AP Literature Summer Reading and Writing Assignments (2016-17)

Dear AP Literature students,

I am looking forward to meeting all of you and beginning our study of literature. We will explore how literature allows us to understand the nuances of the human condition and explore various philosophies and ideologies. Although we must prepare for the AP Exam, our main goals will be an advanced study of literature, insightful analysis, and effective written communication . We will read a variety of authors and genres throughout the year. You will read literature that require your full and continued attention throughout the summer and the school year. You must read thoroughly, thoughtfully, and meet all reading schedule deadlines.

PREMISE FOR SUMMER WORK: The goal for the summer reading is to prepare you for the type of work that will be required during the school year and to read the longest novel in the summer rather than during the year. AP Literature & Composition is a college-level course. In order to prepare for a challenging course of study, you will read the following texts and work on corresponding assignments:

 *Crime and Punishment* by Fyodor Dostoevsky preferred translations: Richard Pevear & Larissa Volokhonsky (Translators) or David McDuff (translator)

*The Atlantic Monthly* or *The New Yorker* from 2015 or 2016. You will perform an "explication de texte" (close reading) of a poem that you read from the periodical. The instructions are attached and posted on Google Classroom. class code 4ln84wr Everybody should join the goole classroom before the first day of school.

I **strongly suggest** reading ***How to Read Literature Like a Professor* by Thomas C. Foster** especially those who took AP LANG because you have been reading and analyzing mostly nonfiction and although some literary elements are found in both fiction and nonfiction, you will be analyzing fiction differently. It is a quick, informative read that will prepare you to look for certain common elements as you read novels.

**1. Read** *Crime and Punishment*, Fyodor Dostoyevsky and be ready to actively discuss the text, take a test on the textl, and participate in a MOCK TRIAL based on *Crime and Punishment*. The evaluation will be detailed and demanding. Students who skim the novel or who do not finish will have a hard time passing first quarter. **2. Complete** **seven Reading Entries** for *Crime and Punishment*. **This will be graded and due the first day of class.**

 **AP SUMMER READING JOURNAL for *Crime and Punishment***

Each of you must include **7 entries** in a “Reading Journal” for *Crime and Punishment.*  One for each PART and the Epilogue.  Even though most of what you write in this class will be more formal, I want this to be conversational and informal. Try to write one after each section; it will be so much easier and your writing won’t sound as forced.  Discuss what might have confused you, what character you find intriguing, detestable….and so on. You could make personal connections or connections to other pieces of literature or history if germane. I  DO NOT want a summary, but show that you have read by including the elements below. This will be graded. I use a point system. A typical test is worth 100 points. This will be worth a total of 140 points.

In addition, as you are reading/writing, think about **the following elements and discuss one in each entry**. Discuss every element at least once throughout the entire journal.

 ***Tone/Shifts –*** *the writer’s attitude toward the topic;* identify the writer’s tone and any

 shifts in tone that occur; *words that describe an author’s tone might include* critical,

 *angry, sympathetic, caustic, sarcastic, satirical, etc.*

***Style –*** *anything a writer does which distinguishes him or her from other writers;* identify

elements of the writer’s style of writing, what makes him or her unique

***Thematic Statement***  *of a literary work;* state a theme for the work using a universal general statement derived from concepts such as greed, love, redemption

***Writer’s Intention –*** *what the writer intended to convey to the reader;* identify the writer’s purpose

***Conflict(s) –*** *a struggle between two opposing forces;* identify ALL conflicts including internal (man vs. himself) and external (man vs. man, man vs. society, man vs. nature)

***Point of View/Shifts –*** *the vantage point from which the story is told;* identify the point

of view of the work, first person, third person, and any shifts in point of view

***Characterization Methods* –** the method a writer uses to familiarize the reader with the *characters in a work;* identify the methods of characterization the writer uses, including behavior, speech, physical description, thoughts and feelings, thoughts and feelings of other characters toward the main character

 **For each of the above items, do the following:**

**• First, identify what element you are discussing in the entry**. **Secondly, provide evidence (an example)** from the reading in your own words --quotes not needed, but fine if you include them. **Thirdly, discuss the implications** of the use of this technique. How does it affect **YOUR** ***reading? What do YOU think is the impact of its use?***

3. Read and analyze the provided questions related to Crime and Punishment. Each question is detailed and requires significant thought. You are not required to provide a written response for each question, but you may want to begin gathering notes and textual evidence/support for each question. When classes begin in the fall, these questions will guide our graded discussion of the novel. Additionally, you will make a presentation that will serve as a thorough response to one of the questions.

