

AP Literature and Composition Summer Reading Assignment 2017

Old Saybrook High School

Read Dostoevsky's *Crime and Punishment*. As you read and experience *Crime and Punishment* make annotations within the text using sticky notes/notebook **and** keep a typed/digital dialectical journal in the format provided below. Attached to these directions you will find additional information to help you along your journey. Russian novels are notoriously challenging reads; the same character is referred to by several different names - each name with its own connotation.



The primary purpose of a dialectical journal is so that you may organize your thoughts, identify significant passages, analyze each passage, and make meaning from your hard work. Think of this journal as another tool in your close-reading/ annotation tool kit. You are encouraged to ponder, summarize, wrestle, analyze, question, infer, critique, and own what you have read. You are having a dialogue with yourself and the text. Make Meaning!

When you are asked to write an essay at the beginning of the school year focused on *Crime and Punishment* you will be extremely thankful to have organized, articulated, and extrapolated your thoughts about this large-scale work of Russian fiction. The more effort you put into this journal, the greater your reward will be down the road.

Use your annotations to help you identify at least 20 significant quotations and passages throughout the text. Write a detailed analytical response to each quote or passage. Please order your passages as they appear in the novel. In order to balance your responses throughout the novel plan on writing 3 - 5 passages on each section of *Crime and Punishment* (there are six sections in total).

In your journal, rewrite the passage/quotation with the page number. Then write your analysis of the passage (see example below). Your analytical response should be at least one large, meaningful paragraph. There may be times where you want to include a moment or event that is larger than a single passage. Please summarize the event and then include a significant quote with page number after your summary.

Your dialectical journal will be due the first day of class. This journal will make up a large portion of your grade for the first quarter so do your best work.

If you have questions or concerns while completing this work, please email Mrs. Fawcett at sfawcett@oldsaybrookschools.org or Mr. Gowdy at jgowdy@oldsaybrookschools.org.

Dialectical Journal Example

Example: *The Great Gatsby*

Passage	Analytical response
<p>"She's got an indiscreet voice," I remarked, "It's full of -" I hesitated. "Her voice is full of money," he said suddenly. That it was" (102).</p>	<p>Throughout <i>The Great Gatsby</i> characters have been lured by various ideas, goods, and concepts. This motif of desire is present throughout the novel: Nick returns from the war and finds his life in the midwest to be a bore and finds himself lured by the lifestyle and wealth of a bondsman on wall street; the sound of “yellow” music and lavish parties draws individuals from all walks of life to Gatsby’s parties, Gatsby, himself, is drawn to the both Daisy and her green light.... But one of the more subtle draws throughout the novel is Daisy’s voice.</p> <p>There are multiple occasions where characters find themselves leaning in to Daisy. Nick goes into great detail describing Daisy’s voice as magnetic and almost as if it is hypnotic. When Nick describes Daisy’s voice, he hints that she uses it as a tool to get others to move in closer to her.</p> <p>In this passage the true lure of Daisy’s voice is revealed. It isn’t Daisy’s voice that people find so alluring... it is the sound of money. This desire for money helps develop the topic of wealth and greed in this novel.</p> <p>This passage also works to examine how Daisy has been corrupted by money. Daisy’s white southern girlhood has been infected by wealth and materialistic goods. She speaks in the language of money.</p> <p>It makes sense that it is Gatsby that is able to identify the sound of money in her voice. He is an individual that has pursued wealth from his humble beginnings as a poor Dakota farm boy. Gatsby can recognize the sound of money because he has heard it before. Upon identifying the source Nick to is able to confirm Gatsby’s claim, as he too has pursued wealth and prosperity.</p>

	4: Exceeds Standard	3. Meets Standard	2. Approaching Standard	1. Standard not met
<p>RL.11-12.1.A - Reading: Literature Cite strong and thorough textual evidence to support analysis of what the text says explicitly</p>	<p>Identified the strongest evidence of what the text directly states and proposed an argument for why this is the strongest evidence</p>	<p>Identified the strongest evidence of what the text directly states</p>	<p>Identified evidence of what the text directly states</p>	<p>Struggled to identify evidence of what the text directly states</p>
<p>RL.11-12.3.A - Reading: Literature Analyze the impact of the author's choices regarding how to develop elements of a story or drama.</p>	<p>Evaluated how the author's choices on how to develop elements of the story or drama impacted the story as a whole. Proposed possible changes the author could have made.</p>	<p>Explained how the author's choices on how to develop elements of the story impacted the story as a whole.</p>	<p>Identified choices the author made to develop elements of the story.</p>	<p>Struggled to identify choices the author made to develop elements of the story</p>

Following document was borrowed from:

thinkingallofthetime.weebly.com/uploads/2/0/1/9/20195109/cp_characters.doc

Characters of *Crime and Punishment*: Russian Names

“Before you begin *Crime and Punishment*, there is something you should understand about Russian names. Every character in *Crime and Punishment* has a special sort of middle name, called a patronymic, that is formed from the father’s first name. For sons, the patronymic is formed by adding –ovitch to the father’s first name; for daughters, the patronymic is formed by adding –ovna to the father’s first name. Thus Rodion, the son of Roman Raskolnikov, becomes Rodion Romanovitch Raskolinikov, and his sister, Avdotya, becomes Avdotya Romanovna Raskolnikov.

Characters in the novel often refer to one another by first name and patronymic without bothering to mention last names – don’t allow this to confuse you. Also, be aware that several characters in the novel have nicknames in addition to their christened names, so Rodion and Rodya are actually the same person.

