

AP English Literature 2025-2026

Summer Assignment

Teacher: Ms. Sophia Case

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Due Date: Meet the Teacher Night (please see notes below regarding additional requirement of on-line submission via Turnitin.com as well as the in-person submission of the Barron's Diagnostic)

All summer work is graded as part of Quarter 1.

Welcome to AP Literature otherwise known as the “AP Lit Gym”! In the gym, we “spot” each other during moments of heavy lifting, we encourage one another as we build muscles we didn’t know we had, and celebrate together when those intellectual endorphins kick in (and they will, I promise!). The goal is so that on Exam day and/or your first day in college, you will feel strong, confident, and prepared.

AP English Literature expands and develops skills in critical reading, intellectual discourse, and analytical writing. The course stresses a critical awareness of genre, theme, and style through the analysis of world literature, spanning authors across literary time periods and with diverse voices. The goals of the course are not only to prepare students for the AP Exam, *but also to equip students to be better readers, writers, and thinkers as they prepare to engage in challenging discourse at the university level (and with the world).*

Why assign these texts for the Summer Assignment?

In teaching AP Lit, I have made it my mission to be an expert when it comes to this Exam (but also the expectations of professors at top universities like Brown, NYU, UCLA, USC, etc). Like all standardized tests, there are patterns that can be discerned—an instructor can tailor their class and reading selection based upon these patterns, bringing about success for *every* student. In conjunction with my careful study of the Exam’s patterns, I glean information from AP Reader blogs (yes, the people that grade the exams!), AP Lit message boards, and from the “celebrity” AP Lit instructors that create YouTube content for the College Board. **These are the two books you must read!**

Reading:

***How to Read Literature Like a Professor* by Thomas C. Foster**

ISBN-10: 9780062301673

ISBN-13: 978-0062301673

***Pride and Prejudice* by Jane Austen (Penguin Classics edition please!)**

ISBN-13: 978-0141439518

ISBN-10: 9780141439518

BARRON’S: AP English Literature and Composition Premium 2025 Edition Premium (cup of cappuccino on the cover)

Amazon link:

https://www.amazon.com/English-Literature-Composition-Premium-2025-dp-150629183X/dp/150629183X/ref=dp_ob_title_bk

We will frequently use this “workbook” for classwork and homework activities.

This edition has a gold and green cover with an image of a cup of cappuccino on the cover.

ISBN-10: 150629183X

ISBN-13: 978-1506291833

Turn-in Procedures:

Submit the Pride & Prejudice and How to Read Literature Like a Professor assignments to Turnitin.com by **11:59 PM on Meet the Teacher Night (Thursday, August 14th)**

Turnitin Info: TBD (to be communicated via email/Google Classroom prior to Meet the Teacher Night)

In-class submission (please read carefully and thoughtfully):

- *On the first day of class*, you will arrive with your copy of Pride and Prejudice and How to Read Literature Like a Professor and will continue to bring these books each day as required texts for at least the first 2-3 weeks of class. I do not collect books and grade annotations for summer work— you are seniors, you know how to read and what you should do to be an active reader. *Students who annotate statistically do better on the Exam and in my class overall.* Come college, your academic success will be entirely in your hands. Not reading P&P and failing to do it actively will hurt you (and only you) when it comes to the Exam and fairing well the first several weeks of my class. Finding “work-arounds” to not reading all of How to Read Literature will ensure you are not beginning our class with the tools needed to keep up with me and your peers. You will have several assignments in the first weeks of class requiring you to leverage your knowledge of P&P and How to Read **and these texts are referenced/discussed and utilized throughout the school year.** Well annotated texts will help you be successful in those endeavors.
- *On the first day of class*, you will arrive with your copy of Barron’s AP Literature and Composition 2025 Edition in addition to the two above books.
- *By the end of our first week of class*, you will complete Diagnostic Test #1 completed (**all parts**, YES the 3 essay questions as well). Please read the following **before** you begin the Diagnostic.
 - For each section of the Diagnostic there is a time limit. Set a timer for that section. When the timer goes off, make note of how far you got on that section, **and then complete the section.** During the year it will be important to grow in your ability to master the time frames given for each section, but for now the Diagnostic gives you an understanding of how quickly one has to work on the exam and how wide-ranging the skill set is you need to master.
 - Please note that I will create a place in Google Classroom for you to type and upload your 3 Diagnostic exam essays. You are NOT permitted to type your essay in your own Google Document- I will own the document AND will check your history. This Diagnostic Essay Assignment with Ms. Case controlled Google Docs in Google Classroom will be created before Meet The Teacher Night.
 - **You will have a self-assessment/reflective assignment the first week of school regarding this Diagnostic.**
 - You will **not** be given a grade based on how many you got correct or incorrect on this Diagnostic. The purpose of a Diagnostic is to assess your “gaps” and to grow in familiarity with the AP Exam as well as the overall skills necessary to “lift” while in the AP Lit Gym. You are not expected to write masterful Diagnostic Essays as you’ve never written essays for AP Lit. I’m looking for effort. Looking to see what you’re bringing to the table.

