

English IV AP/GT/DE Summer Reading 2021-2022

How to Read Literature Like a Professor 2014 Edition

Foster

How to Read Literature Like a Professor by Thomas Foster is a useful little book. It will help you pull from what you have read in the past and apply some to novels and stories you will read in your senior year and beyond. We will refer to this book all year long. It's a gem. Bring it to class with you on the first day of school.

All assignments must be typed and saved digitally. You will submit these to Turnitin.com on the first day of class and turn in a paper copy as well.

Label responses clearly w/ chapter # and title. Type in Times New Roman, Single Spaced.

All assignments must be submitted to Turnitin.com.

You will submit the paper copies of these on the first day of school.

Minus 10% per day will be deducted from late assignments.

PLAGIARIZED WORKS – COPIED, SHARED, COMPLETED WITH FRIENDS, ETC. WILL BE ASSIGNED A 0%.

How to Read Literature like a Professor

Read *How to Read Literature like a Professor* and respond to the following prompts. These short writing assignments will let you practice literary analysis. When I ask for an example from literature, you may use short stories, novels, plays, or films.

Some responses require you to use a specific work you read as a junior. Make sure to read the prompt for each answer carefully and do what the prompt asks.

Sometimes you will be asked to write a paragraph to answer the question. You may be asked to make a list for some answers. For some answers, you will be asked to think about your answers. You may not have to provide written answers for every chapter. If the answer requires a paragraph, respond in a paragraph, not an essay. If the answer requires a paragraph, respond in a paragraph, not 4 or 5 sentences. An average paragraph will be a minimum of 8 sentences with appropriate textual evidence supporting your analysis. A well-developed paragraph will often be more than 8 sentences; it will incorporate more than the required minimum textual evidence and thoughtful commentary for a more innovative analysis. An underdeveloped paragraph will not earn complete points. If the prompt asks for a chart, make a chart. If it asks for a bulleted list, make a bulleted list. This will be your senior teacher's first impression of you. Make it a good one.

As you compose each written response, re-phrase the prompt (not restate) as part of your answer. In other words, I should be able to tell which questions you are answering without referring to the prompts. Remember to write about literature in present tense. Apply everything you've learned up through your junior year to this assignment, including appropriate grammar, punctuation, and style in addition to your content. We will use this book all year. Bring it to class with you.

Label each response clearly. Use MLA heading. Times New Roman, 12 pt. and **SINGLE SPACED.**

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? In a list, explain in 2-3 sentences each of how your appreciation of a poem, a novel or play, and a film was enhanced by your understanding symbol or pattern.

Chapter 1—Every Trip is a Quest (Except When It's Not)

List the five aspects of a quest and apply them to *Invisible Man*, *The Adventures of Huckleberry Finn*, or *Their Eyes Were Watching God*.

Chapter 2—Nice to Eat With You: Acts of Communion

Choose a meal from a literary work and apply the ideas in this chapter to this literary depiction. Write a paragraph.

Chapter 3—Nice to Eat You: Acts of Vampires

What are the essentials of a vampire story? Apply this to a literary work you have read or a film you have viewed. Make a chart.

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

Define intertextuality. Discuss two examples that have helped you read specific works or view specific films. Write 3-4 sentences for each of your two examples focusing on *The Scarlet Letter*, *The Great Gatsby*, *The Crucible*, *The Adventures of Huckleberry Finn*.

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

Discuss a work you are familiar with that alludes to or reflects Shakespeare. Show how the author uses this connection thematically. Read pages 39-41 carefully. In these pages, Foster shows how Fugard reflects Shakespeare through both plot and theme. Write a paragraph to answer this question.

Chapter 6 --Or the Bible Just read this chapter.

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? Make a chart of at least 4 connections.

Chapter 8—It's Greek To Me

Write a free verse poem derived from or inspired by characters or situations from Greek mythology. Incorporate sound devices that create the music and rhythm and reinforce the meaning of your poem. Be prepared to share your poem with the class **on the second meeting of class**. Explore the Internet to jog your memory about myths.

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

Discuss the importance of weather in a specific literary work or film. Explain in a short answer of 2-4 sentences. Be specific.

Chapter 10 Never Stand Next to the hero

What does Foster say about the role of minor characters in fiction? List and give a brief explanation of the role of the minor character in three literary works you studied in high school and 2 films you have watched in your lifetime.

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. Make a chart. Use *Invisible Man*, *Their Eyes Were Watching God*, *The Scarlet Letter*, *The Crucible*, *As I Lay Dying*, or *Huckleberry Finn*.

Chapter 12—Is That a Symbol?

Use the process described on page 113 and investigate the symbolism of a movie you have seen. Write a paragraph. It should begin this way: In Spielberg's *Jaws*, (Director's last name, title of film in *italics*)

Chapter 13—It's All Political

Assume Foster is right and "it is all political." Use his criteria to show that one of the major works you read or films you've seen is political. List five convincing points that show the work as political.

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

Apply the criteria on page 128-129 to a major character in a significant film or 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*, *Harry Potter*, *Cool Hand Luke*, *Excalibur*, *Gladiator*, and *Spiderman* all contain Christ figures. Make a bulleted list.

Chapter 15—Flights of Fancy

Select a literary work in which flight signifies escape or freedom. Write a poem inspired by that particular literary work. Identify the inspiration as follows: You poem's title, Inspired by the literary work's title

Example:

Needles and Thread

OR

Who Walks There?

