

**AP Literature and Composition Summer Letter
2018-2019**

God gi' god-den¹, my fellow literary scholars! I hope this letter finds you well!

Question: How does a story's setting affect its meaning? Pulitzer Prize winning author Eudora Welty said that "every story would be another story, and unrecognizable if it took up its characters and plot and happened somewhere else . . . Fiction depends for its life on place. Place is the crossroads of circumstance, the proving ground of, What happened? Who's here? Who's coming?" This is especially true in much of the literature that we will be reading next year (e.g. *Frankenstein*). This summer, for our AP Literature Summer Adventure, I invite you to join me (so to speak) as I travel through England's Literary landscapes. I will be sojourning with a few other literary-minded people to study several selections of British novels and poetry, considering how the settings throughout the British countryside affect the pieces themselves. When I am not traversing across the United Kingdom reading great pieces of British literature in the places they were written or where the stories take place, my home will be at Harlaxton Manor in Grantham, Lincolnshire. Yup, I will be living here: <https://harlaxton.evansville.edu/manor/>

Now, yes, you cannot *literally* join me, but you can *literarily* join me by following me on Instagram and Twitter while reading and discussing some of the pieces with me. Personally, I will be reading many selections², more than I would ever ask of you, but I would like you to read one of the most questioned AP Literature selections: Emily Brontë's *Wuthering Heights*. Furthermore, I will be sharing some amazing poetry through my postings that you can also read and discuss with me. Clearly, I will also be sharing many pictures of the special settings that I will be haunting this summer. I also encourage you to share with me your insights and literary adventures!

There are a few ways you can access our summer reading *Wuthering Heights*: (1) check it out at our library before you leave for summer (limited quantities), (2) buy your own copy (highly recommended), or (3) download a free copy onto your Kindle Device or Kindle App for your phone (<http://www.gutenberg.org/ebooks/768>).

I hope you will all join me! It should be a fun way to get to know each other before we meet in mid-August while preparing for the AP Literature exam. If you do take me up on the offer, opportunities for extra credit will be offered (see back!).

So, please join me on Instagram (mrsalexiawilson) and Twitter (@alexia_mrs)!

I shall see you anon!

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¹ This was the proper formal greeting in Shakespeare's Day as soon as it was past noon. Since it is "past noon" for our school year, closing in on its 'midnight', it makes sense to use this phrase, wouldn't you say, ladies and sirrahs?!

² My reading selections this summer are *Wuthering Heights* by Emily Brontë, *The Remains of the Day* by Kazuo Ishiguro, *Le Morte d'Arthur* by Thomas Malory, *A Winter's Tale* by William Shakespeare, *Dracula* by Bram Stoker, *The Idylls of the King* by Lord Alfred Tennyson, and selected poems from *Lyrical Ballads* by Samuel Taylor Coleridge and William Wordsworth. Feel free to read any of these others along with me as well!

Extra Credit Opportunity
(the only one you will get)

You can receive up to 2 discussion/Socratic seminar points for every post (original or in a response) to my Twitter or Instagram that has one (or more) of the following attributes:

- A high-level question about a specific passage that struck you (for *Wuthering Heights* or the poetry)
- A high-level response to either my question or another student's question
- A thought-provoking, intellectual connection to something in the *WH* or poetry selections

If you would like to receive up to a full in-class essay test replacement grade for your lowest score, you must do an Active Reading Note for each chapter of *Wuthering Heights*.

- Example ARN:

What (MLA Cited Quote)	How (Literary or Style Device(s) present you noticed and are analyzing)	Why (Analysis)
<p>“But, Mr. Heathcliff forms a singular contrast to his abode and style of living. He is a dark-skinned gypsy in aspect, in dress and manners a gentleman – that is, as much a gentleman as amany a country squire: rather slovenly, perhaps, yet not looking amiss, with his negligence, because he has an erect and handsome figure – and rather morose – possibly some people might suspect him of a degree of under-bred pride...” (Brontë 6).</p>	<p>Parallel structure Diction</p>	<p>This description of Heathcliff's mysterious figure is expressed by Mr. Lockwood in the beginning of the novel. His perspective parallels the audience's first impression. His appearance leads the audience to the question throughout the novel that how to interpret the character of Heathcliff. Brontë utilizes vivid word choices to illustrate the dark figure of Heathcliff, clearly portraying his character, motivation and history.³</p>
<p>“Two words would comprehend my future – death and hell – existence, after losing her, would be hell. Yet I was a fool to fancy for a moment that she valued Edgar Linton's attachment more than mine – If he loved with all the powers of his puny being, he couldn't love as much in eighty years, as I could in a day. And Catherine has a heart a deep as I have; the sea could be as readily contained in that horse-trough, as her whole affection be monopolized by him – Tush!” (Brontë 148).</p>	<p>Theme Conflict Characterization Byronic hero</p>	<p>The love between Catherine and Heathcliff constitutes the center of <i>Wuthering Heights</i> both thematically and emotionally. Difficult to resist sympathizing with that love even though Brontë's characterization of Heathcliff undermines audience's empathy towards him. Is she warning her audience about the perils of too-intense or jealous love?</p>

³ Thank you Christina Chen for sharing your ARNs.

