Dear AP Literature Students,

You have a **required** and an **optional extra credit** summer reading. I know some of you have busy summers; however, if you like to read and/or have the time, having extra credit is a nice way to start the year. I can’t stress enough the importance of reading authors who are well-known and are a part of our literary canon. It is a part of being culturally literate and college ready.

**Required:** Everyone must do this.

**Novel:** *How to Read Literature Like a Professor* by Thomas Foster

***Look for it used or new, or I have some you can check out. Just see us before the end of the year in room 2-205 or 3-201.

**Or use the online text (pdf) available at**

```
How to Read Literature Like a Professor - cleveland.rrps.net

https://cleveland.rrps.net/common/pages/DisplayFile.aspx?itemId=4043952
```

**Note to students:** These short writing assignments will let you practice your literary analysis, and they will help me get to know you and your literary tastes. Whenever I ask for an example from literature, you may use short stories, novels, plays, or films (Yes, film is a literary genre). Sometimes you can apply it to your life. Please note that your responses should be paragraphs – not pages! Also, some of responses may come to you days after you have read the book as this new way of looking at life and literature emerges.

Even though this is analytical writing, you may use "I" if you deem it important to do so; remember, however, that most uses of "I" are just padding. For example, "I think the wolf is the most important character in 'Little Red Riding Hood'" is padded. A better way of writing it would be “The wolf is the most . . . .” As you compose each written response, re-phrase the prompt as part of your answer. In other words, I should be able to tell which question you are answering without referring back to the prompts.

Concerning mechanics pay special attention to pronouns. Make antecedents clear. Say Foster first; not "he.” Remember to capitalize and punctuate titles properly for each genre. Novels, plays, movies, and television series are *italicized*; short stories and poems are in quotation marks.

The written part of this assignment is due on the first day of class as a hard copy. NO exceptions or extensions! Please type it in 12-point font. Make sure you identify your responses under the headings given. Make a copy of the chart and do this on the computer.
### Introduction: How did He Do That?

How do memory, symbol, and pattern affect the reading of literature? How does the recognition of patterns make it easier to read complicated literature? Discuss a time when your appreciation of a literary work was enhanced by understanding symbol or pattern.

### Chapter 1 -- Every Trip Is a Quest (Except When It is Not)

List the five aspects of the QUEST and then apply them to something you have read (or viewed or experienced) in the form used on pages 3-5.

### Chapter 2 -- Nice to Eat with You: Acts of Communion

Choose a meal from a literary work or experience and apply the ideas of Chapter 2 to this literary depiction.

### Chapter 3: --Nice to Eat You: Acts of Vampires

What are the essentials of the Vampire story? Apply this to a literary work you have read or viewed.

### Chapter 4 -- If It's Square, It's a Sonnet

Select three sonnets and show which form they are. Discuss how their content reflects the form. SKIP THIS – WE WILL DO START OFF STUDYING SONNETS WHEN YOU RETURN (Submit copies of the sonnets, marked to show your analysis).

### Chapter 5 -- Now, Where Have I Seen Her Before?

Define intertextuality. Discuss three examples that have helped you in reading specific works.

### Chapter 6 -- When in Doubt, It's from Shakespeare...

Discuss a work that you are familiar with that alludes to or reflects Shakespeare. Show how the author uses this connection thematically. Read pages 44-46 carefully. In these pages, Foster shows how Fugard reflects Shakespeare through both plot and theme. In your discussion, focus on theme.

### Chapter 7 -- ...Or the Bible

Discuss Biblical allusions that Foster does not mention in literary work.

### Chapter 8 -- Hanseldee and Greteldum

Think of a work of literature that reflects a fairy tale. Discuss the parallels. Does it create irony or deepen appreciation?

### Chapter 9 -- It's Greek to Me

Research Greek mythology if you are rusty and find a myth that connects to a literary work.