- You are expected to follow all instructions for each section, grade your own Diagnostic according to the instructions, as well as read the answer explanations (immediately following the Diagnostic you will find the answer key and explanations).
- Failure to do the above Diagnostic portion of the Summer Assignment will result in challenges on the self-assessment/reflective writing assignment the first week- a point value grade with adequate incentive to ensure all students do the Diagnostic.
- **Your 3rd essay, known as the “open” FRQ, states you may use any work of significant literary merit, but your 3rd essay MUST be written on Pride and Prejudice.**

A Note about Academic Integrity:

This is taken seriously. I cannot remember the name of the street my favorite taco stand is on, but I *can and will* instantly recognize something I’ve read before.

You will quickly learn how wholly available I make myself to help you when the “lifting” gets hard (including AP-only Office Hours), how I will support you when you feel overwhelmed by the work in this class in conjunction with other AP classes, and how deeply I care about my students. However, when academic integrity is in question, you limit my opportunities to be in your corner.

I beseech you to remain a student of integrity *even if it means accepting a lower grade or zero because you did not get your work done on time*. Integrity must rise in your heart as meaning more than a grade. **All issues of academic integrity will be reported to Administration, honors society advisors (if you are a member), and a non-negotiable zero will be given on the assignment.** I have dedicated my entire professional life (and personal life) to the written word– I can tell the difference between what you produce in class, how you speak in class, and the work you do at home. There should be NO difference. If there is a difference, I will make the assumption that a tutor, AI program, and/or some other writing program is being used to boost your performance in my class and your grade will be adjusted accordingly. On the first day of class you will sign a document reflecting you have read this policy and agree to it.

Tasks

❑ **READ** *How to Read Literature Like a Professor FIRST*

❑ **Review List of Terms**

❑ Attached is a list of literary terms and rhetorical devices that you have most likely become familiar with in your previous English classes. However, I still want you to study these terms and identify them as you read Pride and Prejudice. *Let these terms guide your annotations*. It is essential that you master these terms so that you can identify them in literature and use them in written and oral discussions. **We will be adding to this list throughout the school year. The glossary at the end of the Barron’s AP Workbook is a great way for you to familiarize yourself with the breadth of devices addressed on the Exam and throughout the course.**

❑ **Actively Read Both Books**

❑ Write in your book, highlight, or underline key passages. For *How to Read Literature Like a Professor*, be sure to read closely and annotate techniques and strategies- what is he teaching you about how you must read differently? What sorts of things can you no longer consider incidental or “random”? This text possesses the “keys to the kingdom” as it were- it unlocks multiple essentials in how you must read (and write) in order to excel in this class and on the Exam. For Pride and Prejudice, pay attention to the author's language and style, significant themes, multiple settings, characterization of main and minor characters, as well as plot development. Consistently ask yourself, *now that I’ve identified this device, what function does it have in creating an understanding of the author’s overall meaning of the work?*

How to Read Literature Like a Professor Assignment (read this book first, please!)

❑ Foster’s book is an introductory guide exploring close-reading and analytical skills needed to read well. This text will be foundational as we begin to dive deeper into the literary world.

- ❑ Read this PRIOR to reading Pride and Prejudice (I've said it multiple times now, I pray you're good at following directions!)
- ❑ Your assignment is to read this treatise thoroughly, all the while considering HOW will you apply the lessons/strategies/techniques present in each chapter to a work of literature? How might it apply to a short story? Poem?
- ❑ DO NOT read the final section where Foster has you read the short story "The Garden Party" and then analyzes it. We will read this short story together in the first weeks of school.
- ❑ Annotating each chapter with notes as to what the overall "strategy/technique/skill" within is highly recommended. At the very least, end each chapter with notes in your text that summarize what was learned.
- ❑ You WILL be applying this book to your reading of Pride and Prejudice- the two working together comprises the core of Summer Reading for AP Lit.
- ❑ You WILL be applying this book to some of our first assignments AND it will be referenced throughout the year. This book is not a throw away or busy work.

