

Twelfth Grade AP Literature: Mrs. Kate Atkins

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Assignment 1: Read and annotate *How to Read Literature like a Professor*, by Thomas C. Foster

*Chapters 16 and 17 contain sensitive topics and will not be covered in class. No points will be lost for skipping these chapters.

Assignment 2: Using what you have learned from assignment one, read and annotate *The Great Gatsby*, by F. Scott Fitzgerald. Complete a moment journal based on the text. A written paper will be completed in class during the first week of school.

A moment journal can be found [here](#). You may also see Mrs. Atkins for a hard copy.

Assignment 3: Write a three page paper answering the following prompt from *How to Read Literature Like a Professor*. Use chapter 12: "Is it a Symbol?" to aide in your response:

F. Scott Fitzgerald, *The Great Gatsby* (1925), "Babylon Revisited" (1931). If modern American literature consisted of only one novel, and if that novel were *Gatsby*, it might be enough. What does the green light mean? What does *Gatsby's* dream represent? And what about the ash heaps and the eyes on the billboard? Be sure to cite evidence from the novel. Essays should be typed using MLA format--12 pt black font, double-spaced. **Points will be deducted for larger fonts (including the title), larger line spacing, and altered margins.**

NOTES ABOUT ANNOTATION (from the AP Central Website)

Why Annotate?

- Annotate any text that you must know well, in detail, and from which you might need to produce evidence that supports your knowledge or reading, such as a book on which you will be tested.
- Don't assume that you must annotate when you read for pleasure; if you're relaxing with a book, well, relax. Still, some people—let's call them "not-abnormal"—actually annotate for pleasure.

Don't annotate other people's property, which is almost always selfish, often destructive, rude, and possibly illegal. For a book that doesn't belong to you, use adhesive notes for your comments, removing them before you return the text.

Don't annotate your own book if it has intrinsic value as an art object or a rarity. Consider doing what teachers do: *buy an inexpensive copy of the text for class.*

Tools: Highlighter, Pencil, and Your Own Text

1. Yellow Highlighter: A yellow highlighter allows you to mark exactly what you feel is necessary. Equally important, the yellow line emphasizes without interfering. Highlighters in blue

and pink and fluorescent colors are even more distracting. The idea is to see the important text more clearly, not give your eyes a psychedelic exercise.

While you read, highlight whatever seems to be key information. At first, you will probably highlight too little or too much; with experience, you will choose more effectively which material to highlight.

2. Pencil: A pencil is better than a pen because you can make changes. Even geniuses make mistakes, temporary comments, and incomplete notes.

While you read, use marginalia—marginal notes—to mark key material. Marginalia can include check marks, question marks, stars, arrows, brackets, and written words and phrases. Create your own system for marking what is important, interesting, quotable, questionable, and so forth.

3. Your Text: Inside the front cover of your book, keep an orderly, legible list of "key information" with page references. Key information in a novel might include themes; passages that relate to the book's title; characters' names; salient quotes; important scenes, passages, and chapters; and maybe key definitions or vocabulary. Remember that key information will vary according to genre and the reader's purpose, so make your own good plan.

As you read, section by section, chapter by chapter, **consider doing the following, if useful or necessary:**

- At the end of each chapter or section, **briefly** summarize the material.
 - Title each chapter or section as soon as you finish it, especially if the text does not provide headings for chapters or sections.
 - Make a list of vocabulary words on a back page or the inside back cover. Possible ideas for lists include the author's special jargon and new, unknown, or otherwise interesting words.
 - Important plot happenings
 - Supporting details or textual evidence to support a conclusion you are drawing
- Writer's craft to create effect, such as figurative language, imagery, characterization, etc.