

AP Literature: Summer Reading
Winn // 2020-2021

AP Literature Summer Reading Instructions:

Before you begin, purchase the required texts. Please use these editions.

How to Read Literature Like a Professor
By Thomas C. Foster
ISBN: 978-0062301673

Crime and Punishment
By Fyodor Dostoyevsky
ISBN: 978-0393264272

Over the summer...

1. I strongly recommend starting with Foster's text on reading literature. When you do read the Russian novel, you will want to make notes about the different techniques that Foster describes because you will later spotlight, summarize, and analyze three of these strategies in *Crime and Punishment*. You won't notice them in Dostoyevsky unless you've read Foster first.
2. Create your own Google Doc for this assignment. Here you will type your answers to the questions you select for *Crime and Punishment*, as well as the analysis of Foster's techniques. Your document should be entitled "[Last Name] Summer Reading 2020." (For example, if your name is Rebecca Smith, your Google Doc would be Smith Summer Reading 2020.) Make sure that you write your name in a standard MLA header at the top of the Doc and label both parts of the assignment (***Crime and Punishment Study Guide*** and ***Read Literature Like a Professor Analysis***). Share the Google Doc with me (cwinn@stjweb.org) by Monday, August 10.
3. Answer **one question per each section** for the ***Crime and Punishment Study Guide***. Clearly label each section and copy the question you are answering into your Doc. Beneath that, write your response in your own words and in complete sentences. Please use Times New Roman font and a text color that is legible **but not black**. (Red, Blue, Green, Purple, or Orange for example. Just be consistent!) Make sure you include page numbers whenever you talk about specific passages, which should be as often as possible.
4. Identify **FIVE** of Foster's techniques in *C&P*; type your observations beneath the name of the technique in a section labeled ***Read Literature Like a Professor Analysis***. Use your own color ink, as above. Don't use the same passage for multiple techniques!

Planned Assessments:

- One 50-point Quiz Grade for *Crime and Punishment* study guide (due August 10)
- One 50-point Quiz Grade for *Read Literature Like a Professor* analysis (due August 10)
- One 100-point Quiz on *Crime and Punishment* and *Read Literature Like a Professor* (around August 14)
- One 100-point Test on all summer material (around August 21)

Crime and Punishment Study Guide

Directions: In your own color of “ink,” answer ONE question for each section. To get full credit, write thorough answers in full sentences, using correct spelling and punctuation, and referencing page numbers appropriately. Refer to the Model Answer Sheet for help on formatting. Summer reading work on *C&P* and *RLLP* must be completed in Google Docs and shared with me on the first Monday of school (August 10).

Part 1, Chapter 1:

1. What is the relationship between Raskolnikov and his landlady?
2. How do we know Rodion is poverty stricken?
3. Why does Raskolnikov remark about his hat?
4. How is the old woman described? What does she do? What is ironic about the state of the old woman’s apartment?
5. What has Raskolnikov been plotting for a whole month?

Part 1, Chapter 2:

6. What has happened to Marmeladov’s wife? Why did this happen?
7. Why does Katherine Ivanovna tell her daughter, “And why not? ...what are you saving it for? Some treasure!”?
8. Discuss Marmeladov’s view on Sonya’s and his own salvation.
9. What does Raskolnikov leave on the windowsill at Marmeladov’s house? Why does he do it?
10. After the incident at Marmeladov’s house, Raskolnikov asks himself the question, “What if man really isn’t a scoundrel... And there are no barriers, and everything is as it should be!” Analyze and decipher his thinking.

Part 1, Chapter 3:

11. What does the narrator think of Raskolnikov’s hatred for and withdrawal from society?
12. What do we learn of Raskolnikov’s earlier profession? Why doesn’t he resume it?
13. Why did the merchant Afanasy Ivanovich Vakhrushin keep Rodion’s mother’s pension from her?
14. Why did Martha Petrovna strike Dunia? What happened to her and her family as a result of this quarrel, and how are they finally exonerated?
15. Discuss the character of Dunia’s new suitor/fiancé: Peter Petrovich Luzhin.
16. What does the reader learn from Raskolnikov’s mother’s letter about Dunia and her future hopes for Raskolnikov?

Part 1, Chapter 4:

17. Why does Raskolnikov refer to Golgotha (the hill where Jesus was said to be crucified) in describing his sister’s decision to marry Luzhin?
18. What reasons does Raskolnikov give for being angry at his family and Luzhin for this decision?
19. Explain the parallel Rodion makes between Sonya and Dunia. How could Sonya’s situation be *better*?
20. How does Rodion assist the girl on the bench? Why does he assist her?

