SERIOUS LITERATURE IS MATURE AND DEALS WITH MATURE ISSUES.

Come to class with the mindset of a **PRODUCER** rather than a **CONSUMER**.

Producers are active. They think. They question. They grapple and struggle with words and meaning. They argue and disagree (respectfully, though) and explain why. They are often wrong. They contribute and build. They grow.

Consumers are passive. They lack confidence. They sit silently during class discussions. They hide. They are afraid to be wrong. They turn to the Internet and consume the ideas of others and pass them off as their own. They never grow.

**Directions:**

AP English Literature focuses on the close study of primarily fiction via prose and poetry. The nonfiction readings are meant to complement and deepen your understanding of the fiction readings.

In addition to the universal senior reading, we are only requiring some nonfiction reference reading (see below), two novels (*The Handmaid’s Tale* and a novel of your choice from the lists provided), and three poems as summer work.

**PROSE**

1. If you haven’t read *How to Read Literature Like a Professor* by Thomas C. Foster, please read it. If you have read it, please reread or review it. We will reference this book throughout the year: *Do you know how a meal can be so much more than a meal?*

2. Please read the four required chapters from the online PDF of *David Lodge’s The Art of Fiction*. The chapters are brief but illuminating. We will also continuously reference this book throughout the year, so feel free to browse and read additional chapters.

   While these four required chapters apply to *The Handmaid’s Tale*, you may find that they apply to your novel of choice, too.
● Chapter 14 “Introducing a Character”
● Chapter 29 “Imagining the Future”
● Chapter 34 “Unreliable Narrator”
● Chapter 36 “Chapters, etc.”

3. Two novels: read each novel once for plot and enjoyment. Then, read at least once more to find one page/passage from each work that you discovered to be particularly rich and deep. Annotate these passages and any other passages you find to be significant. You’ll be responsible for leading the class through a close reading of your selected passages.

**BRING BOTH BOOKS TO CLASS ON THE FIRST DAY.**

A. *The Handmaid’s Tale* by Margaret Atwood *(Do not forget to read the Historical Note at the end!)* We prefer you to have the Anchor edition (ISBN-13: 978-0385490818), if possible.

B. A novel of your choice: select a novel from the lists provided.

   **AP Independent Reading List**

   **Another Independent Reading list (World/Multicultural Works)**

4. The senior short story collection: they are excellent, tidy little works of art. A link is provided here, but packets are available for pick up in CSW’s main office.

   **Senior Summer Reading Short Story Collection**

**POETRY**

Please print, read, and annotate these poems. Please look at the items on page three of this document before beginning to read these poems.

“*Crossing the Swamp*” by Mary Oliver
“*The Groundhog*” by Richard Eberhart
“*XIV*” by Derek Walcott
There’s no single recipe for reading and understanding poetry. Throughout your time at CSW you’ve no doubt encountered a number of them: Three column poetry analysis, TP-FASST, or some other method. Read through the advice and questions offered in the links below and discover what works for you.

- The single most important tool to help you with your understanding of poetry is a dictionary. Define words with which you are unfamiliar: dive into connotations as well as denotations.

- “How to Read Poetry Like a Professor” -- Personally, I don’t want you to read poetry like a professor. I want you to read it like a high school student. This article, however, offers sound advice. So print this and give it a read.

https://www.theguardian.com/books/2018/apr/20/how-to-read-poetry-like-a-professor-thomas-foster

- “How to Read a Poem” -- I highly recommend you print, read, and reread this essay by Edward Hirsch

https://www.poets.org/poetsorg/text/how-read-poem-o

- Questions for Analyzing Poetry (from *The Elements of Writing About Literature and Film* by Elizabeth Mc Mahan, Robert Funk and Susan Day. Longman Publishing, 1998). These are universally recognized and accepted questions to consider as you read poetry.

https://www.uta.edu/faculty/kulesz/Poetry%20Analysis.htm

- “How to Read a Poem” -- The Writing Center, University of Wisconsin-Madison. More sound advice to lean on as you read the three poems.

https://writing.wisc.edu/Handbook/ReadingPoetry.html

“The best way to discover and learn about a poem is through shared inquiry discussion.”
- from the Hisch article.