

# Summer Reading for AP Literature, 2019-2020

Join our Remind 101 by June 10<sup>th</sup>:  
Text @aplitsarge to 81010

PLEASE NOTE THAT THERE ARE TWO DUE DATES –  
ONE IS JULY 1<sup>ST</sup> VIA EMAIL, THE OTHER IS THE FIRST DAY OF CLASS.

In order to best prepare for AP Literature, the AP exam, and for your college literature classes, AP students will be required to read two books independently this summer and complete two (2) assignments:

1) *How to Read Literature Like a Professor* by Thomas C. Foster plus associated assignments – due July 1, 2019

2) *The Book Thief* by Markus Zusak plus associated notes – test on first day of school

You will tackle the assignments for *How to Read Literature Like a Professor* first so that you can apply the ideas in it to the assigned novel. Ultimately, you should be able to apply the ideas from HTRLLAP to *The Book Thief* and then extrapolate that knowledge to the other works we study during the year.

1) Writing Assignments for *How to Read Literature Like a Professor (HTRLLAP)* by Thomas C. Foster – Due July 1, 2019 via email

EMAIL TYPED HTRLLAP WORK TO Ms. Sargent BY JULY 1<sup>ST</sup>, 2019. (lsargent@walton.k12.ga.us)

Note that there are not assignments for every chapter – the chapters without assignments will be covered in your *Book Thief* work, so read them, too. All work must be TYPED.

**Chapter 1 -- Every Trip Is a Quest (Except When It's Not):** List the five aspects of the QUEST and then apply them to something you have read (or viewed) in the form used on pages 3-5.

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

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

**Chapter 4 -- If It's Square, It's a Sonnet:** Select two sonnets and show which form they are. Discuss how their content reflects the form. (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:** Read "Araby" (available online). Discuss Biblical allusions that Foster does not mention. Look at the example of the "two great jars." Be creative and imaginative in these connections.

**Chapter 8 -- Hansel and Gretel:** 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:** Write a free verse poem derived or inspired by characters or situations from Greek mythology.

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

**Chapter 11 --...More Than It's Gonna Hurt You: Concerning Violence:** Present examples of the two kinds of violence found in literature. Show how the effects are different.

**Chapter 12 -- Is That a Symbol?**

**Chapter 13 -- It's All Political:** Assume that Foster is right and "it is all political." Use his criteria to show that one of the major works you have read at school is political.

**Chapter 14 -- Yes, She's a Christ Figure, Too**

**Chapter 15 -- Flights of Fancy**

**Chapter 16 -- It's All About Sex...Chapter 17 -- ...Except the Sex:** Okay...the sex chapters. The key idea from these chapters 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 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.

**Chapter 18 -- If She Comes Up, It's Baptism:** Think of a "baptism scene" from a significant literary work. How was the character different after the experience? Discuss.

**Chapter 19 -- Geography Matters...**

**Chapter 20 -- ...So Does Season**

**Interlude -- One Story:** Write your own definition for archetype. Then identify an archetypal story and apply it to a literary work with which you are familiar.

**Chapter 21 -- Marked for Greatness**

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

**Chapter 23 -- It's Never Just Heart Disease...**

**Chapter 24 -- ...And Rarely Just Illness**

**Chapter 25 -- Don't Read with Your Eyes:** 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 of its time period.

**Chapter 26 -- Is He Serious? And Other Ironies:** Select an ironic literary work and explain the multivocal nature of the irony in the work.



**2) Writing Assignments for *The Book Thief* by Markus Zusak - DUE FIRST DAY OF CLASS  
TEST FIRST DAY OF CLASS**

*The Book Thief* will be used to introduce and practice critical analysis, both in discussion and in writing. Here is a list of general questions you should think about as you read the novel. You will be asked to deal with these questions in detail when you return, so write out your responses as you consider each. Taking notes should also help you study for the objective test you can expect upon your return to school.

1. Be prepared to discuss the setting and the occurrence of weather in *The Book Thief*. What role does it play in the development of character, tone, and ideas? (Chapters 10, 19, and 20 of HTRLLAP)
2. What meaningful and/or symbolic objects occur in the text? What do they mean for the characters and the reader? (Chapter 12 in HTRLLAP)
3. How and in what parts of the text are characters' food and eating important aspects of the book's significance and meaning? (Chapters 2 and 3 in HTRLLAP)
4. Pay careful attention to the physical descriptions and actions of the characters. How and in what parts of the text are characters' physical attributes, movements, injuries, illnesses, and deformities important to understanding them and to the larger meaning of the work? (Chapters 21-24 in HTRLLAP)
5. How and in what parts of the text is color used to indicate significant relationships or associations with particular characters? What might these colors indicate for the reader? (Chapter 12 in HTRLLAP)
6. *The Book Thief* has a number of parallel scenes in which two episodes suggest a close comparison of events so that important differences emerge between the scenes. See if you can identify these parallel scenes, list where they are, and explain what they illuminate about characters and themes.
7. A "character foil" is a technique which encourages the reader to identify similarities between two characters in order to make their differences more apparent. How does Zusak use character foils to develop differing points of view and to emphasize the complexities of Liesel's relationships?
8. Note the light/dark and warm/cold images throughout the book.
9. In what ways is this novel structured as a tragedy? In what ways is it not a tragedy? Is there a tragic hero? Is there a Christ figure? (Chapter 14 of HTRLLAP)
10. Foster says that "Irony trumps everything." What does that mean and in what ways is that true or not true in *The Book Thief*?