Welcome to AP Literature! This is a course that will take you on a literary journey around the world, strengthen your critical reading, writing and analytical skills, and test your acquired knowledge in the Advanced Placement examination in Literature and Composition. In preparation for this journey, your summer reading assignments will serve as the first step. You will be required to read three books independently this summer for this course. A copy of each book is readily available for purchase at most bookstores and online booksellers, or can be borrowed at your local library. Complete all three assignments and be prepared to discuss and complete addition in class assignments for all reading selections when school resumes in the fall.

All incoming AP Literature Seniors are required to read:

- *How to Read Literature Like a Professor* by Thomas C. Foster
- *Wuthering Heights* by Emily Bronte
- *The Glass Menagerie* by Tennessee Williams

All assignments are due during the first week of school on Turnitin.com as one document.

If you have any questions during the summer, please feel free to email me at ajohnson@ssfusd.org. Have a great summer, enjoy your readings, and I look forward to meeting you all in the fall!

Optional Annotation Guide for *Wuthering Heights* and *The Glass Menagerie*

(Use sticky notes if using a borrowed book. Does not need to be submitted to turnitin.com.)

- **Inside Front Cover:** Character list with small space for character summary and for page references for key scenes, moments of character development, etc.
- **Inside Back Cover:** Themes, allusions, images, motifs, key scenes, plot line, epiphanies, etc. List and add page references and/or notes as you read.
- **Bottom and Side Page Margins:** Interpretive notes, questions, and/or remarks that refer to meaning of the page. Markings or notes to tie in with information on the inside back cover.
- **Top Margins:** Plot notes—a quick few words or phrases that summarize action (useful for quick location of passages in discussion and for writing assignments).
- **Additional Markings:**
  - circling: done while or after reading to help locate characters and settings.
  - underlining: done while or after reading to help locate passages for discussion, significant diction or syntax.
  - brackets: done while or after reading to highlight key speeches and descriptions that are too long to underline easily.
ASSIGNMENT #1

How to Read Literature Like a Professor

(Note: The starred chapters will also be needed for ASSIGNMENTS #2 & #3)

Directions: Read How to Read Literature Like a Professor and answer the following chapters. Provide examples and thorough explanations whenever possible, even if the question does not specifically ask for them.

Introduction: How’d He Do That?

1. How do memory, symbol, and pattern affect the reading of literature? How does the recognition of patterns make it easier to read complicated literature?

**Chapter 1 - Every Trip is a Quest (Except When It’s Not)

2. Explain the five characteristics of the QUEST.

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

3. Explain the things, according to Foster, that eating in literature can represent.

Chapter 3 - Nice to Eat You: Acts of Vampires

4. What are the essential of the Vampire story?
5. Explain some of the things that vampires and ghosts represent in literature.

Chapter 4 - Now, Where Have I Seen Her Before?

6. Explain the “big secret” Foster reveals in this chapter.
7. Define intertextuality.

Chapter 5 - When in Doubt, It’s From Shakespeare…

8. Why do so many writers use and quote Shakespeare? What is the effect?

**Chapter 6 - ...Or the Bible

9. What do Biblical allusions do for a piece of literature?

Chapter 7 - Hanseldee and Greteldum

10. What is the literary canon?
11. What does Foster suggest as the reason so many writers choose to allude to fairy tales in their works?

**Chapter 8 - It’s Greek to Me

12. Explain the four great struggles of the human being.

**Chapter 9 - It’s More Than Just Rain or Snow

13. Discuss the importance of weather in a specific literary work, not in terms of plot.

Chapter 10 - Never Stand Next to the Hero
14. Explain the difference between round and flat characters. Provide examples of both.

Chapter 11 - ...More Than It’s Gonna Hurt You: Concerning Violence

15. Choose an act of violence or a death from a piece of literature and, using the information in this chapter, identify it’s literary purpose.

**Chapter 12 - Is That a Symbol?

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

Chapter 13 - It’s All Political

17. In this chapter, Foster explains why most literature can be called “political.” Summarize and respond to his argument.

Chapter 14 - Yes, She’s a Christ Figure, Too

18. 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. Explain.

Chapter 15 - Flights of Fancy

19. Does a character always have to actually fly in order for there to be “flight” in a piece of literature? Explain.

Chapter 16 - It’s All About Sex… & Chapter 17 - ...Except Sex

20. 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.