Pride and Prejudice Assignment

- ❑ Read the entire assignment below about the application of Foster's book to P&P before beginning this novel!
- ❑ **Complete the Pre-Reading activities** in the chart below before you begin reading, exercising discernment in selecting quality sources (I expect that you actually research, click into actual scholarly sources, and NOT grab information from an AI summary at the top of Google).
- ❑ Then, complete the Post-Reading Activities.
- ❑ Since Pride and Prejudice is a comedy of manners, Jane Austin uses wit and irony throughout the novel to expose the life, ideals, philosophy and manners of upper class society. *As you read, identify Austen's use of these techniques, consider annotating these elements.*
- ❑ Complete the Post-Reading activities and Application of Foster's "guide" to P&P.

Literary Terms

Elements of a story:

Plot – what happens in a story. Usually, plot is based on conflict (whether internal or external)

Theme – a central topic to a text. It is a unifying idea; a subject of discourse and discussion. There is/are multiple themes present in a text. EVERY aspect of a masterwork of literature from the diction to the symbols to the setting and right down to the punctuation "funnels up" to a theme.

Characterization – the art of creating a character's personality for a story.

- ❑ **Direct characterization** – how the character is described by the author or characters.
- ❑ **Indirect characterization** – what can be inferred about the character through dialogue actions, and interactions with other characters.
- ❑ **Antagonist** – the protagonist's adversary. The person and/or force the hero of the story struggles or competes against.
- ❑ **Protagonist** – the main character in a drama or literary work.
- ❑ **Foil** – a character that by contrast underscores or enhances the distinctive characteristics of another.
- ❑ **Flat characters** – a literary character whose personality can be defined by a single defining personality trait (they are one dimensional). Flat characters are usually minor characters but often assist in moving the plot forward or provide comic relief. They are frequently seen as "predictable".

- ❑ **Round characters** – A character who bears a complex personality and is multidimensional; they are interesting and relatable to the reader. They have goals, fears, and flaws. They are far less “predictable” than a flat character.
- ❑ **Dynamic characters** - (please note that not all round characters are dynamic characters while frequently dynamic characters are in fact round) A dynamic character changes significantly in the course of the text, usually as the result of an epiphany or transformative event(s).
- ❑ **Static character** - A static character’s key defining feature is that they will not undergo a transformation or change. They are the same at the end of the narrative as they are at the beginning. However, they will often have more than one defining characteristic and are therefore not “flat”.
- ❑ **Perspective** - How a character understands their circumstances. Do they see themselves as a victim? Are they an overcomer? Do they engage in self pity or develop grit? Perspective is created by a character’s past experiences, education, biases, current and past relationships (to name a few)
- ❑ **Motive** -Why does a character do what they do? Or in some cases, not do anything at all? Perspective and motive are clearly related...
- ❑ **Setting** – the where and when the story takes place. In addition to the physical location, setting often includes the atmosphere and historical context of the story.

Narrator – someone who tells the story.

- ❑ **First person**- the narrator is a character in the story.
- ❑ **Third person objective** – the narrator does not tell what anyone is thinking; the “fly on the wall.”
- ❑ **Third person limited** – the narrator is able to tell the thoughts of one character.
- ❑ **Third person omniscient** – the narrator is able to tell the thoughts of any character.

Tone – Reflects how the author feels about the subject matter or the feeling the author wants to instill in the reader. This is **not** the same thing as mood.

Style – The combination of distinctive features of literary or artistic expression, execution, or performance characterizing a particular person, group, school, or era.

Motif – a dominant theme or central idea that is woven throughout the book via imagery, metaphors, and symbols that bear unification (i.e., fire and ice/light vs. dark)

Diction – word choice or the use of words in speech or writing.

Epiphany – sudden enlightenment or realization, a profound new outlook or understanding about the world usually attained while doing everyday mundane activities.

Flashback – when a character remembers a past event that is relevant to the current action of the story.

Poetic justice – the rewarding of virtue and the punishment of vice in the resolution of a plot. The character, as they would say, gets what he/she deserves.

Literary and Rhetorical Devices:

- ❑ **Foreshadowing** – clues in the text about incidents that will occur later in the plot; foreshadowing creates anticipation in the novel.
- ❑ **Figurative language** – speech or writing that departs from literal meaning in order to achieve a special effect or meaning.
- ❑ **Imagery** -the use of vivid language or figurative language to stimulate the 5 senses of the reader. Imagery often bears metaphorical meaning in relation to characters and/or themes.