21. Why did other students at the university take exception to him?

Part 1, Chapter 5:

22. The narrator breaks the narrative a bit to comment on dreams. What does he say about dreams to someone in Raskolnikov's "condition?"
23. Analyze Raskolnikov's dream. What key things happen? How might his subconscious construct this dream from his present day life's events?
24. How does his dream affect his resolution to commit his crime? In what way does seeing Lizaveta affect it?

Part 1, Chapter 6:

25. Describe Lizaveta, and her relationship to her half-sister.
26. What argument does Raskolnikov overhear that later becomes his personal obsession? How is this argument utilitarian in nature?
27. Give examples of the premeditative nature of Raskolnikov's crime.
28. What does Raskolnikov consider to be the reason most criminals get caught? How will he be immune to this?
29. What are some ways Dostoyevsky lends verisimilitude to Raskolnikov's state of consciousness as he goes between his house and the old woman's apartment?

Part 1, Chapter 7:

30. What are some things that go wrong during Raskolnikov's act of murder?
31. How does Koch and the young man determine that the old woman Aliona must be in the house?

Part 2, Chapter 1:

32. Once Raskolnikov awakens in his apartment, what other errors does he realize he's committed, or does he soon commit, that horrify him?
33. Why would Raskolnikov think that he might confess to the crime if they (those at the police station) ask him?
34. What things make the three policemen suspect Raskolnikov?

Part 2, Chapter 2:

35. At what point did Rodion make up his mind to rid himself of what he'd taken rather than keep it around to use it as he originally intended? What does the act of throwing the 20-kopeck piece he is given into the water symbolize to Rodion?
36. Discuss Raskolnikov's conflicting impressions as he views the cathedral dome from the bridge over the Neva.
37. Describe Raskolnikov's hallucination. Why is Natasha's answer to his questions so chilling both to Rodion and to the reader?

Part 2, Chapter 3:

38. How does Rodion fear he has incriminated himself while delirious?

39. By what methods is Razumikhin able to get Rodion his 115 ruble-note IOU back from Chebarov and ease his landlady's temper to evict him?

Part 2, Chapter 4:

40. What are some quirks about Zosimov's character?
41. What's Mikolay's reason for his attempted suicide? Consider his reason both in terms of the law and religion.
42. Why is Razumikhin certain that Mikolay is innocent?
43. What is Razumikhin's major criticism of the "modern" legal system?

Part 2, Chapter 5:

44. Luzhin reveals he's staying with Lebeziatnikov, who rents under Mrs. Lippewechsel. These names are familiar to Raskolnikov. Where has he heard them before?
45. Why is Razumikhin so certain the murderer wasn't clever and was in fact quite inexperienced?
46. What does Raskolnikov mean when he tells Luzhin, "If you took what you were preaching awhile ago to its logical conclusion, it would turn out people can be done away with"?

Part 2, Chapter 6:

47. On a walk, Raskolnikov encounters a conglomeration of women of varying ages. Almost all of them have a black eye. Why are these women beaten?
48. What is Raskolnikov juxtaposing when he brings up that anecdote about the man condemned to die, who would rather live on a square yard of space, forever, rather than die at the moment? Why does Raskolnikov call both himself and man a scoundrel?
49. What strange topic does Raskolnikov keep pressing while talking with Zamiatov in the bar? Why does he do this?
50. In their conversation about a recent arrest of counterfeiter, Zamiatov refers to them as swindlers, but Raskolnikov takes exception, calling them "blanc-becs," or greenhorns (novices). Give two reasons Raskolnikov thinks they must be amateurs.
51. Zamiatov disagrees with Raskolnikov on one major issue regarding the committal of a crime. He says, "When it comes to crime, even a hardened and desperate man can't always vouch for himself." What does he mean?
52. What cleverness does Zamiatov show in his conversation (or you could read it as an "interrogation") with Raskolnikov about the old woman's murder?
53. What detail(s) does Dostoyevsky give the reader to alert him/her that Zamiatov does not consider their conversation to be purely hypothetical?
54. How is Raskolnikov able to shift the awkward conversation to his advantage?
55. What event does Raskolnikov observe on Voznesensky Bridge? How does it affect him and his resolve?

