

Advanced Placement Literature and Composition Summer Reading

Hello, Summer Readers!

My name is Mrs. Starr and I am very excited to have you in class this coming year. I've heard great comments about you and your abilities in the English classroom. To make sure that you do not lose these wonderful abilities, I have assigned the amazing book below. It can be found at your local libraries and bookstores, downloadable from Amazon or possibly found free on the Internet. Summer reading is due the first Friday when we return from summer break. You may email me at starrk@parmacityschools.org with any questions!!!

Completing one section a day will make your life so much easier!

Directions

*Read *How to Read Literature Like a Professor* and complete the assignment below.

MAKE A COPY IN GOOGLE DOCS (under File).

THEN TYPE RESPONSES IN A DIFFERENT COLORED FONT.

Keep in your docs. You will share with your teacher when school starts.

Writing Assignments for
How to Read Literature Like a Professor
by Thomas C. Foster
(Revised Edition)

Introduction: How'd He Do That?

How do memory, symbol, and pattern affect the reading of literature? How does the recognition of patterns make it easier to read complicated literature? Discuss a time when your appreciation of a literary work was enhanced by understanding symbol or pattern.

Chapter 1 -- Every Trip Is a Quest (Except When It's Not)

List the five aspects of the QUEST and then apply them to something you have read (or viewed) in the form used on pages 3-5.

Chapter 2 -- Nice to Eat with You: Acts of Communion

Choose a meal from a literary work and apply the ideas of Chapter 2 to this literary depiction.

Chapter 3: -- Nice to Eat You: Acts of Vampires

What are the essentials of the Vampire story? Apply this to a literary work you have read or viewed.

Chapter 4 --Now, Where Have I Seen Her Before?

Define intertextuality. Discuss three examples that have helped you in reading specific works.

Chapter 5 -- When in Doubt, It's from Shakespeare...

Discuss a work that you are familiar with that alludes to or reflects Shakespeare. Show how the author uses this connection thematically. Foster shows how Fugard reflects Shakespeare through both plot and theme. In your discussion, focus on theme.

Chapter 6 -- ...Or the Bible

Read "Araby" (available online). Discuss Biblical allusions that Foster does not mention. Look at the example of the "two great jars." Be creative and imaginative in these connections.

Chapter 7 -- Hansel and Gretel

Think of a work of literature that reflects a fairy tale. Discuss the parallels. Does it create irony or deepen appreciation?

Chapter 8 -- It's Greek to Me

Write a free verse poem derived or inspired by characters or situations from Greek mythology. Be prepared to share your poem with the class.

Chapter 9 -- It's More Than Just Rain or Snow

Discuss the importance of weather in a specific literary work, not in terms of plot.

Chapter 10 -- Never Stand Next to the Hero

Discuss a character from a novel that was close to the protagonist and was hurt by something that was meant for the protagonist (AKA - How was this character collateral damage)? The damage could be physical or emotional.

Interlude -- Does He Mean That?

What is your response to the following question using what you've read thus far as support?: *"...you keep saying that the writer is alluding to this obscure work and using that symbol or following some pattern or other that I never heard of, but does he really intend to do that? Can anyone really have all that going on in his head at one time? (90).*

Chapter 11 -- ...More Than It's Gonna Hurt You: Concerning Violence

Present examples of the two kinds of violence found in literature. Show how the effects are different.

Chapter 12 -- Is That a Symbol?

Use the process described in this chapter and investigate the symbolism of the fence in "Araby." (Mangan's sister stands behind it.)

Chapter 13 -- It's All Political

Assume that Foster is right and "it is all political." Use his criteria to show that one of the major works assigned to you as a freshman is political.

Chapter 14 -- Yes, She's a Christ Figure, Too

Apply the criteria in this chapter to a major character in a significant literary work. Try to choose a character that will have many matches. This is a particularly apt tool for analyzing film -- for example, *Star Wars*, *Cool Hand Luke*, *Excalibur*, *Malcolm X*, *Braveheart*, *Spartacus*, *Gladiator* and *Ben-Hur*.

Chapter 15 -- Flights of Fancy

Select a literary work in which flight signifies escape or freedom. Explain in detail.

Chapter 16 -- It's All About Sex...

Chapter 17 -- ...Except the Sex

OK ..the sex chapters. The key idea from this chapter is that "scenes in which sex is coded rather than explicit can work at multiple levels and sometimes be more intense than literal depictions" (149). In other words, sex is often suggested with much more art and effort than it is described, and, if the author is doing his job, it reflects and creates theme or character. Choose a novel or movie in which sex is suggested, but not described, and discuss how the relationship is suggested and how this implication affects the theme or develops characterization.

Chapter 18 -- If She Comes Up, It's Baptism

Think of a "baptism scene" from a significant literary work. How was the character different after the experience? Discuss.

Chapter 19 -- Geography Matters...

Discuss at least four different aspects of a specific literary work that Foster would classify under "geography."

Chapter 20 -- ...So Does Season

Find a poem that mentions a specific season. Then discuss how the poet uses the season in a meaningful, traditional, or unusual way. (Submit a copy of the poem with your analysis.)

Interlude -- One Story

Write your own definition for archetype. Then identify an archetypal story and apply it to a literary work with which you are familiar.

Chapter 21 -- Marked for Greatness

Figure out Harry Potter's scar. If you aren't familiar with Harry Potter, select another character with a physical imperfection and analyze its implications for characterization.

Chapter 22 -- He's Blind for a Reason, You Know

What story have you gone into blind and come out with amazing insight? Explain what you learned and how you were able to finally see.

Chapter 23 -- It's Never Just Heart Disease...And Rarely Just Illness

Recall two characters who died of a disease in a literary work. Consider how these deaths reflect the "principles governing the use of disease in literature" (222-224). Discuss the effectiveness of the death as related to plot, theme, or symbolism.

Chapter 24 -- Don't Read with Your Eyes

After reading Chapter 24, choose a scene or episode from a novel, play or epic written before the twentieth century. Contrast how it could be viewed by a reader from the twenty-first century with how it might be viewed by a contemporary reader. Focus on specific assumptions that the author makes, assumptions that would not make it in this century.

Chapter 25 -- It's My Symbol and I'll Cry If I Want To

If you were writing a poem, select a symbol that is unique (one unlikely to be used) and explain how you would use it to make meaning in your poem.

Chapter 26 -- Is He Serious? And Other Ironies

Select an ironic literary work and explain the multivocal nature of the irony in the work.

Chapter 27 -- A Test Case

Read "The Garden Party" by Katherine Mansfield, the short story starting on page 262. Complete the exercise on pages 282-283, following the directions exactly. Then compare your writing with the three examples. How did you do? What does the essay that follows comparing Laura with Persephone add to your appreciation of Mansfield's story?

Postlude -- Who's in Charge Here?

So who is really in charge of the meaning? Answer in a supported paragraph.

Envoi

Choose a motif not discussed in this book (like the horse on pp. 304-305) and note its appearance in three or four different works. What does this idea seem to signify?