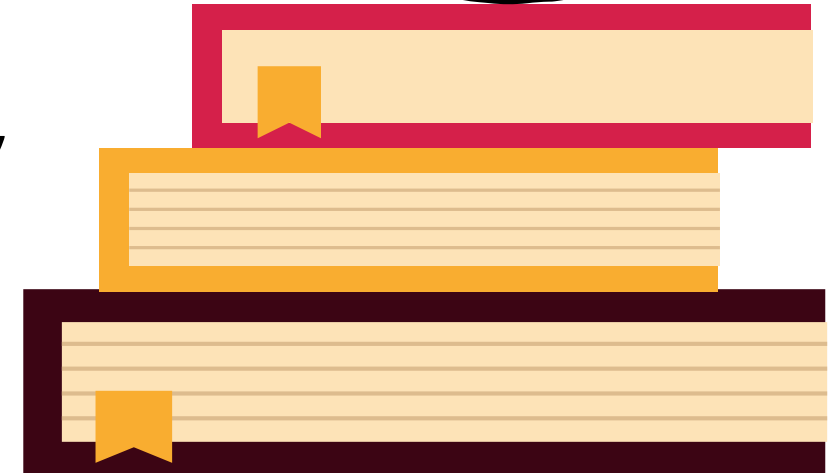
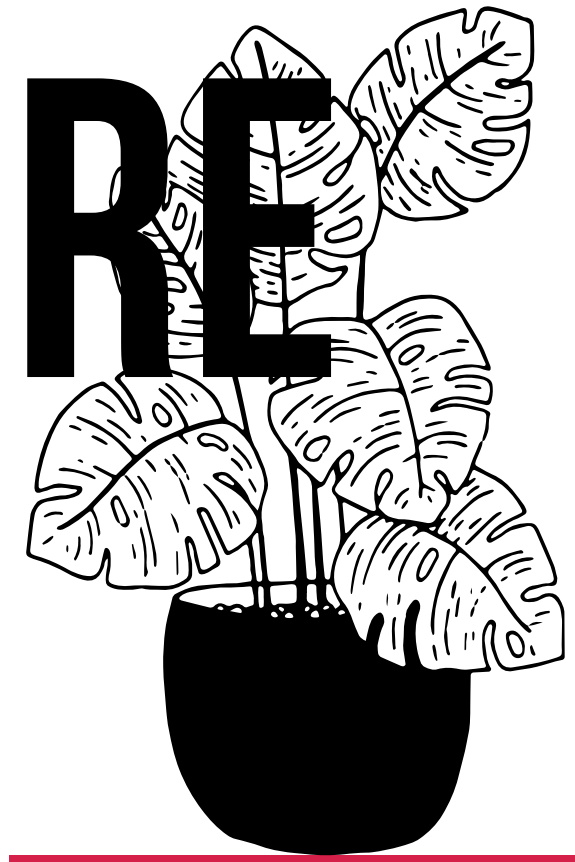




# AP LITERATURE



## *Assignment Overview*

You are required to take part in the summer reading portion of the AP Literature and Composition course. This summer, you will be reading Thomas C. Foster's *How to Read Literature Like a Professor*. As you read, you will maintain a reading log to demonstrate critical analysis. AP Literature focuses primarily on works of fiction, literary techniques, literary interpretation, and literary criticism.

## *Learning Objectives*

This summer reading assignment is intended to get you in the practice of (1) identifying common and central themes within canonical and contemporary texts; (2) experiencing, interpreting, and evaluating literary works through close reading strategies and frameworks; and (3) demonstrating critical analysis through your writing.

## *Assignment Guidelines*

**Part I [ 2 pts.]:** Identify and explain Foster's overarching argument (the purpose) in *How to Read Literature Like a Professor*. **Post Script:** For my lovely, snarky, maybe-too-smart-for-your-own-good, future students, who love to find loopholes in educational practices, please be more elaborate than "how to read literature like a professor" or "how to read" or "a lively and entertaining guide to reading between the lines..." or any other variations of the aforementioned... (A two or three sentence explanation will suffice.)