**I abhor SparkNotes and other similar sites.** The analysis is generic and often weak; reading the summaries and “analyses” does not take the place of reading. Do not use these sites. I want to read and hear what you have to say about literature; your analysis is probably more insightful The only way to improve critical thinking skills is to think on your own.

**Guided Reading Questions for *Crime and Punishment***

1. Discuss the three extraordinary man theories in *Crime and Punishment* and why they failed. Connect each theory to a specific character.

2. Suffering and confession are motifs found in CP. How are these motifs interrelated? In Dostoevsky’s scheme, why are they necessary to Raskolnikov? How does Sonia represent both motifs?

3. Why does Raskolnikov feel the need to be alone? Why does this need contradict his feeling that he is an extraordinary man?

4. Raskolnikov said, “Pain and suffering are always inevitable for a large intelligence and a deep heart. The really great men must, I think, have great sadness on earth.” What does this mean?

5. How does Dostoyevsky achieve and sustain the suspense in his novel? Which scenes strike you as being particularly suspenseful? How does he use description to enhance the turmoil in Roskolnikov's mind?

6. Later, in confessing the murder to Sonya, Raskolnikov claims, "Did I really kill the old woman? No, it was myself I killed.... And as for the old woman, it was the Devil who killed her, not I." What does he mean by this? What motive does Raskolnikov give for his murder? Why does he confess to Sonya? Why doesn't the confession ease him of his inner torment?

7. Compare the characters of Raskolnikov, Luzhin, and Svidrigailov. How is each of these men a "villain," and to what extent are they guilty? How does each man face his guilt, and how does each suffer for it?

8. Discuss the scene in which Roskolnikov meets Sonya in her room and he asks her to read the story of Lazarus. What makes this scene so effective? What does Roskolnikov mean when he tells Sonya she is "necessary" to him?

9. Roskolnikov emerges as a dual character, capable of cruelty and compassion, deliberation and recklessness, and alternating between a desire for solitude and companionship. Why has Dostoyevsky created such a complex psychological portrait? Explain the duality of Raskolnikov’s nature and its subsequent personifications.

Please consider each question as you read the novel Crime and Punishment .You are NOT required to provide a written response for each question, but it will be helpful to identify passages in the book that are relevant to the discussion of each question. Each of these questions will become a topic for a presentation, which will occur during the first two week of classes.

Analyzing Poetry

1) What is the denotative situation of the poem? Before you “leap to conclusions,” it is helpful to consider what happens (objectively) in the poem. Answer this by outlining the poem so as to show its structure and development, and summarize the events of the poem. Paraphrase the poem line by line. Or stanza by stanza

2) Who is the speaker? What kind of person is (s)he? What is his/her distance from the material being related? How reliable is the persona (narrator, speaker, voice)?

3) To whom is the speaker speaking? What kind of person is (s)he?

4) What is the occasion?

5) What is the setting in time (day, season, century) and in place (indoors or out, city or country, etc.)?

6) What is the central purpose of the poem, the poet’s fictional point?

7) State the central theme of the poem in a sentence.

8) Discuss the tone of the poem. How is it achieved?

9) Discuss the diction of the poem. Look up any words with which you are unfamiliar and point out words which are particularly well chosen, explaining why.

10) Discuss the imagery of the poem. What types of imagery are used? What is the cumulative effect of this imagery in terms of the tone and theme?

11) Point out examples of figurative language (metaphor, simile, personification, metonymy, synecdoche) and explain their appropriateness.

12) Point out and explain any symbols. If the poem is allegorical, explain the allegory.

13) Point out and explain any examples of paradox, hyperbole, understatement, and irony. What is the function?

14) Point out and explain any allusions. What is their function?

15) Point out significant examples of sound repetition and explain their function.

