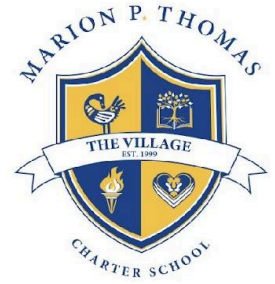


# Marion P Thomas Charter High School

## English Department

### AP Language and Composition Summer Reading Assignment

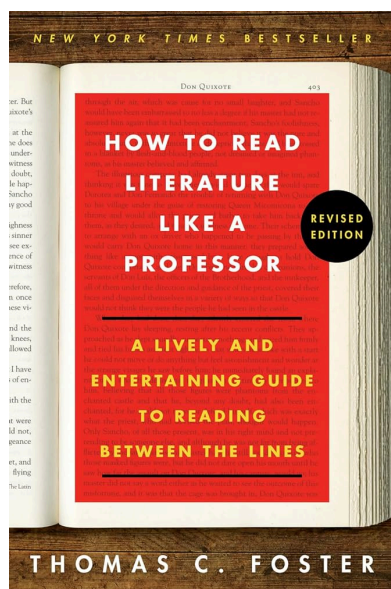
Google Classroom Code: mx4jnsg



Welcome to AP Language and Composition! In order to prepare you for the high level of analysis and critical thinking that will be expected of you, the AP Language team has designed tasks to accompany the REQUIRED Summer Reading. Assignments are due on the **first day of school** and will count as an assessment grade.

**During the 1st marking period, you will also engage in additional tasks related to this text, therefore, the reading of this book is critical and required.**

#### AP Literature Texts



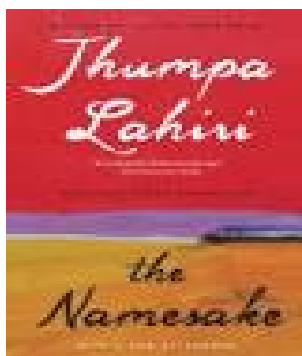
**Title:** How to Read Literature Like a Professor

**Author:** Thomas C. Foster

**ISBN:** 978-0062301673

PDF Copy of Book [Here](#)

*Due to the size of the file, to access this PDF you must download it.*



**Title:** The Namesake

**Author:** Jhumpa Lahiri

**ISBN:** 0-618-48522-8

PDF Copy of Book [Here](#)

*Due to the size of the file, to access this PDF you must download it.*

#### Overview

The AP Literature and Composition course is taught as a college level English course and is designed to engage students in the careful reading and critical analysis of literature from the sixteenth to twenty-- first century. As students read, they will consider a work's structure, style, and themes as well as the use of figurative language, imagery, symbolism and tone. This course requires a large amount of independent and active reading. The College Board asserts that students will read "...deliberately and thoroughly, taking time to understand a work's complexity, to absorb its richness of meaning, and to analyze how that meaning is embodied in literary form. Writing is also an integral component of the AP English Literature Composition course and exam. Writing assignments focus on the critical analysis of literature and include expository, analytical, and argumentative essays."

## AP Literature and Composition Media

### Assignment 1:

Read the article entitled: [Article: How to Mark a Book](#) by Mortimer J. Adler, Ph.D. While reading the article, focus on the devices for marking a book intelligently and fruitfully.

These devices will be used and graded throughout the course. Marking a book is very personal and unique. You must create a system that works well for you. Upon your return to school, be ready to discuss the impact of marking a text.

### Text Marking/Annotation Rubric

**10 points: The text is extensively highlighted or underlined with many margin notes in addition to shorthand notations. The annotations demonstrate that the student has carefully read and considered the text's meaning. The margin notes serve as an abbreviated outline of what the text says and what the reader thinks about it.**

**9 points: The text is extensively highlighted or underlined with fewer margin notes compared to the most carefully considered readings. Shorthand notations are present. The annotations which are there demonstrate that the student has carefully read and considered the text's meaning.**

**8 points: The text is less extensively highlighted or underlined with some margin notes and shorthand markings. The annotations demonstrate a less thorough reading of the work than the top two ratings.**

**7 points: The text is highlighted or underlined and the student uses shorthand markings. There are virtually no margin notes; consequently, it is impossible to determine how thorough the reading of the text has been.**

**6 points: Only shorthand margin notations are used or part of the text is unmarked or there are so few notations overall that the text may not have been read completely.**

**0 points: the text is unmarked.**

## **Assignment #2:**

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

If you have already read this book, read it again! Answer the questions listed below. Type your answers and use a 12--point Arial or Calibri font. If a question asks you to list, then it is not necessary to answer that question in complete sentences. If you do not have access to a computer, use a blue or black pen to write the questions and answers.

