AP Literature and Composition  
Summer Reading Project  
2018-2019 School Year

This Summer Reading project will constitute as your first major grade for AP Literature and Composition course at Arabia Mountain High School. This project is due (for all students no matter the date of entry into the school or the class)

Advanced Placement Literature and Composition is a college-level course with college-level requirements. You will be expected to expand your knowledge and skills in order to read critically and write analytically. You may earn college credit if you do well on the AP exam next May. *Stay excited about learning—and learn to love reading and writing!* 

**Required Summer Reading and Writing** (one nonfiction, one fiction)

1. Read *How to Read Literature like a Professor* (Revised Edition, 2014) by Thomas C. Foster  
   Answer study questions (attached) in a composition book (stitched binding, marble cover)   
   You will have a test in August over this book to verify your reading of it.  
   Sample test questions:  
   a. What is another term for the patterns discussed in *How to Read Literature Like a Professor*?  
   b. In Lorraine Hansbury's play *A Raisin in the Sun*, which milquetoast character represents the devil tempting a human to sell his or her soul? (If you don't remember the character's name, what did he offer Walter Lee?)  
   c. In a modern novel, a road trip is often the symbolic manifestation of which specific pattern found in epic poems and myths?

2. Read *Pride and Prejudice* by Jane Austen (free Kindle or ebook online)  
   **Choose ONE** of the following options for your work on *Pride and Prejudice*. The piece must be two pages typed, double-spaced, 12-point font.  
   a. Quote, cite, and analyze three passages from the novel that represent or discuss gender, social, or class- and status-based ideas addressed in the novel.  
   b. Write an original letter from any character that reveals his or her personality, fears, desires, prejudices, and/or ways of dealing with conflict.  
   c. Write a skit or dramatic scene based on your own rendition of the customs and values of the time and place in which the novel takes place.  
   d. Write an original poem, with a minimum of 30 lines, about the ideals, values, or concerns of the Bennets or the society in which they live.  
      Examples: the Gardiners, the soldiers, Lady de Bourgh, and the upper class.

*(I also suggest you watch one of the many film versions of *Pride and Prejudice*; the best one stars Colin Firth and Jennifer Ehle; the movie with Kiera Knightly is good also but does not follow the novel as closely)*
Recommended Reading

The following novels and plays are some of the major works we will be reading and analyzing in AP Lit. You will be busy with band, sports, and six other classes. Help yourself keep up by doing some of the reading over the summer. Then you will be able to concentrate on the literary analysis and appreciation of the language and style during the school year. Be sure to take notes as you read. Use a college ruled composition book (marble cover with stitched binding)

Novels:
- Song of Solomon (Morrison)
- Heart of Darkness (Conrad)
- The Handmaid’s Tale (Atwood)
- Native Son (Wright)
- Crime and Punishment (Dostoyevsky)
- The Stranger (Camus)
- Pride and Prejudice (Austen)

Drama:
- Death of a Salesman (Miller)
- Othello
- The Merchant of Venice
- Hamlet
- Macbeth
- Oedipus Rex (Sophocles)

Standards for AP Lit are the CCGPS for 11th and 12th grade

**THE Power Standard for AP LIT: Speaking and Listening**

SL1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

a. **Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.**

b. **Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.**

RL1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

RL2: Determine two or more themes or central ideas of text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

RL3: Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama.

RL4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

RL5: Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

RL6: Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony or understatement).

