**AP LITERATURE 2025-2026 PREREQUISITE READING**

**Prerequisite: required beforehand**

**Revised 5/24**

**RATIONALE:**

Advanced Placement Literature Prerequisite Reading is ***not*** an addendum to our curriculum, a hoop to jump through, or a ticket into the class. The text selections are part of the year’s curriculum and work. There simply is not time during the year to accomplish all reading tasks we have planned. Summer Reading allows us to begin our textual work immediately and to increase the amount of total reading we can do together throughout the year. It also allows you to get a head start on work when you might have more leisure time.

Please note: students who decide at the last minute to enroll in AP Literature will not be given extended time on the prerequisite reading.

**BASIC EXPECATIONS:**

* All reading is to be done in good faith. We trust you to truly engage with the texts to the best of your ability. You trust us to have assigned worthy and necessary texts.
* All work will be the students’ own. Use of any outside sources, including AI, will result in zeros for the assignments, and you will be requested to withdraw from the class.
* All HARD COPY TYPED work (DE Notes and responses) is due on the **first day** of school at the beginning of your AP class. Students who do not complete the prerequisite work will be asked to switch to a different English class.
* All work must be **TYPED**; each reading/writing assignment should be clearly labeled.

**THE BREAKDOWN:**

* **1 Non-Fiction Work**
	+ *How to Read Literature Like a Professor*
* **1 Fictional Work**
	+ *The Grapes of Wrath*
* **Optional: 1 Chosen Novel if you would like to “get ahead.” This novel does not have to be finished until midway through 1st quarter.**
	+ Choose ONE of the following titles:

*Bluest Eye* (Morrison), *The Stranger* (Camus), *Poisonwood Bible* (Kingsolver), *As I Lay Dying* (Faulkner), *The Awakening* (Chopin), *Their Eyes Were Watching God* (Hurston), *To the Lighthouse* (Woolf), *The Sun Also Rises* (Hemingway

**THE PLAN (suggested):**

**🡪May/June**

* Turn in the Receipt of Information Sheet to Ms. Reed in order to check out prerequisite reading books.
* Secure pre-requisite reading books.
* Check school email account (do NOT rely on the Outlook App as it does not always provide notifications of new emails).

🡪**June/July**

* + Read *How to Read Literature Like a Professor* by Thomas C. Foster.
	+ Respond to 4 of the 7 prompts on page 4 of this packet. Each response will be a minimum of 250 words each.
	+ Number your response according to the number of the prompt.
	+ Check school email account.

**🡪July/August**

* Read *The Grapes of Wrath* (Steinbeck).
	+ Create 10 DE Notes. These must come from passages distributed throughout the book—they can’t be from the first 20 pages!
	+ Refer to the guidelines on page 3 of this packet. Your DE notes must look exactly like the model. Failure to follow directions will result in a reduction of points.
	+ Check school email account.

**🡪August/September**

* + Choose ONE of the following titles.
		- *Bluest Eye* (Morrison), *The Stranger* (Camus), *Poisonwood Bible* (Kingsolver), *As I Lay Dying* (Faulkner), *The Awakening* (Chopin), *Their Eyes Were Watching God* (Hurston), *To the Lighthouse* (Woolf), *The Sun Also Rises* (Hemingway)
	+ Read and annotate/take notes on the novel. Reading check by the middle of 1st Quarter.
	+ Complete the Master Works assignment to be turned in by the end of the 1st Quarter. Handouts for the assignment will be distributed the first week of school and discussed at that time.

**DOUBLE-ENTRY NOTES/CLOSE READING**

**GUIDELINES FOR RESPONDING TO A TEXT & MAKING MEANING**

**🡪Definitions & Purposes of DE Notes:**

* Double Entry Notes are textual responses to plot, character, setting, theme, and language. They are a way of interacting with these elements. It is as if you were having a conversation with the characters, the author, the story itself.
* Double Entry Notes are a technique for close reading of and critically responding to a text. They are meant to slow you down so that you pay attention to detail and meaning.
* Your response could come from any part of a text: a word, line, passage, section, etc.
* As you read, you might mark passages that give you pause, that confuse you, surprise or delight you, that seem important, that connect with something. You may respond to anything within the text that strikes you.
* These responses should be a minimum of 100 words.
* **STAY CONNECTED TO THE TEXT. This is a critical, intellectual response; not a personal, narrative response.**

**🡪Possible Response Stems:**

* *QUESTION*—You might respond to a passage in a text with a question. This suggests you are pondering something, wondering, trying to work through a confusion or point of interest.

