny"  
alongside a paragraph in *The Life of Emily Dickinson*.

Students are more modest

needing to leave only their splayed footprints  
along the shore of the page.

One scrawls "Metaphor" next to a stanza of Eliot's.

Another notes the presence of "Irony"

fifty times outside the paragraphs of *A Modest Proposal*.

Or they are fans who cheer from the empty bleachers,  
hands cupped around their mouths.

"Absolutely," they shout

to Duns Scotus and James Baldwin.

"Yes." "Bull's-eye." "My man!"

Check marks, asterisks, and exclamation points  
rain down along the sidelines.

And if you have managed to graduate from college  
without ever having written "Man vs. Nature"  
in a margin, perhaps now  
is the time to take one step forward.

We have all seized the white perimeter as our own  
and reached for a pen if only to show  
we did not just laze in an armchair turning pages;  
we pressed a thought into the wayside,  
planted an impression along the verge.

Even Irish monks in their cold scriptoria  
jotted along the borders of the Gospels  
brief asides about the pains of copying,  
a bird singing near their window,  
or the sunlight that illuminated their page—  
anonymous men catching a ride into the future  
on a vessel more lasting than themselves.

And you have not read Joshua Reynolds,  
they say, until you have read him  
enwreathed with Blake's furious scribbling.

Yet the one I think of most often,  
the one that dangles from me like a locket,  
was written in the copy of *Catcher in the Rye*  
I borrowed from the local library  
one slow, hot summer.

I was just beginning high school then,  
reading books on a davenport in my parents' living room,  
and I cannot tell you  
how vastly my loneliness was deepened;  
how poignant and amplified the world before me seemed,  
when I found on one page

a few greasy looking smears  
and next to them, written in soft pencil—  
by a beautiful girl, I could tell,  
whom I would never meet—  
“Pardon the egg salad stains, but I'm in love.”

By: Billy Collins