**Part II [32 pts.]:** For every seven chapters (including the introduction and postlude- there are twenty-eight sections in total), analyze a supporting argument that builds on Foster's overarching argument. This means you should have FOUR paragraph responses (200 words each) for Part II when you finish.

- (A) Explain WHAT the supporting argument entails.
- (B) Back your identification and explanation with a direct quote (textual support).
- (C) Elaborate on why the textual support you selected exemplifies the supporting argument.
- (D) Select a text that you know and explain how Foster's theory (supporting argument) applies.

**Part III [15 pts.]:** Define each of the literary terms, phrases, and references below. You will eventually be tested/assessed on these terms, so make it count as a useful study tool.

## *Assignment Details*

- Please type your answers and bring a hard copy of the assignment on Friday, August 6th (start of class).
- You **MUST** use complete sentences.
- Each response for Part II (eleven in total) should be between 150-200 words.
- Use Times New Roman, 12pt. font. Single or double spacing is fine.
- When citing in-text citations, MLA format suffices. Refresher: (Foster page#), exp. (Foster 34).

# HAUSER JR. SR. HIGH SCHOOL SUMMER ASSIGNMENT

# EXAMPLE WORK

## *Part One Example- 2 Points Possible*

While the study of literature is traditionally recognized as an inherently subjective realm of study, Thomas C. Foster argues that there is a grammar of literature, or a set of patterns, that enable a collective framework for the analysis of literary texts. In his book, *How to Read Literature Like a Professor*, Foster unlocks a compendium of “short-cuts” for new readers seeking to gain or develop competency in the discipline of the English language arts.

*(This, of course, is one interpretation and expression of the main argument of Foster’s work. You could have a completely different take on the book’s main purpose. For instance, you could say his work is pretentious, over-the-top, and confounding attempting to make the average reader feel inferior to the superior, ivory-tower position of professors or white-collar academics. Or, you could claim that he is trying to make ivory-tower academia schemes more accessible to the common man through a common vernacular and way of reading. It is up to you. Just make sure your claim (of his main claim) is logical and can be supported.)*

## *Part Two Example- 8 Points Each (32 Points Possible)*

[A] In *How to Read Literature Like a Professor*, Foster claims that one of the “short-cuts” for literary analysis can be summed up in the formula of the quest. [B] He writes, “The quest consists of five things: (a) a quester, (b) a place to go, (c) a stated reason to go there, (d) challenges and trials en route, and (e) a real reason to go there” (Foster 3). [C] By employing the above formula, a reader can determine whether or not the primary framework for the text is a quest. [D] For instance, if we look at the popular television show, *Friends*, we have Rachel (a quester, a runaway bride in the pilot episode). Rachel seeks shelter in the Big Apple’s Central Perk coffee shop (a place to go). She claims her reason for going to the coffee shop is to just get away from the potential future of a shallow, upper-middle class marriage and life. As she starts a new life, she faces “challenges and trials en route,” struggling to become financially independent and struggling to find a professional job. However, in the end of the ten-season television show, we know the real reason Rachel left the wedding was to, cliché as it sounds, “find herself,” build her family, find the love of her life, and develop professionally. So, applying Foster’s formula, we know that *Friends* is about the quest.

*(Again, everyone’s selected “supporting arguments” will differ. Your interpretation of the main argument/purpose of the text and/or the areas in the seven/eight-chapter sections that you decide to focus on will influence your four paragraph responses. I could easily have picked a different text/television show/poem/book/play/song/etc. to demonstrate an example of something that is not about a quest (like David Treuer’s *Rez Life* or other informative, research-based, historically-oriented documentaries). Even though it is a potential challenge, try your very best to keep it under 300 words. It is okay if it goes a little over 200 words. Just try to stay concise and focused in your writing.)*

## *Part Three Example- 0.25 Points Each (16 Points Possible)*

For Part III, you have some options. Firstly, you can type or handwrite this section. Secondly, you can use direct quotations to define the term/phrase or you can simply paraphrase and create a working definition.

### Example of Direct Quote:

“Intentionalists” (91)
“writers who attempt to control every facet of their creative output and who intend virtually every effect in their works” (Foster 91).