### Chapter 10 -- It's More Than Just Rain or Snow

Discuss the importance of weather in a specific literary work, not in terms of plot.
<table>
<thead>
<tr>
<th>Interlude -- Does He Mean That</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Chapter 11 -- More Than It's Gonna Hurt You: Concerning Violence</strong></td>
</tr>
<tr>
<td>Present examples of the two kinds of violence found in literature. Show how the effects are different.</td>
</tr>
<tr>
<td><strong>Chapter 12 -- Is That a Symbol?</strong></td>
</tr>
<tr>
<td>Use the process described on page 106 and investigate the symbolism in a literary work.</td>
</tr>
<tr>
<td><strong>Chapter 13 -- It's All Political</strong></td>
</tr>
<tr>
<td>Assume that Foster is right and &quot;it is all political.&quot; Use his criteria to show that one of the major works assigned to you in school is political.</td>
</tr>
<tr>
<td><strong>Chapter 14 -- Yes, She's a Christ Figure, Too</strong></td>
</tr>
<tr>
<td>Apply the criteria on page 119 to a major character in a significant literary work. Try to choose a character that will have many matches. This is a particularly apt tool for analyzing film -- for example, Star Wars, Cool Hand Luke, Excalibur, Malcolm X, Braveheart, Spartacus, Gladiator and Ben-Hur.</td>
</tr>
<tr>
<td><strong>Chapter 15 -- Flights of Fancy</strong></td>
</tr>
<tr>
<td>Select a literary work in which flight signifies escape or freedom. Explain in detail.</td>
</tr>
<tr>
<td><strong>Chapter 16 -- It's All About Sex...</strong></td>
</tr>
<tr>
<td><strong>Chapter 17 -- Except the Sex</strong></td>
</tr>
<tr>
<td>OK ...the sex chapters. The key idea from this chapter is that &quot;scenes in which sex is coded rather than explicit can work at multiple levels and sometimes be more intense than literal depictions&quot; (141). In other words, sex is often suggested with much more art and effort than it is described, and, if the author is doing his job, it reflects and creates theme or character. Choose a novel or movie in which sex is suggested, but not described, and discuss how the relationship is suggested and how this implication affects the theme or develops characterization.</td>
</tr>
<tr>
<td><strong>Chapter 18 -- If She Comes Up, It's Baptism</strong></td>
</tr>
<tr>
<td>Think of a &quot;baptism scene&quot; from a significant literary work. How was the character different after the experience? Discuss.</td>
</tr>
<tr>
<td><strong>Chapter 19 -- Geography Matters...</strong></td>
</tr>
<tr>
<td>Discuss at least four different aspects of a specific literary work that Foster would classify under &quot;geography&quot;.</td>
</tr>
<tr>
<td><strong>Chapter 20 -- So Does Season</strong></td>
</tr>
<tr>
<td>Discuss how a specific season uses the season in a meaningful, traditional, or unusual way.</td>
</tr>
<tr>
<td><strong>Interlude -- One Story</strong></td>
</tr>
<tr>
<td><strong>Write your own definition for archetype. Then identify an archetypal story and apply it to a literary work with which you are familiar.</strong></td>
</tr>
<tr>
<td>---</td>
</tr>
<tr>
<td><strong>Chapter 21 -- Marked for Greatness</strong></td>
</tr>
<tr>
<td>Figure out Harry Potter's scar. If you aren't familiar with Harry Potter, select another character with a physical imperfection and analyze its implications for characterization.</td>
</tr>
<tr>
<td><strong>Chapter 22 -- He's Blind for a Reason, You Know</strong></td>
</tr>
<tr>
<td><strong>Chapter 23 -- It's Never Just Heart Disease...</strong></td>
</tr>
<tr>
<td><strong>Chapter 24 -- ...And Rarely Just Illness</strong></td>
</tr>
<tr>
<td>Recall two characters who died of a disease in a literary work. Consider how these deaths reflect the &quot;principles governing the use of disease in literature&quot; (215-217). Discuss the effectiveness of the death as related to plot, theme, or symbolism.</td>
</tr>
<tr>
<td><strong>Chapter 25 -- Don't Read with Your Eyes</strong></td>
</tr>
<tr>
<td>After reading Chapter 25, choose a scene or episode from a novel, play or epic written before the twentieth century. Contrast how it could be viewed by a reader from the twenty-first century with how it might be viewed by a contemporary reader. Focus on specific assumptions that the author makes; assumptions that would not make it in this century.</td>
</tr>
<tr>
<td><strong>Chapter 26 -- Is He Serious? And Other Ironies</strong></td>
</tr>
<tr>
<td>Select an ironic literary work and explain the multi-vocal nature of the irony in the work.</td>
</tr>
<tr>
<td><strong>Chapter 27 -- A Test Case</strong></td>
</tr>
<tr>
<td>Read &quot;The Garden Party&quot; by Katherine Mansfield, the short story starting on page 245. Complete the exercise on pages 265-266, following the directions exactly. (Your ideas are just as valid as anyone else’s.) Then compare your writing with the three examples. How did you do? What does the essay that follows comparing Laura with Persephone add to your appreciation of Mansfield's story?</td>
</tr>
<tr>
<td><strong>Envoi</strong></td>
</tr>
<tr>
<td>Read and respond to this chapter.</td>
</tr>
</tbody>
</table>
EXTRA CREDIT ASSIGNMENT: 50 PTS.
AP Literature and Composition Summer Reading Assignment 2018