Part 2, Chapter 7:

56. Why does Katherine Ivanovna have long coughing fits in her home?
57. What is the strange feeling of inner satisfaction that the narrator describes which he claims is concomitant to leaving a scene of a sudden accident, regardless of one's degree of connection to the victim(s)?

58. What sacrifice does Raskolnikov make for Katherine's family? Why might he have a "debt" to his "late friend"?
59. What has renewed Raskolnikov's determination to go on living and not turn himself in?

Part 3, Chapter 1:

60. What does Raskolnikov insist upon in order to get her to promise not to marry Peter Petrovich Luzhin?
61. What "friendly favor" does Razumikhin ask of Zosimov? Why does he ask him to do it?
62. Berating himself, Razumikhin utters the phrase, "in vino veritas," which means that when drunk, people tell the truth. What truth has he embarrassingly spoken?

Part 3, Chapter 2:

63. Why won't Razumikhin shave?
64. What insight does Pulcheria give us about Raskolnikov's character, even at 15?
65. What's happened to Svidrailov's wife, Martha Petrovna? How might this be significant to later events in the story?

Part 3, Chapter 3:

66. What hints does Dostoyevsky leave for the "shrewd observer" that what Raskolnikov is telling his family and friends is not genuinely how he feels, but more what they wish to hear?
67. Why does Rodion tell his mother, "If you only knew, Mother dear, what a queer thought you expressed now...?"
68. What does Dunia say that so astonishes Raskolnikov? Why does it affect him this way?

Part 3, Chapter 4:

69. What does the meeting between Sonia, Pulcheria, and Dunia reveal about each of their characters?
70. What new information is given about the items Raskolnikov pawned?
71. What does Pulcheria fear about Sonia?
72. Why is it important that Raskolnikov correct Razumikhin when he calls Sonia "Ivanovna" instead of "Semionovna"?

Part 3, Chapter 5:

73. Why does Raskolnikov deem it so important to make a big joke before entering Porfiry Petrovich's apartment?
74. What plagues Raskolnikov's mind during his first meeting with Porfiry Petrovich?
75. What, according to Razumikhin, is the socialist perspective on the nature of crime?
76. What is Porfiry's take on Raskolnikov's article "On Crime"? How does Raskolnikov correct his "misconception"?
77. How does Porfiry attempt to "trap" Raskolnikov?

Part 4, Chapter 1:

78. How does Svidrigailov defend his actions regarding his pursuit of Dunia while married?

79. Why does Raskolnikov get defensive when Svidrigailov suggests that “they have a certain something in common”?
80. What’s been plaguing Svidrigailov lately?
81. What’s the “voyage” that Svidrigailov refers to? Consider the preparations he mentions for it, and the nature of the other questions he’s been asking.
82. How did Martha force Svidrigailov to marry her?

Part 4, Chapter 2:

83. How is Luzhin indirectly characterized early at the family meeting?
84. How does Dunia demonstrate her strength of character in this chapter?
85. Sum up the two cases of suicide associated with Svidrigailov. How credible are these accounts?

Part 4, Chapter 3:

86. What do we learn about the work Razumikhin offered to Raskolnikov back in Part 2, Chapter 2?

Part 4, Chapter 4:

87. There are two locked doors within Sonia’s apartment. One leads to the Kapernaumovs, but who lives behind the second door? Why is this important?
88. Describe Katherine Ivanovna’s mental state, according to Sonia. How was Sonia cruel to Katherine?
89. What strange gesture does Raskolnikov perform in Sonia’s room? What does it signify, and why does he do it?
90. What does Sonia reveal in her response to Raskolnikov’s suggestion of suicide?
91. What’s Sonia’s connection to Lizaveta? What does she reveal about Lizaveta?
92. How do we know the story of Lazarus is important to Sonia? Why is it important to her, and why did Raskolnikov request that particular story to be read?

Part 4, Chapter 5:

93. What does Rodion remark as strange about his visit to the police station?
94. Why, ostensibly, has Raskolnikov come to see Porfiry? What’s his real reason?
95. What are some things that contribute to Raskolnikov’s nervousness?
96. What investigative trick does Raskolnikov claim he’s wise to? What are some of the psychological tricks Porfiry plays to get Raskolnikov to lose his temper?
97. What are some incriminating facts Porfiry knows?

Part 4, Chapter 6:

98. What was Porfiry’s original surprise? How has that surprise been negated?

Part 5, Chapter 1:

99. Why does Peter Petrovich (Luzhin) call himself a fool? Why is he so interested in ingratiating himself with the younger generation?

