

Upper School English Department 2019 Summer Reading (Grade 12 AP):

Guidelines:

1) Your first task in preparation for AP Literature next year is to read Dostoevsky's *Crime & Punishment*.

Please purchase this edition (the Ready translation) of the text, available through Amazon.com (ISBN 0143107631) <https://www.amazon.com/Crime-Punishment-Penguin-Classics-Deluxe/dp/0143107631>

2) Your second task is to complete **a quotation journal in which you grapple with the characters and concepts of the text**. You're responsible for submitting ten quotation explanations. Six of those quotation explanations need to address the questions you see below, and we'll use these moments and your thoughts about them to shape our opening lessons on the book. The remaining four quotation explanations are your choice: you can explore or explain any moment from the text that you find meaningful, compelling, or frustrating. **These journals will be due during the first few weeks of school in August at some date before Labor Day.**

Required Questions

Question #1: Consider the episode with Marmeladov that appears early in the novel. Originally conceived as a separate story, it was instead included in the opening chapters. Why do you think Dostoevsky included Marmeladov? How does the comparison between Marmeladov and Raskolnikov serve to bring Raskolnikov's character into sharper focus?

Question #2: Carefully read the crime scene in Part I, Chapter 7. As you analyze, consider it from a *feminist perspective*, which is to say that you should read it with questions of gender and power in mind. In what ways might Rodya's crime be a lashing out against women in general? What evidence do we have for such a notion before (and during) the murder? In what ways might the pawnbroker stand in for Rodya's internalized image of women in general? (To that end, consider how he's thought of Dunya, Sonya, and his mother to this point in the novel.) This question is open-ended in terms of your focus, so feel free to close read and explain any aspect of detail in the scene, no matter how large or small: imagery, symbolism, irony, ambiguity, etc. are all fair interpretive game, so to speak. There are no wrong answers—only poorly articulated and poorly defended ones.

Question #3: Consider Luzhin and Svidrigalov. Which character seems more "evil," more of a villain? Why, exactly?

Question #4: How are Sonya and Dunya similar? Why does Raskolnikov find Dunya's plan to marry Luzhin so repugnant, so close to prostituting herself, yet he is not repulsed by Sonya's prostitution, and, in fact, treats her as an equal to his mother and sister?

Question #5: Explore Svidrigailov's final dream, the one in which the seemingly abused five-year-old transforms into a harlot (Part VI, Chapter 6). Why, exactly, does Svid have this particular dream? How does it inform the text as a whole?

Question #6: To what extent does the epilogue change your view of Rask and of the novel as a whole?