RL7: Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare as well as one play by an American dramatist)
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<td><strong>Advance Preparation</strong></td>
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<td>Has annotated all important sections of the text</td>
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<td>Has not annotated the text(s) under discussion</td>
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<td>Demonstrates full understanding of the text in annotations</td>
<td>Demonstrates a grasp of the key concepts in the text</td>
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<td>Makes sophisticated connections, comments, and questions in annotations</td>
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<td><strong>Arguing from Evidence</strong></td>
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<td>Uses only argument grounded in relevant texts and/or literary references</td>
<td>Uses argument grounded in relevant texts and/or literary references</td>
<td>Uses arguments that have little basis in relevant texts or literary references</td>
<td>Provides no relevant or appropriate evidence to support argument</td>
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<td>Provides detailed, specific, and relevant evidence</td>
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<td>Uses irrelevant or unspecific evidence</td>
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<td>Makes direct references to specific passages from the text</td>
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<td>Makes an in-depth and original analysis (based on a close reading of the text)</td>
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<td><strong>Leadership</strong></td>
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<td>Effectively moves discussion forward by linking, summarizing, questioning, or clarifying student ideas</td>
<td>Effectively moves discussion forward by linking, summarizing, questioning, or clarifying student ideas</td>
<td>Does not effectively move the discussion forward</td>
<td>Takes no responsibility for the discussion/seminar/presentation</td>
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<td>Listens closely to others and takes notes</td>
<td>Makes comments that do not connect to the ideas previously discussed</td>
<td>Does not actively listen or take notes</td>
<td>Comes unprepared or late</td>
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<td>Brings out a key idea overlooked by the group</td>
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<td>Introduces a relevant idea or question that radically alters the direction of the discussion</td>
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<td><strong>Speaking</strong></td>
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<td>Speaks clearly and articulately and loud enough for all to hear</td>
<td>Speaks clearly and articulately and loud enough for all to hear</td>
<td>Mumbles or uses too low volume for everyone to hear</td>
<td>Makes unclear, incomprehensible comments</td>
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<tr>
<td>Uses sophisticated and appropriate language (diction) and domain specific vocabulary (e.g., literary terms)</td>
<td>Makes eye contact with group members or audience as appropriate</td>
<td>Makes comments that are vague or rambling</td>
<td>Makes comments that are irrelevant or inappropriate to the discussion</td>
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<tr>
<td>Makes effective eye contact with other group members or audience</td>
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<td>Language (diction) is inappropriate or too colloquial or too casual</td>
<td>Uses offensive or inappropriate language</td>
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<td>Does not make eye contact</td>
<td>Does not speak</td>
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1. **Reading and annotating the selected text is essential in participation.**

2. Listen by looking at the speaker, taking notes of what is said by others, and not talking while another is talking.

3. Speak loud enough for everyone to hear, asking questions as well as making statements, while looking at others.

4. Think deeply about the ideas and values expressed in the dialogue, examining the various perspectives with an open mind.

5. Refer to the text by **citing specific page and line numbers and quoting actual passages** to support a point of view.

6. Address others respectfully by using others’ names agreeing/disagreeing constructively, and making connections to others’ comments.

**Starting phrases to use in reference to another participant or to his/her comment:**

“I want to build on . . .”
“I want to connect my thoughts to . . .”
“I agree with . . .”
“I disagree with . . .”
“I have a question about . . .”
“I’ve changed my mind about ___ based on what ___ said…” OR
“I’ve changed my mind about ___ based on what was stated in the text…”

“Based on the time when this was written . . .”
“Based on the audience for whom this was written . . .”
“I think the speaker was trying to express. . .”
AP Lit / Dr. Herrmann  

Close Reading Questions

*How to Read Literature Like a Professor* by Thomas C. Foster

Read and enjoy the book (lots of humor). As you read and annotate, answer these questions in a bound composition book (marble cover). Suggested timetable: A chapter or two a day between June and July.

**Ch. 1 pp. 1-6 “Every Trip is a Quest (Except When It’s Not)”**
1. What are the five characteristics of the quest?
2. Choose a book you have read or a movie you have seen that contains a quest and identify the characteristics and explain. Use Foster’s explanation of the setup in *The Crying of Lot 49* (p. 4-5) as your guide—meaning yours should be as detailed and clear as his.

**Ch. 2 pp. 7-14 “Nice to Eat With You: Acts of Communion”**
3. Complete this sentence about communion “… breaking bread together is an act ---
4. Why does Foster assert that a meal scene in literature is almost always symbolic?
5. List the things, according to Foster, that eating in literature can represent.
6. Think of an example of a positive “communion” scene in a book you have read or a movie you have seen. Describe the scene and explain its symbolic meaning.
7. Think of an example of a negative “communion” scene in a book you have read or a movie you have seen. Describe the scene and explain its symbolic meaning.