- ❑ **Personification** – A figure of speech in which inanimate objects or abstractions are endowed with human qualities or are represented as possessing human form.
- ❑ **Irony**- When one thing should occur, is apparent, or in logical sequence, but the opposite actually occurs. Example: A man in the ocean might say, “Water, water everywhere and not a drop to drink.”
 - ❑ **Dramatic Irony** - When the audience or reader knows something that the characters do not know.
 - ❑ **Verbal Irony** – When one thing is said, but something else, usually the opposite, is meant.
 - ❑ **Cosmic Irony** – When a higher power toys with human expectations.
 - ❑ **Situational Irony** - the outcome is the opposite of what is expected
- ❑ **Connotation** – an idea or meaning suggested by or associated with a word or thing.
(i.e., what a reader often thinks of or associates with a word. Connotation has nothing to do with the literal meaning/denotation of a word. Connotation is often subjective.)
- ❑ **Simile** – A figure of speech in which two essentially unlike things are compared, often in a phrase introduced by *like* or *as* (ex: she *is like* a mouse)
- ❑ **Metaphor** – a figure of speech in which a word or phrase that ordinarily designates one thing is used to designate another, thus making an implicit comparison; this comparison does not use *like* or *as* (ex: she *is* a mouse)
- ❑ **Symbolism** – Something that represents something else by association, resemblance, or convention, especially a material object used to represent something invisible.
- ❑ **Alliteration** – the recurrence of initial consonant sounds.
- ❑ **Assonance** – the repetition of vowel sounds.
- ❑ **Consonance** – the recurrence of a consonant sound used anywhere within the word, not just at the beginning.
- ❑ **Repetition** – the repetition of words or phrases to emphasize an idea or to create rhythm or rhyme.
- ❑ **Hyperbole** – deliberately exaggerates conditions for emphasis or effect.
- ❑ **Allusion** – is a short, informal reference to a famous person or event. Allusions are frequently biblical, historical, and mythological. Allusions frequently foreshadow in addition to creating a depth of meaning and effect.
- ❑ **Allegory** – the representation of abstract ideas or principles by characters, figures, or events in narrative, dramatic, or pictorial forms.
- ❑ **In medias res** – a story that begins in the middle of things.
- ❑ **Syntax** - the arrangement of words and phrases
- ❑ **Satire** – a literary work in which human vice or folly is attacked through irony, derision, or wit; the goal is to change the behavior/issue.

(scroll to next page)

Student Name: _____

Pride and Prejudice
Pre-Reading and Post-Reading Activities
Please type in BLUE

Author: _____ Date of First Publication: _____

Pre-Reading Activity #1: Research and provide significant details on the author's life (bullet point).

Source(s) Used (minimum of 3 QUALITY sources. If you do not know how to discern if a source is one of quality, please ask! NO credit will be given for this section if sources like SparkNotes and Wikipedia are used):

Pre-Reading Activity #2: Research and provide information about the period.

Include a) literary period, b) historical period, as well as c) philosophical/political views of the time.

Well labeled and well organized bullet points are acceptable, but you must have a minimum of 4 points for each "topic".

Source(s) Used (minimum of 3 QUALITY sources. If you do not know how to discern if a source is one of quality, please ask! No credit will be given for this section if sources like SparkNotes and Wikipedia are used):

<p>Post Reading Activity #3: Identify key characteristics of a <i>novel of manners</i> <u>and</u> how the novel exemplifies these characteristics. You may list the characteristics of a novel of manners (minimum 4) in bullet point form, followed by how those characteristics are present in the novel.</p>	<p>Post Reading Activity #1: Reflect and consider how the time period <u>and</u> the author's life influenced <i>the work as a whole</i>. Minimum 10 well written and well organized sentences that makes reference (ie, paraphrased evidence) from the novel, connects those references to research done above, and finally connects all of it to an interpretation as to the meaning of the work as a whole. This may be done in multiple paragraphs to assist with organization.</p>
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Post Reading Activity #2: The function of Setting. Describe the 3 key setting(s) in the novel *and explain their significance* by discussing how the different settings of the novel play a significant role in the development of the novel. (Hint: Focus on symbolism.) The description of each setting should be a minimum of 3 well written sentences. The explanation of their significance to the development of the novel will be a minimum of 4 well written sentences (total= a minimum of 7 well written/well organized sentences for each setting)

Post Reading Activity #3: Applying *How to Read Literature Like a Professor* to *Pride & Prejudice*.