Chapter 18 - If She Comes Up, It’s Baptism

21. Think of a “baptism scene” from a significant literary work. How was the character different after the experience?

**Chapter 19 - Geography Matters…

22. Discuss at least four specific examples from literary works that Foster would classify under “geography.”

**Chapter 20 - ...So Does Season

23. Explain the symbolic significance of each of the four seasons.

INTERLUDE: One Story

24. Write your own definition of archetype. Then identify an archetypal story and apply it to a literary work with which you are familiar.

Chapter 21 - Marked for Greatness

25. Why do writers give characters in literature deformities? Based on what you learn in this chapter, 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.

Chapter 22 - He’s Blind for a Reason, You Know

26. If it is difficult to write a story with a blind character, why might an author include one? Explain what Foster calls the “Indiana Jones Principle.”

Chapter 23 - It’s Never Just Heart Disease...And Rarely Just Illness

27. Why does Foster consider heart disease the best, most lyrical, most perfectly metaphorical illness? Recall a character who dies of a disease in a literary work. Consider how this death reflects the “principles governing the use of disease in literature.” Discuss the effectiveness of the death as related to plot, theme, or symbolism.

**Chapter 24 - Don’t Read with Your Eyes

28. After reading this chapter, 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 reader from the twentieth century. Focus on specific assumptions that the author makes, assumptions that he/she would not make in this century.

Chapter 25 - It’s My Symbol and I’ll Cry If I Want To

29. Find and explain a poet or author who uses an odd word/phrase that might be overlooked for its symbolic meaning.

Chapter 26 - Is He Serious? And Other Ironies

30. Select an ironic literary work and explain the multivocal nature of the irony in the work.

Chapter 27 - A Test Case

31. Read “The Garden Party” by Katherine Mansfield, the short story starting on page 262. Complete the exercise on pages 282-283, following the directions exactly. 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 story?

POSTLUDE: Who’s in Charge Here?

32. Who is Roland Barthes and what is his article “The Death of the Author” about? Answer the question: “Who’s in Charge Here?”

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33. Choose a motif not discussed in this book (as the horse reference on page 304-305) and note its appearance in three or four different works. What does this idea seem to signify?
ASSIGNMENT #2
Wuthering Heights

PART 1: Annotations

Read and annotate Wuthering Heights according to the provided annotation guide, a double-sided journal, or another annotation system of your choosing.

PART 2: Connections to Foster

After you complete your readings, apply the following chapters from Foster’s book to Wuthering Heights:

- Chapter 1 — “Every Trip Is a Quest”
- Chapter 6 — “…or The Bible”
- Chapter 8 — “It’s Greek to Me”
- Chapter 9 — “It’s More Than Just Rain or Snow”
- Chapter 12 — “Is That a Symbol?”
- Chapter 19 — “Geography Matters…”
- Chapter 20 — “…So Does Season”
- Chapter 24 — “Don’t Read with Your Eyes”

Respond to each chapter of Foster’s book by writing a well-developed paragraph that explains the main points Foster is making and show how they apply to the text (150 word minimum). Include at least two specific textual examples (at least one of which is a direct quote from the novel) that show how Bronte uses the technique or idea discussed in Foster’s chapter. Use MLA parenthetical citation to indicate where in the text you found your examples.
ASSIGNMENT #3  
*The Glass Menagerie*

(Same instructions as ASSIGNMENT #2, but now for *The Glass Menagerie.* )

**PART 1: Annotations**

Read and annotate *The Glass Menagerie* according to the provided annotation guide, a double-sid journal, or another annotation system of your choosing.

**PART 2: Connections to Foster**

After you complete your readings, apply the following chapters from Foster’s book to *The Glass Menagerie*:

- Chapter 1 — “Every Trip Is a Quest”
- Chapter 6 — “…or The Bible”
- Chapter 8 — “It’s Greek to Me”
- Chapter 9 — “It’s More Than Just Rain or Snow”
- Chapter 12 — “Is That a Symbol?”
- Chapter 19 — “Geography Matters…”
- Chapter 20 — “…So Does Season”
- Chapter 24 — “Don’t Read with Your Eyes”

Respond to each chapter of Foster’s book by writing a well-developed paragraph that explains the main points Foster is making and show how they apply to the text (150 word minimum). Include at least two specific textual examples (at least one of which is a direct quote from the novel) that show how Williams uses the technique or idea discussed in Foster’s chapter. Use MLA parenthetical citation to indicate where in the text you found your examples.