

**Required Summer Reading 2019: Assignment & Book Choices**  
**YOUR FIRST 12AP ASSIGNMENT ~ DUE FRIDAY • SEPT 6<sup>TH</sup>, 2019**

**Task 1:** Read Thomas C. Foster’s *How to Read Literature Like a Professor* (check the Ballard and Seattle Public libraries – also, there are many used copies of Foster’s book available at Amazon.com for only a couple of dollars). This book provides some universal themes/ideas to help you read a text closely and come to a deeper understanding. You will need to read this text in order to complete this assignment – canvas local libraries and bookstores to secure a copy (you may have to place an order at your favorite bookstore; do it sooner than later).

**Task 2:** Look at the summer reading list on the back of this sheet. Choose one of these “AP-worthy” texts. If you’re not sure about a book, check out reviews/summaries at [www.amazon.com](http://www.amazon.com) or [www.powells.com](http://www.powells.com). **Please choose a text you have NOT READ yet. We want to expose you to new literature—not have you repurpose previously read texts.**

**Task 3:** After having read *How to Read Literature Like a Professor* and your selected novel, you will apply what you’ve learned in Foster’s book to your chosen summer reading. Here’s how it works:

- Choose **five** “key” passages from your summer reading – passages should be “meaty” enough for extended analysis and important to the overall text (typically 100-200 words);
- with each of the passages, you will analyze its significance **based on some aspect of Foster’s *How to Read...***— you do not have to apply all of that book’s critical lenses, **but you should use a variety** in your analyses;
- a well-written analysis not only makes a clear attempt at employing a chosen critical lens (or lenses) to illuminate meaning within the passage, additionally this analysis connects the significance of this passage with **key themes** (or bigger ideas/issues) of the overall text – **attempts to answer “So What?”**;
- IMPORTANT: you must reference Foster directly in each of your responses**—specific mention of one of his critical lenses in reading that particular passage is required to receive credit for that response.
- Follow formatting rules:
  - You will set-up your written responses in dialectical journal style: a dialectical journal simply means *dialoguing with or talking to your text*. (See the example below.)
  - assignment will be **typed** (12-pt font) and **proofread/edited: writing should be error-free** (or close to)

Dialectical Journal  
Example:

In the left-hand column, copy down quotes from the book. Be sure to cite the page number (12). →

Your name, date + Title of novel +author’s name at the top of page	
1/3 of pg.	2/3 of pg.

Analysis:

← In the right-hand column, write your response to the quote. Why is it significant and how does it fit into the overall work? And, how would a literature professor – **according to Foster** – read this particular passage?

**Sample Passage->Analysis**

IT WAS the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way- in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.

There were a king with a large jaw and a queen with a plain face, on the throne of England; there were a king with a large jaw and a queen with a fair face, on the throne of France. In both countries it was clearer than crystal to the lords of the State preserves of loaves and fishes, that things in general were settled for ever (1).

from *A Tale of Two Cities* ~ Charles Dickens

While it may be too early to say with any certainty that Dickens wishes for his readers to view the kings and queens of France and England as Christ figures, the allusion to “loaves and fishes” (an oft-alluded to passage from the New Testament) certainly alerts readers to the religious nature of the topics being discussed. Prof. Foster would certainly highlight this connection. Including a reference to Christ’s miracles seems to suggest a number of things: 1) Dickens would like for his readers to associate the strength and wealth of France and England’s monarchies with the sort of spiritual strength and wealth of Jesus as described in the New Testament. This may end up proving significant. Perhaps the kings and queens offer the peasants some kind of salvation, as Jesus did his followers; 2) Dickens would also like to alert us to the miraculous quality of royalty generally; its seeming ability to produce food, shelter, and luxury—things the common people of the time had no guarantee of attaining—out of thin air; Foster talks a great deal about the life and spirit enhancing power of food, at the very least; 3) Or Dickens might be pointing out that, since both royal families have “State preserves of loaves and fishes” and therefore both seem to be subject to the same God and rules of morality (and are clearly being rewarded for their faith), actually there is no significant difference between the two royal houses, despite whatever conflicts may have previously existed, and peace will reign indefinitely.

## BALLARD HIGH SCHOOL ~ AP LITERATURE SUMMER READING LIST

Adiche, *Americanah*  
Allende, *The House of Spirits*  
Alvarez, *In the Time of Butterflies*  
Atwood, *Oryx and Crake* or *The Blind Assassin* or *Cat's Eye*  
Austen, *Pride and Prejudice* or *Sense and Sensibility*  
Banks, *Cloudsplitter*  
Bronte, *Jane Eyre*  
Camus, *The Stranger*  
Chopin, *The Awakening*  
Dangarembga, *Nervous Conditions*  
Dick, *The Man in the High Castle*  
Dostoevsky, *Crime and Punishment* or...  
Doyle, *A Star Called Henry*  
Ellison, *Invisible Man*  
Esquivel, *Like Water for Chocolate*  
Eugenides, *Middlesex*  
Faulkner, *The Sound and the Fury*  
Forster, *Howard's End*  
Frazier, *Cold Mountain*  
Gardner, *Grendel*  
Heaney (trans), *Beowulf*  
Jen, *Typical American*  
Kingsolver, *The Poisonwood Bible*  
Kogowa, *Obasan*  
Lahiri, *Interpreter of Maladies* or *The Namesake*  
Lee, *On Such a Full Sea*  
Lee, *Native Speaker* or *A Gesture Life*  
Leguin, *The Dispossessed* or *The Left-Hand of Darkness*  
Marquez, *Love in the Time of Cholera* or *100 Years of Solitude*  
McCarthy, *The Road*  
McEwan, *Atonement* or *Saturday*  
McKay, *Home to Harlem*  
Moore, *Self Help*  
Morrison, *Song of Solomon* or *Beloved* or *Sula*  
Munro, *Runaway*  
O'Connor, *A Good Man Is Hard to Find*  
Orwell, *1984*  
Patterson, *Out Stealing Horses*  
Rhys, *Wide Sargasso Sea*  
Robinson, *Housekeeping*  
Roy, *God of Small Things*  
Rushdie, *Midnight's Children*  
Sacco, *Palestine*  
Shakespeare, *As You Like It* or *King Lear*  
Shelley, *Frankenstein*  
Smith, *White Teeth* or *On Beauty*  
Warren, *All the King's Men*  
Welch, *The Heartsong of Charging Elk*  
Wilson, *Fences*  
Woolf, *To the Lighthouse* or *Mrs. Dalloway*