### Examples of Paraphrasing/Working Definition:

Late Victorian Society (137/152)
Timeframe and society in which writers, preceding the modernists, were oppressed and limited in their ability to write about “indecent stuff.”

Epiphany (140)
Great moment of insight; aha! moment

If you have questions or mild panic attacks while completing this assignment, please email me (kfougerousse@flatrock.k12.in.us), and I will try my best to help guide you or answer your questions. I know summer reading assignments are less than ideal. However, this course will be a lot of work, inside and outside of class. Do your best. For more information and additional guidance materials, please refer to my website and the “AP Literature” tab/page of my teacher website (fougieandthejets.weebly.com).

# LITERARY STUFF

Literary Terms	Basic Vocab.	Ideologies/Other	Allusions/References
Archetype (xxix/198-199*)	Apocryphal (7)	Grammar of Literature (xxv)	Faustian Bargain (xxiv)
Anecdote (7)	Dictum (18)	Components of a Quest (3)	Oedipal Complex (xxix)
Nemesis (16)	Ubiquity (37)	Literary Existentialism (57/108)	Phallic Symbol (Freud) (7)
Sublimation (17/149)	Clandestine (57)	Binary Models of Thought (87)	Story of Adam & Eve (44)
Narrative Frame/Method (25/91)	Archaic (60)	Postmodernism (88)	Prodigal Son (48)
Intertextuality (29/197*)	Verisimilitude (73)	"Intentionalists" (91)	Late Victorian Society (137/152)

# LITERARY STUFF

<b>Parody (47)</b>	<b>Copious (79)</b>	<b>Anti-Semitism (117/239)</b>	<b>Hayes Code (145)</b>
<b>Metonymy (55)</b>	<b>Simulacra (85)</b>	<b>Italian Fascism (117)</b>	<b>Apothegms of Change (162)</b>
<b>Allegory (105)</b>	<b>Dichotomy (108)</b>	<b>Avant-gardism (118)</b>	<b>Process of Divestiture (165)</b>
<b>Fourth Wall (136)</b>	<b>Misnomer (116)</b>	<b>Body Politic (118)</b>	<b>Neolithic Era/Age (107/180)</b>
<b>Ambiguity (131)</b>	<b>Congenial (117)</b>	<b>American Consciousness (121)</b>	<b>Sun Chariot Mythology (189)</b>
<b>Paradox (137)</b>	<b>Repugnant (117)</b>	<b>Conventionality (141)</b>	<b>Hades, Persephone, &amp; Demeter Myth (188-190/292)</b>
<b>Epiphany (140)</b>	<b>Antidote (140)</b>	<b>Collective Consciousness (199)</b>	<b>Arthurian Romances (197)</b>

# LITERARY STUFF

Aphorism (127)	Ruminate (141)	Literary Naturalism (Lit. Movement) (222)	Indiana Jones Principle (213)
Epigraph (170)	Consternation (148)	Deconstructionism (Literary Criticism) (235)	Hegel or Marx's Dialectic (246)
Irony (252-261)	Fallible (215)	Masculinity/Machismo (237)	Christ Figure (126-130*/256)

\*P.S. These are not all of the terms that are important in the text. There are many more. However, this will give you a somewhat comprehensive overview of some of the main terms throughout. Also, if you would like a document where you can just type in the definitions, I will post that on my teacher website under the "AP Literature" page and the "That Dreaded Summer Book" section. You can access it at [fougieandthejets.weebly.com](http://fougieandthejets.weebly.com).

## THAT DREADED SUMMER BOOK.

*How To Read Literature Like a Professor*, by Thomas C. Foster, is the prelude to this course. The first time I read it, I thought, 'this is over my head.' The second time I read it, I thought, 'this guy is a genius.' Below are resources to support you as you read and complete the summer assignment. I know many of you are probably prejudiced against the text, simply because it is a SUMMER reading. Nonetheless, we have a lot to cover. So, sink or swim philosophy is in play.

 [AP Literature Summer Reading Assignment](#)  
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 [Image of Book \(How to Read Literature Like a Professor\)](#)  
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 [Part II Section](#)  
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 [How to Read Literature Like a Professor Notes](#)  
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**Additional Notes:**