Chapter 1 pages: 1--6 "Every Trip is a Quest (Except When It's Not)" 1. What are the five characteristics of the quest? <b>(write your response here)</b>
Chapter 2 Pages: 7--14 "Nice to Eat With You: Acts of Communion" 2. List the things, according to Foster, that eating in literature can represent.
Chapter 3 Pages: 15--21 "Nice to Eat You: Acts of Vampires" 3. What are some things besides vampirism that vampires and ghosts represent in literature?
Chapter 4 Pages: 22--27 "If It's Square, It's a Sonnet" 4. Why, according to Foster, is it more difficult to write a short poem than a long one?
Chapter 5 Pages: 28--36 "Now, Where Have I Seen Her Before?" 5. What is the "big secret" Foster reveals in this chapter?
Chapter 6 Pages: 37--46 "When in Doubt, It's from Shakespeare..." 6. Why do so many writers use and quote Shakespeare?
Chapter 7 Pages: 47--56 "...Or the Bible" 7. What do Biblical allusions do for a piece of literature?
Chapter 8 Pages: 57--63 "Hansel and Gretel" 8. (a) What is the literary canon, and (b) what does Foster
Chapter 9 Pages: 64--73 "It's Greek To Me" 9. What are the four great struggles of the human being?
Chapter 10 Pages: 74--81 "It's More Than Just Rain or Snow" 10. What are some of the types of weather such as rain, fog, rainbow, etc., can represent in literature?
Chapter 11 Pages: 87--96 "...More Than It's Gonna Hurt You: Concerning Violence" 11. Choose an act of violence or a death from a piece of literature you have read and using the information in this chapter, identify its literary purpose. Be sure to include specific details to make your answer clear and complete.
Chapter 12 Pages: 97--107 "Is That a Symbol?" 12. (a) Why is symbolic meaning different for each individual reader? (b) What are some of the factors that influence what we understand in our reading?
Chapter 13 Pages: 108--116 "It's All Political" 13. On page 115 Foster explains why most literature can be called "political." Summarize his argument.

Chapter 14 Pages: 117--124 "Yes, She's a Christ Figure, Too"

14. 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.

Chapter 15 Pages: 125--134 "Flights of Fancy"

15. Does a character always have to actually fly in order for there to be "flying" in a piece of literature? Explain.

Chapter 16

OK ..the sex chapters. The key idea from this chapter is that "scenes in which sex is coded rather than explicit can work at multiple levels and sometimes be more intense than literal depictions" (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 a theme or character. Foster argues that Freud's theories have influenced how we read literature. Do you agree? How can a reader differentiate between intentional sexual references by the author and their own projections? Are there dangers in overemphasizing the sexual subtext in every literary work? Why or why not?

Chapter 17

Foster argues that sometimes the suggestion of sex is more powerful than explicit descriptions. Do you find this to be true? Why or why not?

How can a reader identify the use of coded language or symbolism for sex in a text?

What are some of the potential benefits of using coded language for sex in literature? Are there any drawbacks?

Chapter 18 Pages: 137-144 "If She Comes Up, It's Baptism"

18. Foster explains that immersion in water often signifies more than a literal baptism. What symbolic meanings can water immersion represent in literature? Provide examples.

Chapter 19 Pages: 145-153 "Geography Matters . . ."

Foster argues that the setting of a story is not just a backdrop but contributes significantly to its meaning. How can geography influence the themes and characters in a literary work? Discuss with references to specific literary examples.

Chapter 20 Pages: 154-162 ". . . So Does Season"

According to Foster, seasons often carry symbolic weight in literature. How do different seasons represent various phases or emotions in literary works? Provide examples to illustrate this symbolism.

INTERLUDE Pages: 163-169 "One Story"

Foster posits that all literature is interconnected and part of a single narrative. How does recognizing the interconnectedness of stories enhance our understanding of literature? Discuss the concept of the "One Story" with examples.

Chapter 21 Pages: 170-177 "Marked for Greatness"

Foster states that physical marks or imperfections on characters often signify something deeper. What do these physical attributes typically symbolize, and how do they contribute to character development? Use examples to support your explanation.

Chapter 22 Pages: 178-185 "He's Blind for a Reason, You Know"

Blindness in literature is often more than a physical condition. What are the symbolic implications of blindness in literary works? Discuss how blindness can reflect deeper themes or truths, using examples from literature.