*Could this mean that…; Is the author suggesting…; Could this imply that…; What if…; I don’t understand why…but maybe….*

* *SUMMARY*—You might respond to a text by re-wording a passage that seems important, interesting, or confusing in your own words to create meaning for yourself. This type of response helps you clarify the text and your thinking about it. It might be a way of simplifying complex passages so you can get to the “bare bones.” It may also be a way of expanding the meaning and applying it in other ways or to other situations.

*In other words…; So, the author is saying…; IN ten words or less this basically means…; In layman’s terms this means…; another way to say this is…; another angle on this might be….*

* *INTERPRETATION*—You might respond by explaining the passage, trying to figure out what it might mean or imply. This form of response allows you to get the “big picture” and the overall message. By examining evidence from the text, you draw conclusions and demonstrate your understanding. Your interpretation is your own but it must be based on textual clues and “facts” from the text. You must be able to logically back up everything you say, feel, think.

*This passage means that…; This passage implies that…; The author may be trying to say that…; I think the point of this passage is…because….*

* *PREDICTION*—You might respond to a text by forecasting what will come next in light of what has just happened. T is a way of seeing the author’s path and trying to figure out the next step. This type of response allows you to apply the evidence and make logical, plausible guesses about meaning, characters, and action. This is a creative mode of response but it still requires knowledge of the text and its clues.

*Since this has happened/been said, then maybe…; as a result of…this may happen…; If I were…, my next words/thoughts/actions would be…; Perhaps the author is heading in a direction where*

Ima Dork

Ms. Reed

AP Literature

14 August 2024

Double Entry Notes Model

|  |  |
| --- | --- |
| **Text** | **Response** |
| ”Men and women huddled in their houses, and they tied handkerchiefs over their noses when they went out, and wore goggles to protect their eyes” (Steinbeck 3). | This line, as far as the third page, is the first mention of human life in the story. Most modern novels begin with character introductions and an immediate jump into action, but Steinbeck spends his entire first chapter on description, giving the reader an exact, unequivocal look at the physical surroundings of the story. This also effectively sets the tone for how the story will follow, somber and gradual, but with an underlying fear and urgency. It also foreshadows the alternating chapters of narrative description without dialogue and the storyline that follows character interactions and details the activities of the Joad family more directly. |
| “‘Maybe it ain’t a sin. Maybe it’s just the way folks is. Maybe we been whipping the hell out of ourselves for nothin’” (Steinbeck 23). | The preacher realized that morality is an individual and subjective concept, and cannot be universally determined or decided by a higher power or by man. Even if one attempts, rarely do others listen. And why should they? I suppose here Steinbeck is pointing out the hypocrisy of fervent belief in American independence as it coexists and contrasts with unwavering religious devotion, specifically for White Anglo-Saxon Protestants. These ideas seem to oppose each other in that independence criticizes any instruction from government powers, but religion involves the following of a doctrine of text and a constant consideration of the higher power. |
| “The Bank - or the Company - needs - wants - insists - must have - as though the Bank or the Company were a monster (...). These last would take no responsibility for the banks or  | Steinbeck frequently references the idea of being a slave to the machine, essentially the removal of personal autonomy that came about with the industrial revolution. Mass  |

**AP LITERATURE PRE-REQUISITE READING 2025-2026**

***HOW TO READ LITERATURE LIKE A PROFESSOR***

**Response Prompts**

1. Foster says that “reading literature is a highly intellectual activity.” He discusses the “language of reading” and the “grammar of literature.” What does he mean by these things and why are they important for the kind of reading he is discussing in this book? How is this kind of reading different from purely “affective” reading? What is the true value of “reading like a professor” according to Foster? Be sure to use textual evidence to support your answer.
2. King Solomon wrote, "There is nothing new under the sun." Foster applies this precept saying that all "writing and telling belong to one big story." What does he mean by this? How does this idea add to understanding and the richness of the reading experience? How have you seen this principle in action in your own experience with art in general?
3. Foster discusses the “dialogue between…texts.” He refers to this as “intertextuality.” What is the significance, value, and effect of this textual connection? How does it inform and enhance our reading experiences? Is intertextuality intentional or serendipitous? How does it operate? How might it relate to the “one big story?” How might it relate to archetypes, symbols? When have you noticed intertextuality at work in the “real” world? What is the “mythic level?”
4. Foster talks about the relationship between the reader and the writer suggesting that, “reading is an event of the imagination…a reader’s imagination is the act of one creative intelligence engaging another (the writer’s). How does this occur? What does this suggest about the nature and process of reading and writing?
5. After studying Foster, what ideas about the process, the experience, and the purposes of reading seem significant? What are the philosophical underpinnings of his book about books? What does it mean to be literate? What does it mean to read? How does this relate to “being human?” What will you carry with you from this book?
6. Foster talks about the “symbolic level.” How does this inform the kind of reading professors (and AP Lit. students) do? How does one work to read in this manner? What does it require of us as readers?
7. Where or how does ambiguity come into play in a reader's experience? How might ambiguity work within a piece of literature (or art of any kind?) How does it impact our understanding, and appreciation of a text?

**AN INITIAL AND FINAL AND DEFINITIVE WORD ABOUT LATE WORK**

**WE DO NOT ACCEPT LATE WORK!**

**In case there were any doubts or questions--we do not accept late work. Perhaps we need to further clarify and define this:**

* **Each quarter we will create a calendar of events, assignments, and due dates.**
* **Students know one to two weeks (if not longer) in advance when assignments are due. Additionally, these assignments must be turned in on the established date. Follow the directions of the instructor on how to turn in each assignment: print, email, or Schoology.**
* **Our classroom work is driven by our assignments, and they are your responsibility. If the due date is tomorrow, it means you need it for tomorrow.**
* **Being absent from class does not absolve you from the due date and the responsibility of turning in the assignment. It is unacceptable and unfair for students who do not attend class when an important, long-term assignment is due, to have additional time to complete it.**
* **If you are going out of town for vacation, college visits, etc., or will be absent for school related activities, you should plan accordingly to have your work submitted on time or before the due date.**
* **Part of this policy is meant to help you learn student responsibility and the pitfalls of procrastination.**
* **If there is a valid reason (death in family, verified illness) why students need to turn in work late, the instructor should be contacted asap.**
* **Failure to plan ahead is not a valid excuse.**

**If, however, you were absent on a day we did an in-class assignment or homework was assigned during class due the next day, you will have additional time to make up that work. However, these kinds of daily assignments do not qualify as long-term assignments that have required long-term time, work, and effort.**

**AP LITERATURE RECEIPT OF INFORMATION 2025-2026**

**MUST BE TURNED IN ON THE FIRST DAY OF SCHOOL IF NOT SUBMITTED IN THE SPRING**

***MAY 2025 (in order to check out books you must turn in this form)***

* I have read and I understand the packet of information provided. I understand the responsibilities, obligations, and expectations for AP Literature that go beyond this school, this county, this state. I understand that having chosen to sign up for this course has assured me a “seat” in the course, and, therefore, I have an obligation to complete the course; the teachers, counselors, and administration will not grant a withdrawal from this course without a parent-principal meeting.
* I understand the purpose and nature of the pre-requisite (“summer”) reading assignments and deadlines. I understand that failure to complete the written assignments upon entering the course will result in 0% on all Pre-Requisite Reading assignments. I understand that this will negatively affect my entire first quarter grade, with no recourse to make-up, since the work is ***requisite*** for this course.
* As a college level course, I accept that this course will deal with mature issues, language, and content, and that alternate texts/assignments will not be provided. I understand that I am expected to conduct myself in a mature, appropriate, and intellectual manner. I understand that I am expected to develop into an aware and critical thinker, reader, and writer. I am expected to be an active and engaged member of this course.
* I whole-heartedly accept the NO LATE WORK POLICY, and I understand its premise, ideology, and rationale.

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***MAY 2025***

Student: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_; Signature: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Parent: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_; Signature: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Student Office 365 Email:**

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* **Please write legibly.**