Because the Russian alphabet is different from the Roman alphabet we use in English, various translations may have different spellings of a character’s name. For example, Raskolnikov’s sister’s name may be spelled Dounia, Dunya, or Dounya. The Marmeladovs’ oldest child may be Sonya or Sonia.

Below is a list of characters in *Crime and Punishment*. Included is a clumsy but hopefully helpful guide to the pronunciation of each, as well as nicknames [in brackets] where applicable. (?) indicates the name is not given.

Rodion Romanovitch Raskolnikov (Roe-dee-uhn Roe-mahn-o-vitch Rahz-cole-nih-kawv) [Rodya, Roddy, Rodenka, Rodka] an impoverished student whose reason and conscience are often at odds with one another. His name is derived from the Russian word raskol, which means ‘split or divided.’

Alyona Ivanovna (?) (All-yo-nuh Ee-vah-Nove-na) A wealthy but nevertheless miserly old pawnbroker.

Semyon Zaharovitch Marmeladov (Semm-yun Zah-har-o-vitch Mar-muh-LAD-ov) A drunkard Rodion meets in a bar. His name is Russian for ‘marmelade’ or ‘jam.’

Katerina Ivanovna Marmeladov (Kaht-uh-ree-na Ee-vah-nove-na Mar-muh-LAD-ov)

Marmeladov's second wife, a woman of noble birth who has fallen into poverty. She suffers from consumption, or tuberculosis, and often coughs up blood.

Sofya Semyonovna Marmeladov (Sofe-yah Sem-yon-ove-na Mar-muh-LAD-ov) [Sonia] Marmeladov's daughter from his first marriage. She no longer lives with the rest of the family since the landlady, Leppeveschel, evicted Sonia upon learning the girl had resorted to prostitution to earn money for food. She now rents a room from a man named Kapernaumov (Cap-ur-now-mov). Her name (Sofya) comes from the Greek sophia meaning 'wisdom.'

Amalia Ivanovna Leppeveschel (Ah-mah-lya Ee-vahn-ove-na Lep-uh-vake-sull) The Marmeladovs' landlady. Katerina Ivanovna occasionally insults Leppeveschel by calling her "Amalia Ludwigovna," suggesting her father was a German of questionable descent and not a Russian count as she claims.

Avdotya Romanovna Raskolnikov (Av-doe-tyah Roe-mahn-ove-na Rahz-cole-nih-kawv) [Dounia] Rodion's sister.

Pulcheria Alexandrovna Raskolnikov (Pool-chair-ee-ah Al-ecks-ahn-drove-nah Rahz-cole-nih-kawv) Rodion and Dounia's mother.

Natasya Petrovna (?) (Nuh-tahs-hya Peh-trove-na) Servant to Praskovya Pavlovna, Raskolnikov's landlady. She repeatedly shows care and concern for Raskolnikov.

Arkady Ivanovitch Svidrigailov (Ar-kuh-dee Ee-vahn-o-vitch Sss-fid-ree-guy-lawv) Dounia's former employer who tried to begin an affair with her.

Marfa Petrovna Svidrigailov (Mar-fa Peh-trove-nah Sss-fid-ree-guy-lawv) Jealous wife of Arkady Ivanovitch.

Pyotr Petrovich Luzhin (Pee-ought-er Peh-trove-itch Loo-zheen) Friend of Marfa Petrovna's, now Dounia's fiancée.

Lizaveta Ivanovna (?) (Leez-ah-vet-ah Ee-vahn-ove-nah) The pawnbroker's pious and reserved sister.

Mitka Dmitri (?) and **Nikolay Dementyev** (?) (Mit-kuh Duh-MEE-tree, Nee-ko-lay Duh-ment-yev) Housepainters.

Ilya Petrovitch (?) (Eel-yah Peh-tro-vitch) Associate superintendent of police, the "explosive lieutenant."

Nikodim Fomitch (?) (Neek-o-deem Foe-meetch) The superintendent of police, and the boss with whom Ilya argues.

Dmitri Prokofitch Razumikin (Duh-MEE-Tree Prahk-o-feetch Rahzoo-MEE-heen (stress mi))

Student and Raskolnikov's friend. His name is derived from the Russian word for "reason."

Praskovya Pavlovna (?) (Praz-kove-yah Pav-lo-vna) [Pashenka] Raskolnikov's landlady, to whom he is in debt.

Alexander Grigorievitch Zametov ('Aleaxander' Grig-or-ee-uh-vitch Zam-yet-ov) Head clerk at the police station whom Raskolnikov encounters again at the Crystal Palace Restaurant.

(?) **Zossimov** (Zoss-ee-mauve) Twenty-seven year old intellectual and doctor, a friend of Razumihin's.

Polenka (?) Marmeladov (Poe-link-uh Mar-muh-LAD-ov) Sonia's young half-sister.

Porfiry Petrovitch (?) (Pore-fear-ee Peh-tro-vitch) Detective assigned to the murder case.

Andrey Semyonvitch Lebeziatnikov (Ahn-dray Sem-yun-o-vitch Luh-bez-ee-aht-nee-kov) A pedantic fool who espouses theories (typically nihilist) that he himself is incapable of comprehending. Lebeziatnikov lives in the same building as do the Marmeladovs (Amalia Leppeveschel's building), and he has been involved in altercations with Katerina Ivanovna in the past. Lebeziatnikov houses Luzhin while he is in Petersburg. His name means "to fawn over.""