**Ch. 3 pp. 15-21 “Nice to Eat You: Acts of Vampires”**
8. What are the essentials of the vampire story?
9. What are some things besides vampirism that vampires and ghosts represent in literature?

**Ch. 4 pp. 22-27 “If It’s Square, It’s a Sonnet”**
10. Explain the title of this chapter- what does Foster mean “if it’s square, it’s a sonnet”?
11. What are some of the ways in which a poet works his magic on you?
12. Define/ describe a Petrarchan sonnet.
13. Research Petrarchan sonnets; choose one to in your notebook (be sure to include author.
14. Define/describe a Shakespearean sonnet.
15. Research Shakespearean sonnets; choose one to write down in your notebook. (You may not use any that are mentioned in Foster’s book
16. Why, according to Foster, is it more difficult to write a short poem than a long one?

**Ch. 5 pp. 28-36 “Now, Where Have I Seen Her Before?”**
17. What is the “big secret” Foster reveals in this chapter?
18. How does recognition of these allusions in literature change the reading experience for a reader?
19. What is “intertextuality”
20. How does Foster say a literature professor can help a beginning reader?

**Ch. 6 pp. 37-46 “When in Doubt, It’s from Shakespeare…”**
21. Why do so many writers use and quote Shakespeare?
22. “---(what?) features prominently in the use not only of Shakespeare but of any prior writer.” (p. 44)

**Ch. 7 pp. 47-56 “…Or the Bible”**
23. What do Biblical allusions do for a piece of literature?

**Ch. 8 pp. 57-63 “Hanseldee and Greteldum”**
24. What is the literary canon?
25. What does Foster suggest on pg. 59 as the reason so many writers choose to allude to fairy tales in their works?

26. For what purpose do writers often use “readerly knowledge of source texts” pp. 60, 62-63

27. Think of a book you have read or a movie you have seen that draws parallels to a familiar fairy tale. Briefly describe the plot and how the fairy tale allusion plays out. To what effect? (Irony? To mess around with the story? To make what point?) Explain.

Ch. 9 pp. 64-73 “It’s Greek To Me”

28. How does Foster define “myth” on pg. 65?

29. What are the four great struggles of the human being?

Ch. 10 pp. 74-81 “It’s More Than Just Rain or Snow”

30. Foster says “weather is never just weather”. What are some things rain can represent in literature?

31. What does a rainbow represent in literature?

32. What does fog represent in literature?

33. What does snow represent in literature?

Interlude pp. 82-86 “Does He Mean That?”

34. Write a paragraph or two to summarize Foster’s argument in this chapter.

Ch. 11 pp. 87-96 “…More Than It’s Gonna Hurt You: Concerning Violence”

35. What are the implications of violence in literature?

36. What are the two categories of violence in literature? Describe and define each.

37. What are the four reasons that authors kill off characters in literature?

38. What questions should readers ask themselves when they encounter an act of violence or a death in a piece of literature?

39. Choose an act of violence or a death from a piece of literature you have read and using the information in this chapter, identify is literary purpose. Be sure to include specific details to make your answer clear and complete.

Ch. 12 pp. 97-107 “Is That a Symbol?”

40. What is the difference between symbolism and allegory?

41. What are the tools we must use to figure out what a symbol might mean?

42. Why is symbolic meaning different for each individual reader? What are some of the factors that influence what we understand in our reading?

43. Symbols in literature can be both objects and what pg. 105

44. What are the questions readers should ask of the text when trying to determine symbolic meaning?

Ch. 13 pp. 108-116 “It’s All Political”

45. Foster asserts that, “Nearly all writing is --- (what?)”

46. On page 115 Foster explains why most literature can be called “political.” Summarize his argument.

Ch. 14 pp. 117-124 “Yes, She’s a Christ Figure, Too”

47. Foster writes on pg. 118 “… to get the most out of your reading of European and American literature, knowing --- (what?) is essential. Similarly, if you undertake to read literature from an Islamic or a Buddhist or a Hindu culture, --- (what?).” Why? Explain.