For those of you who like to read or would like 50 pts. extra credit to start off the year, there is an optional choice reading assignment for you. Basically, you read one novel from the list of over 50 authors provided, and complete the chart below.

**Before Reading:**

1. Research the author and write down some basic biographical information that would shed light on the author’s style or purpose in writing his or her novels. Try to connect information from the author’s life to the novels he or she wrote.
   - Enter information on chart

**During Reading:**

1. Examine how the novel reflects insight into political, social, or historical events of the time period it represents.
2. Examine how two or three of the following contribute to the meaning of the work: organization, setting, point of view, description, characterization, and repeating symbols or motifs.
3. Explain the main theme of the novel. Theme in not one word or a phrase. It is a complete thought. You must make a point about a general topic.
   a. For example.  
      *King Lear* failed as both a king and a father by creating division in both, demonstrating that poor decisions cause chaos and suffering to others.

Theme – the point of the work or what the author is trying to teach you or make you ponder from the events presented.

*******After you have finished the novel, complete chart. (50 pts.) You can make a copy and do this on the computer.

DUE THE FIRST DAY OF SCHOOL - Bring in a hard copy of the chart.
<table>
<thead>
<tr>
<th><strong>Novel Chart</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Author:</strong> 5 writing influences</td>
</tr>
<tr>
<td><strong>Title:</strong> Explain its significance</td>
</tr>
<tr>
<td><strong>Setting:</strong> Does the author focus on particular place or time period?</td>
</tr>
<tr>
<td><strong>Point of View</strong>&lt;br&gt;From whose eyes do you see the story?&lt;br&gt;1st – “I”&lt;br&gt;3rd limited – Mainly through the eyes of a “He” or “She”&lt;br&gt;3rd Omniscient – Seen equally through the eyes of many “He” and “She” characters.</td>
</tr>
<tr>
<td><strong>Characterization</strong> –&lt;br&gt;What are the main characters like? (personalities)&lt;br&gt;Be able to explain why. Are the characters similar in each book?</td>
</tr>
<tr>
<td><strong>Political/social/historical Commentary</strong>&lt;br&gt;Does the novel address social issues or values of a particular time period? How are women, men, or children treated? Does social and economic status cause conflict? What do you learn about the time period in which the novel was written?</td>
</tr>
<tr>
<td><strong>Organization:</strong>&lt;br&gt;Flashbacks, chapters by characters, or ??? Just describe the dominant organizational pattern.</td>
</tr>
<tr>
<td><strong>Literary Devices:</strong> Dominant literary technique&lt;br&gt;Satire, absurdity, magical realism, stream-of-consciousness, irony, or ???</td>
</tr>
<tr>
<td><strong>Symbols/Motifs</strong>&lt;br&gt;Is there a recurring symbol that contributes to the meaning of the work?</td>
</tr>
<tr>
<td><strong>Theme</strong> – What is the meaning of the work? What do you think the author’s purpose was for writing the book? What did you learn about humanity?</td>
</tr>
<tr>
<td>From the book <em>How to Read Literature Like a Professor</em>, apply 3 chapters to the novel.</td>
</tr>
</tbody>
</table>
AP Literature Summer Reading
Author/Novel List