IMPORTANT ALLUSIONS: Zeus, Lazarus, Golgotha Know significance

***Cast of Characters—Keep with you as you read Crime and Punishment***

**Note on Names:**

**The suffixes -ovitch and -ovna stand for son of and daughter of, respectively, and form the patronymic, or middle name, in Russian. In Russian, it is typical to throw the accent towards the end of the word. The following list of characters is not comprehensive, but does list the most important forces in the novel.**

**Raskólnikov, Rodion Románovich (Ródya, Ródenka, Ródka)**

 The novel's protagonist. Raskolnikov's name is derived from raskol=schism or split, and implies his emotional and philosophical schizophrenia. His "new thinking" leads him to develop a superman theory, reminiscent of Nietzsche's (See note below).

**Raskólnikov, Pulkhéria Alexándrovna**

 Rodion's mother. Her given name, Pulcheria, means beauty, although in the context of the novel she is presented as a somewhat faded and worried beauty.

**Raskólnikov, Avdótya Románovna (Dúnya, Dúnechka)**

 Rodya's sister. She is the victim of Svidrigailov's advances, and is thrown out by Marfa Petrovna. She is very devoted to Raskolnikov, and she develops a strong bond with Razumihin.

**Marmeládov, Semën (Semyón) Zakhárovich**

 An unemployed government clerk, an alcoholic who has wasted his last chance at regaining his position. He is attracted to and befriended by Raskolnikov. His name means jam or jelly.

**Marmeládov, Katerína Ivánovna**

 Semyon's wife, who is battling consumption and her husband's alcoholism, and whose only shred of dignity is in remembering her upbringing as a cultured and refined daughter of a military officer.

**Marmeládov, Sófya Semënovna (Semyónovna) (Sonya, Sónechka)**

 His daughter. A true "whore with a heart of gold." Forced into prostitution (carrying the yellow card) in order to provide food for her destitute family, she retains her modesty and dignity and Christian devotion. Raskolnikov sees her as redemptive. Her name means wisdom.

**Marmeládov, Polína Mikháylovna (Pólya, Pólenka, Pólechka)**

**Marmeládov, Lëna (Lyóna) (Lida, Lídochka)**

**Marmeládov, Kólya (Kólka)**

 These other children, for whom Sonya has sacrificed herself, are the victims of their father's alcoholism and their mother's nostalgia. Their plight touches Raskolnikov.

**Razumíkhin, Dmítri Prokófich**

 Raskolnikov's best friend. His name means reason (RAZUM); he has a level-headed and balanced view of life.

**Alëna (Alyóna) Ivánovna**

**Lizavéta Ivánovna**

 The pawnbroker and her sister, both killed by Raskolnikov. The death of Lizaveta occurs only because she comes upon the murder in progress. You may wish to consider Raskolnikov's motivation in killing her.

**Svidrigáylov, Arkády Ivánovich**

**Svidrigáylov, Márfa Petróvna**

 Svidrigailov is a hedonist and a nihilist who harassed Raskolnikov's sister and caused her to be fired and shamed. He is amoral, and represents the complete lack of values that attracts Raskolnikov. His wife, Marfa Petrovna, at first blamed Dounia, but later discovered the truth.

**Lúzhin, Peter Petróvich**

 The suitor to Dounia who is totally unacceptable to Raskolnikov. A man who hopes to buy the allegiance and affection of a young innocent woman.

**Lebezyátnikov, Andréy Semënovich (Semyónovich)**

 A fawning, obsequious, friend of Luzhin. Flirts with the new ideas (liberation and socialism) while protecting all of his own interests.

**Lippewéchsel, Amália Ivánovna (AKA Lúdwigovna)**

 The landlady of Marmeládov. Her German heritage is emphasized by her patronymic, when Katerina Ivanovna insists on calling her Ludwigovna instead of her adopted Ivanovna.

**Zosímov**

 A fellow student of Raskolnikov, studying to be a physician. Raskolnikov becomes his first case.

**Zamëtov (Zamyotov) Alexaánder Grigórevich**

 A police clerk.

**Porfíry Petróvich**

 The chief investigator of Raskolnikov's case. He is a Columbo type, pretending to know much less than he does, believing always that Raskolnikov will come to his own punishment as the natural effect of his crime.

**Ilya Petróvich**

 The fiery lieutenant of police, a contrast to Porfiry Petrovich.

 **prestuplenie** - the Russian word for crime, derived from pre (across) and stuplenie (a stepping). This etymology is crucial to the novel and is used by Dostoevsky in ways that are not fully susceptible to translation.