48. Foster asserts that a character need not have all of the distinguishing characteristics of Jesus Christ in order to be considered a Christ figure in literature. Why? Explain.
49. How is reading a piece of literature a conversation with the author? (even if the author has been dead for a thousand years)

*** Copy the list on pp. 119-120 into your notebook for future reference! (How many times have you seen a character with his arms outstretched who sacrifices himself to save others in movies or on TV?)

Ch. 15 pp. 125-134 “Flights of Fancy”
50. If you come across a character flying in a piece of literature, they are one or more of what? (p. 126)
51. What does it mean when literary characters fly?
52. Does a character always have to actually fly in order for there to be “flying” in a piece of literature? Explain.

Ch. 16 pp. 135-142 “It’s All About Sex…”
53. Who does Foster accuse of teaching writers to encode sexual messages in their writing and of teaching readers to decode sexual messages in literature?
54. What are some things that can represent male sexuality in literature?
55. What are some things that can represent female sexuality in literature?

Ch. 17 pp. 143-151 “…Except Sex”
56. Foster writes “When they’re writing about other things, they really mean sex, and when they write about sex, they really mean something else.” (p. 144) What are some of the other things that a sex scene can mean?

Ch. 18 pp. 152-162 “If She Comes Up, It’s Baptism”
57. What are some of the things that baptism (or immersion in water) can mean in literature?
58. What are some of the things that drowning can mean in literature?

Ch. 19 pp. 163-174 “Geography Matters…”
59. What are some of the roles geography plays in literature and what are some of the effects of geography on literature?
60. What does it mean when an author sends a character south?
61. How can a writer’s personal geography inform his/her work?

Ch. 20 pp. 175-184 “…So Does Season”
62. What are the symbolic meanings of the seasons?
63. Choose a piece of literature you have read in which season is important or symbolic. Give title and author, and then briefly describe and explain the symbolic season.

Interlude pp. 185-192 “One Story”
64. Summarize Foster’s point in this section of the book.
65. What are the two words Foster uses to define this concept?
66. Define intertextuality
67. Define archetype

Ch. 21 pp. 193-200 “Marked For Greatness”
68. For what reason(s), do authors give characters deformities, scars or other physical markings in literature?
69. Choose a book you have read recently and identify a main character who has some physical marking. Describe and explain why you think the author chose to give him/her that physical trait- what does it mean?

Ch. 22 pp. 201-206 “He’s Blind for a Reason, You Know”
70. For what reason(s) do authors choose to make characters blind in literature?
Ch. 23 pp. 207-212 “It’s Never Just Heart Disease…”
71. What things can “heart trouble” signify in literature?

Ch. 24 pp. 213-225 “…And Rarely Just Illness”
72. What are the “principles governing the use of disease in works of literature”?

Ch. 25 pp. 226-234 “Don’t Read With Your Eyes”
73. Explain what Foster means by “don’t read with your eyes”
74. About what does Foster warn readers?

Ch. 26 pp. 235-244 “Is He Serious? And Other Ironies”
75. Explain what Foster means by “irony trumps everything”
76. Foster defines irony on pg. 240 like this: “What irony chiefly involves, then, is --- (what?)” Explain what he means by this.
77. There are three types of irony in literature:
   - Verbal irony (character says opposite of what is expected)
   - Situational irony/Structural irony (situation or event plays out in an opposite or abnormal way - not like expected)
   - Dramatic irony (audience/reader knows more than characters know)
   Identify one example of each type of irony that Foster has presented in this chapter or earlier in the book and write it in your notebook.

Ch. 27 pp. 245-277 “A Test Case”
78. Complete the task that Foster sets out for you on pp. 265 & 266. **Be prepared to participate in a class discussion about it.

Envoi pp. 278-281
79. How does Foster suggest that readers learn to identify trends? Why are trends important?
80. What is Foster’s parting advice for his reader?