Now it's time to bring P&P and Foster's text together as the lessons/guidance on how to read brings key elements used by Austen to the surface for evaluation and analysis in a manner befitting an AP Lit student.

The task: Take 10 chapters (any 15) from Foster's treatise and APPLY them to 10 chapters/scenes/moments in Pride & Prejudice.

Rules/Guidelines:

- The 10 chapters from Foster's book chosen for this assignment cannot simply be the first 10, thus "excusing" you from having to apply later chapters. You must select chapters from the beginning, middle, and end of Foster's book.
- When applying Foster's book to P&P, the same rule applies in that you cannot simply choose chapters/scenes/moments from only the first 10 chapters of Austen's novel. Austen's novel has SIXTY-ONE chapters, therefore, it is assumed, I will see a wide variety of chapters/moments chosen from my students.
- Given the breadth of Foster's book (27 chapters) and the breadth of Austen's book (61 chapters) there should be very little similarity between chapters and application *between students*. Turnitin does a good job of "sussing" that out, but it's being explicitly stated here as well.
- Follow the table below as a "model" as to how to set up this part of the assignment. You will then insert, on your own, 15 tables or one very large one that is well organized.

Chapter from Foster:

"Nice to Eat with You: Act of Communion"

Brief Summary of "Lesson":
(3 sentences)

- Chapter/moment/scene from P&P (brief 1-2 sentence description)
- Chapter # (use Roman numerals as it is done in the Penguin Classics edition)
- Write a minimum of 5-7 sentences applying Foster's chapter to your selected moment/chapter/scene in P&P, using the questions below as a *guide*.
- It is expected that *each* applied paragraph will include at least ONE properly embedded quote from P&P.

HOW does Foster's insight/lesson apply to the scene/chapter/moment in P&P?

What is revealed on a deeper/symbolic level when Foster's lesson is applied to this moment in P&P? In other words, does the reader have a better understanding of a character? Dynamic between certain characters? Internal conflict? External conflict? Theme? Larger meaning of the text as a whole?

Post Reading Activity #4: Applying *How to Read Literature Like a Professor* to a text of your own choosing! (you will do this two times)

Possible texts could include *Lord of the Flies*, *The Great Gatsby*, *The Crucible*, *Antigone*, *Romeo & Juliet*, etc.

Now it's time for you to show you understand that Foster's text is applicable to all works of literary merit and provides insight as to how to revisit/consider/ponder the devices used by great authors and their goals of communicating a larger meaning(s).

**You cannot re-use chapters that you used in Post Reading Activity #3.

Chapter from Foster: (put the name of the chapter in quotation marks)

Brief Summary of "Lesson":
(3 sentences)

HOW does Foster's insight/lesson apply to the scene/chapter/moment in another work of significant literary merit?

What is revealed on a deeper/symbolic level when Foster's lesson is applied to this moment in the text?

In other words, does the reader have a better understanding of a character? Dynamic between certain characters? Internal conflict? External conflict? Theme? Larger meaning of the text as a whole? (Minimum 7 sentences, begin with a clear topic sentence that includes a TAG. It is expected you will use at least one properly embedded quote from Foster and then *paraphrased evidence* for the book you are applying the lesson to)

Post Reading Activity #5: Applying *How to Read Literature Like a Professor* to a text of your own choosing!

Possible texts could include *Lord of the Flies*, *The Great Gatsby*, *The Crucible*, *Antigone*, *Romeo & Juliet*, etc.

Now it's time for you to show you understand that Foster's text is applicable to all works of literary merit and provides insight as to how to revisit/consider/ponder the devices used by great authors and their goals of communicating a larger meaning(s).

****You cannot re-use chapters that you used in Post Reading Activity #3.**

Chapter from Foster: (put the name of the chapter in quotation marks)

Brief Summary of "Lesson":
(3 sentences)

HOW does Foster's insight/lesson apply to the scene/chapter/moment in another work of significant literary merit?

What is revealed on a deeper/symbolic level when Foster's lesson is applied to this moment in the text?

In other words, does the reader have a better understanding of a character? Dynamic between certain characters? Internal conflict? External conflict? Theme? Larger meaning of the text as a whole? (Minimum 7 sentences, begin with a clear topic sentence that includes a TAG. It is expected you will use at least one properly embedded quote from Foster and then *paraphrased evidence* for the book you are applying the lesson to))