1. Amy Tan
   *Joy Luck Club***The Kitchen God’s Wife***Hundred Secret Senses***Bonesetter’s Daughter***Saving Fish from Drowning*
2. Gabriel Garcia Marquez
   *One Hundred Years of Solitude***Love in the Time of Cholera***Kidnapped*
3. Isabel Allende
   *The House of Spirits***Eva Luna***Paula***Of Love and Shadows***Ines of My Soul*
4. Hermann Hesse
   *Beneath the Wheel***Siddhartha***Demian***Narcissus and Goldman***Steppenwolf*
5. Barbara Kingsolver
   *The Poisonwood Bible***Prodigal Summer***The Bean Trees*
6. Edwidge Danticant
   *Breath, Eyes, Memory***The Farming of the Bones***Dew Breaker***Brown Girl, Brownstones*
7. Annie Proulx
   *The Shipping News***Accordion Crimes***The Old Ace in the Hole***Close Range*
8. Toni Morrison
   *Song of Solomon***Beloved***Jazz***The Bluest Eye***Sula***Tar Baby*
9. Alice Walker
   *Temple of My Familiar***Color Purple*
10. John Irving
    *A Prayer for Owen Meany***The World According to Garp***The Hotel New Hampshire***Cider House Rules***Widow for One Year***
11. Kurt Vonnegut
    *Slaughter House Five***Cat’s Cradle***Sirens of Titan***Breakfast of Champions***God Bless You, Mr. Rosewater***
12. Alexander Solzhenitsyn
    *One Day in the Life of Ivan Denisovich***Gulag Archipelago***First Circle*
13. V.S. Naipul
    *A Bend in the River***House for Mr. Biswas***An Area of Darkness***The Enigma of Arrival***Half a Life*
14. Carlos Fuentes
    *The Years with Laura Diaz***Terra Nostra*
15. Leo Tolstoy
    *War and Peace***Anna Karenina*
16. Theodore Dreiser
    *Sister Carrie***American Tragedy*
17. Cormac McCarthy
    *All the Pretty Horses***The Crossing***Cities of the Plain***No Country for Old Men***Blood Meridian***The Road***Sut
18. John Steinbeck
    *Grapes of Wrath***East of Eden***Of Mice and Men***Travels with Charley***Cannery Row*
19. Ernest Hemingway
    *The Sun Also Rises***A Farewell to Arms***For Whom the Bell Tolls***Islands in the Stream*
20. Virginia Woolf
    *To the Lighthouse***Room of One’s Own***Mrs. Dalloway*
21. Henry James
    *Portrait of a Lady***Turn of the Screw***Daisy Miller***Washington Square***Turn of the Screw*
22. William Faulkner
    *As I Lay Dying***The Sound and the Fury***Light in August***Absalom, Absalom!***Go Down, Moses*
23. Anthony Burgess
    *Clockwork Orange***Dead Man in Depthford***Shakespeare***The Doctor is Sick***One Hand Clapping***Long Day Wanes***
24. Thomas Wolfe
    *You Can’t Go Home Again***Look Homeward, Angel*
25. Tom Wolfe
    *The Bonfire of the Vanities***A Man in Full***The Right Stuff*
26. Eudora Welty
    *Delta Wedding***Ponder Heart***One Writer’s Beginnings***Robber Bridegroom***Golden Apples*
27. Edith Wharton
    *The Age of Innocence***Summer***The House of Mirth***Ethan Frome*
32. Henry James  
   *The Turn of the Screw* | *Washington Square* | *Daisy Miller* | *The Portrait of a Lady*