100. How does Peter Petrovich attempt to help Sonia and her family?
101. What group is Andrey Semionovich Lebeziatnikov associated with? Give some examples of their ideas.

Part 5, Chapter 2:

102. What does the narrator mean by “that special *pride of the poor*”?
103. What generally sets off Katherine Ivanovna’s mad fits? What sends Katherine flinging herself onto Amalia Ivanovna?

Part 5, Chapter 3:

104. How does Peter Petrovich Luzhin’s comment about “never had the honor of knowing your dear father” deflate Katherine Ivanovna’s raised ire?
105. What does Luzhin accuse Sonia of, and what evidence does he cite as support to his accusation?
106. Who turns the tables on Luzhin, and with what evidence?
107. What is Luzhin’s motivation for slander?
108. What has happened to Katherine Ivanovna and her family?

Part 5, Chapter 4:

109. What parallel does Raskolnikov create to his own situation, to help Sonia understand his actions? What is the basic error in this parallel?
110. In making the parallel about Luzhin and God’s will, what surprising thing has Raskolnikov started to do?
111. What about his conversation with Sonia reminds him of the moment before he murdered the old woman?
112. How does Sonia treat Raskolnikov after his confession? What makes her treat him this way?
113. What terrible thought occurs to Sonia about Raskolnikov’s earlier act of charity?
114. What does Raskolnikov mean when he says, “I wanted to make myself a Napoleon; that’s why I murdered!”?
115. Once Raskolnikov has confessed to Sonia his guilt, what does she ask him to do in reparation?
116. What is the symbolic meaning of the gift Sonia gives to Raskolnikov?

Part 5, Chapter 5:

117. Why has Katherine Ivanovna set her mind to taking revenge against her husband’s former boss?
118. Who ends up providing for Katherine Ivanovna’s orphaned children? Besides charity, what other motivation does this “benefactor” have?

Part 6, Chapter 1:

119. What does Svidrigailov do that facilitates Katherine Ivanovna’s orphans being placed into better homes?
120. How has Raskolnikov gotten Razumikhin “drunk without any liquor”?

Part 6, Chapter 2:

121. In what complimentary ways does Porfiry set Raskolnikov up for the surprising twist in their third meeting?
122. How does Porfiry explain away Nikolay's (also known as Mikolka) confession?
123. Porfiry makes two requests of Raskolnikov. What are they?

Part 6, Chapter 4:

124. What special arrangement did Svidrigailov work out with Martha Petrovna, regarding his mistresses?
125. What does Svidrigailov consider his most potent weapon of seduction?

Part 6, Chapter 5:

126. How is Svidrigailov able to convince Dunia to join him in his apartment?
127. What does Svidrigailov offer to do for Raskolnikov? What are his motives? What must Sonia do to gain this assistance?
128. What criminal act does Dunia accuse Svidrigailov of committing? How did he commit it?
129. Why does Svidrigailov let Dunia go?

Part 6, Chapter 6:

130. How does Svidrigailov convince Sonia to keep the money he gives her? What does he ask her to do for him, as a favor?
131. What's the significance of the young girl in the coffin in Svidrigailov's dream? Consider her expression and what information is given of her suicide.

Part 6, Chapter 7:

132. What does Raskolnikov ask of his mother?
133. What had Raskolnikov been contemplating while walking near the Neva?
134. Why doesn't Raskolnikov consider what he has done a crime? If it isn't a crime, why does he think he deserves punishment?
135. What gift does Raskolnikov present to Dunia, and what does he reveal about his past through this gift?

Part 6, Chapter 8:

136. What ultimately gives Raskolnikov the courage to confess?

Epilogue:

137. What other previous good deeds contribute to Raskolnikov's relatively light sentencing?
138. How was Sonia able to ease or lessen some of the work expected of Raskolnikov in prison?
139. Why does Raskolnikov take ill?

140. Describe Sonia's role with the other prisoners: what does she do for them, and what do they consider her as?
141. Raskolnikov's dream of a great madness inducing plague parallels the advancement of what philosophy? How?
142. What, ultimately, facilitates Raskolnikov's psychological and spiritual rebirth?

Read Literature Like a Professor Analysis

1. **Technique:**
Definition:
Example:
Analysis:
2. **Technique:**
Definition:
Example:
Analysis:
3. **Technique:**
Definition:
Example:
Analysis:
4. **Technique:**
Definition:
Example:
Analysis:
5. **Technique:**
Definition:
Example:
Analysis: