

## Summer Reading Assignments for AP Literature

1. Read Into the Wild by Jon Krakauer
2. Be prepared to discuss it starting week 1
3. Complete the Into the Wild exam and print it out to turn in (it is at the bottom of this paper)
4. Write on INDEX CARDS the words for definition on the front center (your name on the front of each card upper left. On the rear of the card a. write a definition b. give an EXAMPLE (this is different than writing a sentence) AND c. draw a picture of the word. The words are in the middle of this paper.
5. Also Read How to Read Literature Like a Professor
6. Answer the questions below—your answers should be typed

Directions: Answer each of the following questions after reading How to Read Literature Like a Professor by Thomas C. Foster. You must answer each question completely in order to receive full credit. Your responses must be typed, double spaced and numbered correctly. If your book does not have the chapters below find a copy that does! **No credit will be given for late assignments! Again, late papers will not be accepted.**

### **Chapter 1 “Every Trip is a Quest”**

1. What are the five characteristics of the quest?
2. Choose a book you have read and identify the characteristics and explain. Use Foster’s explanation of the setup in *The Crying of Lot 349* on pages 4 and 5 as your guide—meaning yours should be as detailed and clear as his.

### **Chapter 2 “Nice to Eat With You: Acts of Communication**

3. Complete this sentence about communion “...breaking bread together is an act \_\_\_\_\_.”
4. Why does Foster assert that a meal scene in literature is almost always symbolic?
5. List the things, according to Foster, that eating in literature can represent.
6. Think of an example of a positive “communion” scene in a book you have read. Describe the scene and explain its symbolic meaning.
7. Think of an example of a negative “communion” scene in a book you have read. Describe the scene and explain its symbolic meaning.

### **Chapter 4 “If It’s a Square, It’s a Sonnet”**

8. Explain the title of this chapter.
9. What are some of the ways in which a poet works his magic on you?
10. Define/describe a Petrarchan sonnet.
11. Define/describe a Shakespearean Sonnet.
12. Why, according to Foster, is it more difficult to write a short poem than a long one?

### **Chapter 5 “Now, Where Have I seen Her Before”**

13. What is the “big secret” Foster reveals in this chapter?
14. How does recognition of these allusions in literature change the reading experience for a reader?
15. What is “intertextuality?”
16. How does Foster say a literature professor can help a beginning reader?

### **Chapter 6 “When in Doubt, It’s From Shakespeare...”**

17. Why do so many writers use and quote Shakespeare?
18. “\_\_\_\_\_” features prominently in the use not only in Shakespeare but of any prior writer.” Page 44

### **Chapter 7 “...Or the Bible”**

19. What do Biblical allusions do for a piece of literature?

### **Chapter 8 “Hansel and Gretel”**

20. What is the literary canon?
21. What does Foster suggest on page 59 as the reason so many writers choose to allude to fairy tales in their works?
22. For what purpose do writers often use “readerly knowledge of source texts” pages 60, 62-63?
23. Think of a book you have read that draws parallels to a familiar fairy tale. Briefly describe the plot and how the fairy tale allusion plays out. To what effect? Explain.

### **Chapter 9 “It’s Greek to Me”**

24. How does Foster define “myth” on page 65?
25. What are the four great struggles of the human being?

### **Chapter 10 “It’s More Than Just Rain or Snow”**

26. Foster says “weather is never just weather.” What are some things rain can represent in literature?
27. What does a rainbow represent in literature?
28. What does fog represent in literature?
29. What does snow represent in literature?

### **Interlude “Does He Mean That?”**

30. Summarize Foster’s argument in this chapter.

### **Chapter 11 “...More Than It’s Gonna Hurt You: Concerning Violence”**

31. What are the implications of violence in literature?
32. What are the two categories of violence in literature? Describe and define each.
33. What are the four reasons that authors kill off characters in literature?
34. What questions should readers ask themselves when they encounter an act of violence or a death in a piece of literature?
35. Choose an act of violence or a death from a piece of literature you have read and using the information in this chapter, identify its literary purpose. Be sure to include specific details to make your answer clear and complete.

### **Chapter 12 “Is that a Symbol?”**

36. What is the difference between symbolism and allegory?
37. What are the tools we must use to figure out what a symbol might mean?
38. Why is symbolic meaning different for each individual reader? What are some of the factors that influence what we understand in our reading?
39. Symbols in literature can be both objects and \_\_\_\_\_. Page 105
40. What are the questions readers should ask of the text when trying to determine symbolic meaning?

### **Chapter 13 “It’s All Political”**

41. Foster explains why most literature can be called “political.” Summarize his argument.

### **Chapter 14 “Yes, She’s a Christ Figure, Too”**

42. How is reading a piece of literature a conversation with the author?
43. Record the list on pages 119-120.

### **Chapter 1 “It’s All About Sex...”**

44. Who does Foster accuse of teaching writers to encode sexual messages in their writing and of teaching readers to decode sexual messages in literature?
45. What are some things that can represent male sexuality in literature?
46. What are some things that can represent female sexuality in literature?

### **Chapter 17 “...Except Sex”**

47. Foster writes “When they’re writing about other things, they really mean sex, and when they write about sex, they really mean something else.” What are some of the other things that a sex scene can mean?

### **Chapter 19 “Geography Matters...”**

48. What are some of the roles geography plays in literature and what are some of the effects of geography on literature?
49. What does it mean when an author sends a character south?
50. How can a writer’s personal geography inform his/her work?

### **Chapter 20 “...So Does Season”**

51. What are the symbolic meanings of the seasons?
52. Choose a piece of literature you have read in which season is important or symbolic. Give title and author and briefly describe and explain the symbolic season.

### **Interlude (pages 185-192)**

53. Summarize Foster’s point in this section of the book.
54. What are the two words Foster uses to define this concept?

### **Chapter 21 “Marked for Greatness”**

55. For what reasons do authors give characters deformities, scars, or other physical markings in literature?
56. Choose a book you read recently and identify a main character who has some physical marking. Describe and explain why you think the author chose to give him/her that physical trait. What does it mean?

### **Chapter 22 “He’s Blind for a Reason, You Know”**

57. For what reasons do authors choose to make characters blind in literature?

### **Chapter 23 “It’s Never Just Heart Disease...”**

58. What things can “heart trouble” signify in literature?

### **Chapter 24 “...And Rarely Just Illness”**

59. What are the “principles governing the use of disease in works of literature”?

### **Chapter 25 “Don’t Read With Your Eyes”**

60. Explain what Foster means by “don’t read with your eyes.”
61. About what does Foster warn readers?

### **Chapter 26 “Is He Serious? And Other Ironies”**

62. Explain what Foster means by “irony trumps everything.”
63. Foster defines irony like this: “What irony chiefly involves, then, is \_\_\_\_\_.” Explain what he means by this.
64. There are three types of irony in literature:
  - Verbal Irony
  - Situational/Structural Iron
  - Dramatic IronyDefine each type of Irony.

65. Identify one example of each type of irony that Foster has presented in this chapter or earlier in the book.

**Chapter 27 “A Test Case”**

66. Complete the task that Foster sets out for you on pages 265 & 266. Be prepared to participate in a class discussion about it.

**Envoi**

67. How does Foster suggest that readers learn to identify trends?

68. Why are trends important?

69. What is Foster’s parting advice for his reader?

70. Will you take this advice? Explain.

**Into The Wild by Jon Krakauer:** Words (115 total words) are listed by chapter:

- **"Into The Wild" vocabulary**

- Author's Note:

decomposed, elite, transcendent, convoluted, allure, adversity

- The Alaskan Interior: Chapter One pp. 3-7

congenial, dissuade

- The Stampede Trail Chapter Two pp. 9-14

escarpment, amalgam, oxidized, anomaly, cursory, posit

- Carthage Chapter Three pp. 15-23

mawkish, convivial, severance

- Detrital Wash Chapter Four pp. 25-37

egress, flout, intermittent, austerity, indolently

- Bullhead City Chapter Five pp. 38-47

oxymoron, itinerant, primordial

- Anza-Borrego Chapter Six pp. 48-60

anachronistic, creosote, unabated, prodigious, indigent, relent, claustrophobic, brash, vagabond, virulent

- Carthage Chapter Seven pp. 61-69

maw, ascetic, enticement, lament

- Alaska Chapter Eight pp. 70-85

demise, strident, contrived, histrionic, recondite, banalities, subsist, equanimity, harrowing, crevass, lucrative, paucity

- Davis Gulch Chapter Nine pp. 87-97

defile, ephemeral, emblazon, brazen, eminent, callow, insolence, droves

- Fairbanks Chapter Ten pp. 98-102

flora, fauna

- Chesapeake Beach Chapter Eleven pp. 103-116

arcane, mercurial, chasten, convergence, concoct, grueling, inherent

- Annandale Chapter Twelve pp. 117-126

obsequious, dollop, clemency, philanderer, sanctimonious, indignation, obliquely,

anomalous, idiosyncratic, lambast, castigate, confrere, extemporaneous, hue, pellucid,

carrel

- Virginia Beach Chapter Thirteen pp. 127-132

recalcitrant, bereavement

- The Strikine Ice Cap Chapter Fourteen pp. 133-144

demarcate, precipitous, desideratum, labyrinthine, phantasmagoric, emanate, recumbent, dearth, chutzpah

- The Strikine Ice Cap Chapter Fifteen pp. 145-156

volatile, hector, rueful, epiphany, grimace, onerous, needlessness

- The Alaska Interior Chapter Sixteen pp. 157-171

gloaming, bulwark, gauntlet, rictus

- The Stampede Trail Chapter Seventeen pp. 172-186

heathenism, malevolent, incandescent, sustenance, rumination, demean

- The Stampede Trail Chapter Eighteen pp. 187-199

munificence, precarious

- Epilogue pp. 200-207

solace, percussive

Section 1-Worth 50 points

Fill in the correct answer on your scantron. Make sure to mark the version of the test you have.

1. What makes McCandless angry at his parents around the time of his graduation?
  - a. their refusal to let him live with them
  - b. their insistence on attending the graduation ceremonies
  - c. their offer to buy him a car
  - d. their insistence that he go to medical school
  
2. What name does McCandless go by after leaving Atlanta?
  - a. Chris
  - b. Tolstoy
  - c. Alex
  - d. John
  
3. Where does McCandless die?
  - a. Arizona
  - b. Alaska
  - c. Virginia
  - d. Mexico
  
4. How does McCandless ruin his first camera?
  - a. It gets wet when he almost drowns in Mexico.
  - b. He leaves it outside during a storm.
  - c. He buries it unprotected.
  - d. He drops it into the Grand Canyon.
  
5. What does the charity that McCandless donates his entire savings to do?
  - a. promote literacy
  - b. fight hunger
  - c. provide shelter to the homeless
  - d. HIV and AIDS research
  
6. Which of the following does McCandless learn to make beautifully?
  - a. leather belts
  - b. totem poles
  - c. pipes
  - d. sleeping bags and quilts

7. What climbing goal of Krakauer's does he compare to McCandless's Alaska trip?
- Mount Everest
  - Davis Gulch
  - Mt. McKinley
  - The Devil's Thumb
8. Which of the following does Krakauer not parallel to his own life?
- McCandless's troubled relationship with his father
  - McCandless's natural intelligence
  - McCandless's obsession with the wilderness
  - McCandless's recklessness
9. Why does Carine think McCandless doesn't contact her after he leaves Alaska?
- he doesn't want to have any ties to his past
  - he is disgusted with her materialism
  - they have never been close
  - he knows his parents will track him down if he does
10. What is Krakauer's obsession in his early twenties?
- hunting
  - writing
  - skiing
  - mountain climbing
11. What does McCandless admit to having a fear of?
- the dark
  - bears
  - water
  - moose
12. Why does the McCandless family regret that Chris didn't take their dog, Buckley, with him when he left?
- they wished Buckley was there when Chris died
  - they think he would have sent Buckley for help
  - they think he would have come home when Buckley got a bit older
  - they think he would have been more careful, less willing to risk Buckley's life than his own
13. What prevents McCandless from leaving the wilderness on his first attempt?
- he is too weak from food poisoning
  - he decides he can't handle readjusting to society
  - the Teklanika River is uncrossable
  - he can't find his way

14. How does Krakauer cross the Teklanika?
- a. a cable running across the river
  - b. he wades through it
  - c. he crosses it when it is frozen
  - d. he uses an amphibious vehicle
15. Why does McCandless think a 10 pound bag of rice will be enough in Alaska?
- a. he eats very little
  - b. he had moose meat
  - c. this is the recommended amount in survival guides
  - d. he survived on less rice when he was in the Gulf of California and supplemented with fishing
16. What does McCandless believe about hunting?
- a. it is immoral to waste any part of the animal that is killed
  - b. it is morally indefensible
  - c. one should only eat if the only other option is starvation
  - d. we don't learn his beliefs
17. What do we know McCandless comes to regret deeply?
- a. not telling his parents where he is
  - b. trying to shoot a bear with his small gun
  - c. not bringing more food into the wilderness
  - d. killing the moose
18. What does Billie leave at the bus?
- a. a poem
  - b. a suitcase of food supplies
  - c. Buckley's cremated remains
  - d. nothing
19. What does Billie discover in the bus from her house?
- a. a spoon
  - b. a key
  - c. a locket
  - d. a picture
20. If McCandless had had a good map with him in Alaska, what might he have seen?
- a. a nearby hunting cabin where he could have found help
  - b. an easy back way out of camp into town
  - c. an emergency radio not far from the bus
  - d. an easy way to cross the Teklanika, only a half a mile downstream

21. Where does McCandless go to college?
- Emory University
  - University of Alaska
  - University of Virginia
  - Florida Atlantic University
22. What is most likely responsible for McCandless's death?
- mistaking poisonous sweet pea roots for edible potato roots
  - eating moose meat that had not been preserved properly
  - poisonous mold on potato seeds he ate
  - a bear attacked him
23. Which of these places does McCandless NOT visit during his two years on the road?
- Oh-My-God-Hot Springs
  - Bullhead City
  - The Stikine Ice Cap
  - Carthage
24. What happens to McCandless's Datsun after it is found?
- it is returned to the manufacturer
  - it is junked
  - Chris's parents take it back to Virginia
  - it is used for undercover agents making drug deals
25. When does McCandless stop communicating with his parents?
- right before going into the Alaska bush
  - right after graduating from high school
  - after almost drowning in Mexico
  - after graduating college

Short Answer 10 points each- Use more than one sentence and correct grammar for each answer.

1. What similarities are there between Jon Krakauer and Chris McCandless? Name and discuss at least 2.

2. Name and discuss at least 2 themes in Into the Wild.

3. How does McCandless's Datsun symbolize his interpersonal relationships?

4. Explain how McCandless's quest for "ultimate freedom" might be inherently selfish.

5. How does Krakauer's authorial presence affect McCandless's story?