33. Sinclair Lewis  
   *Main Street* | *Arrowsmith* | *Babbitt*

34. Pat Conroy  
   *Beach Music* | *Prince of Tides* | *Water is Wide* | *The Great Santini* | *Lords of Discipline* | *My Losing Season*

35. Margaret Atwood  
   *Blind Assassin* | *The Year of the Flood*

36. Philip Roth  
   *Everyman* | *Portnoy’s Complaint*

37. John Updike  
   *Rabbit Run* | *The Witches of Eastwick*

38. Khaled Hosseini  
   *Kite Runner* | *A Thousand Splendid Suns*

39. Yann Martel  
   *The Life of Pi* | *Beatrice and Vergil*

40. Ian McEwan  
   *Atonement* | *The Children Act*

41. Bharati Mukherjee  
   *Jasmine* | *Desirable Daughters*

42. Buchi Emechta  
   *The Joys of Motherhood* | *The Bride Price*

43. Jhumpa Lahiri  
   *The Namesake* | *Interpreter of Maladies*

44. Sue Monk  
   *The Secret Life of Bees* | *Invention of Wings*

45. Johann Wolfgang von Goethe  
   *The Sorrows of Young Werther*

46. Chimamanda Ngozi Adichie  
   *Purple Hibiscus* | *Half of a Yellow Sun*

47. Maxine Hong Kingston  
   *The Woman Warrior* | *Tripmaster Monkey*

**Victorian Authors:** concerned with man in society – manners, morals, money | concern with the role of free will and fate in the lives of their characters | represent daily English life

48. Jane Austen  
   *Pride and Prejudice* | *Sense and Sensibility* | *Emma* | *Mansfield Park*

49. Charlotte Bronte  
   *Jane Eyre* | *Villette*

50. Charles Dickens  
   *Tale of Two Cities* | *Great Expectations* | *Bleak House* | *David Copperfield*

51. George Eliot  
   *Mill on the Floss* | *Middlemarch*

52. Thomas Hardy  
   *The Mayor of Casterbridge* | *Tess of the d’Urbervilles* | *Far from the Madding Crowd* | *Jude the Obscure*

53. Oscar Wilde  
   *The Picture of Dorian Gray* | *The Importance of Being Earnest*

54. Anthony Trollope  
   *The Way We Live Now* | *The Claverings*

55. Elizabeth Gaskell  
   *North and South* | *Wives and Daughters*

---

**Top most-cited works on the AP Test** (the number refers to how many times the novel has appeared on the AP test)

- Invisible Man by Ralph Ellison  | 26
- Wuthering Heights by Emily Bronte  | 20
- Great Expectations by Charles Dickens  | 18
- King Lear by William Shakespeare  | 17
- Crime and Punishment by Fyodor Dostoevski  | 16
- Heart of Darkness by Joseph Conrad  | 15
- Jane Eyre by Charlotte Bronte  | 14
- The Adventures of Huckleberry Finn by Mark Twain  | 15
- Moby Dick by Herman Melville  | 14
- Portrait of the Artist as a Young Man by James Joyce  | 13
- The Scarlet Letter by Nathaniel Hawthorne  | 13
- Their Eyes Were Watching God by Zorah Neale Hurston  | 12
- The Awakening by Kate Chopin  | 12
- Catch-22 by Joseph Heller  | 12
- The Great Gatsby by F. Scott Fitzgerald  | 12