Inspired by Nathaniel Hawthorne's *Scarlet Letter*

Inspired by Frost's "Stopping by the Woods on a Snowy Evening"

Chapter 16—It's All About Sex

Chapter 17—Except the Sex

Okay...the sex chapters. The key idea from this chapter is that "Sex in which sex is coded rather than explicit can work at multiple levels and sometimes can be more intense than literal depictions" (141). 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 its implication affects the theme or develops characterization. Your answer should be in paragraph form.

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

Think of a "baptism scene" from a significant literary work. How is the character different after the experience? Make a before and after chart of at least 6 total points.

Chapter 19 Geography Matters...

Discuss at least four different aspects of a specific literary work that Foster would classify under "geography." A bulleted list would be lovely. Use *As I Lay Dying*, *The Adventures of Huckleberry Finn* or any other novel you studied in high school English.

Chapter 20...So Does Season

Find a poem by a well know poet that mentions a specific season. Then discuss how the poet uses a season in a meaningful, traditional, or unusual way. Submit a copy of the poem with your analysis. Write a paragraph. Make sure you are using specific references to passages in the poem. Cite internally according to MLA as in the following example: The persona suggests the cold hearted, pre-planned destruction of humanity is symbolically like the destruction of the physical world by "ice" because "hate ...is also great...for destruction" (Frost 2; 6; 8; 7).

Interlude—One Story

Think of your own definition for archetype. Then identify an archetypal story and apply it to a literary work with which you are familiar. We will discuss this chapter when we complete our Archetype Unit. You don't have to write anything now.

Chapter 21—Marked for Greatness

Figure out Harry Potter's scar. If you aren't familiar with Harry Potter, select 3 other characters with physical imperfections. List the work or film, the character, the imperfection, and the implication/purpose.

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

Read and think.

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

Recall two characters who die 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, and/or symbolism. Make a chart to answer this question.

Chapter 24—Don't Read with your Eyes Open

After reading Chapter 24, choose a scene or episode from a novel, play, or epic written before the twentieth century.

Compare how it could be viewed by a reader from the twenty-first century and how it might be viewed by a contemporary reader. Focus on specific assumptions that the author makes—assumptions that would not be credible in this century. Make a chart.

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

What steps does Foster suggest a reader use to decipher what he calls "private symbols"? Short answer.

Chapter 26—Is He Serious? And Other Ironies

Select an ironic literary work and explain the multi-vocal nature of the irony in the work. Answer in a paragraph.

Envoi

What's this word mean? What does Foster say to his reader in this section?

Appendix—Examine the reading list. Have you read many of these works? If you are a movie lover, have you seen these movies? It's summer; there's still time. List as many as you have read or seen.

Name _____ Date _____ Hour _____ SCORE:

***How to Read Literature Like a Professor* Summer Reading Rubric**

- ____ -120 A+ Above and beyond **and early**– Student has submitted summer reading responses **early to Turnitin.com on or before July 15**. Student has responded to **ALL entries and has reflected carefully and completely, often writing more than required** and providing examples from a **wide variety of works**. Few, if any grammatical or punctuation problems mar responses. **20 bonus points to begin the year!**
- ____ -110 A+ Above and beyond – Student has submitted summer reading responses **on time/first day of school**. Student has responded to **ALL entries and has reflected carefully and completely, often writing more than required** and providing examples from a **wide variety of works**. Few, if any grammatical or punctuation problems mar responses. **10 bonus points**
- ____ -100 A+ Right on target - Students respond to ALL entries and has reflects carefully and completely, providing a wide variety of examples and specific textual evidence from these sources. Few, if any, grammatical or punctuation problems.
- ____ -95 A Student responds to **ALL entries** and has reflects carefully and completely, providing examples better than average and specific textual evidence from these sources. May have a few grammatical or punctuation problems.
- ____ -90 A- Student has responds to **ALL entries** and completely, provides specific textual evidence from these sources. Student may have a few lapses in development and maybe a few weaknesses in argument but not so much that he gets a B instead of an A. May have a few grammatical or punctuation problems that mar the responses.
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- ____ -88 B+ Student has responded to **ALL entries** and has completely, providing better than great textual evidence from these sources. Student may lack development on a few, but not too many, of the entries. He may have a few weaknesses in arguments that detract from his analysis. More than a few grammatical or punctuation problems mar the responses but not so much that they overshadow the B level content.
- ____ -85 B Student has responded to **ALMOST ALL entries**, completely, providing better than average textual evidence from these sources. May lack development on a few, but not too many, of the entries. May have a few weaknesses in arguments that detract from his analysis. More than a few grammatical or punctuation problems mar the responses but not so much that they overshadow the B level content.
- ____ - 80 B- Student has responded to MOST entries and has completely, providing adequate textual evidence from these sources. He may omit up to 2-3 responses but makes up for those omissions with good development on the responses he did do. On the ones he has responded to, he has completely, provided specific textual evidence from these sources. May or may not have a few grammatical or punctuation problems that mar the responses but not so much that they overshadow the B level content.
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- ____ - 78 C+ Student has responded to MOST entries and has completely, providing adequate textual evidence from these sources. He may omit up to 4 responses but makes up for those omissions with good development on the responses he did do. Though the content may be commensurate with the B paper, the student may so many grammatical or punctuation problems that they keep the student from the B level.
- ____ - 75 C Student has responded to at least about 75% (omitting up to 5 entries), providing adequate textual evidence. Student may lack development on a few, but not too many, of the entries. He may have a few weaknesses in arguments that detract from his analysis. More than a few grammatical or punctuation problems mar the responses but not so much that they overshadow the C level content.
- ____ - 70 C- Student has responded to most prompts but in a terse, generic manner with very little specific textual evidence or examples. Or student has provided adequate development on almost all of the responses but omitted 6-7 responses. May or may not have more than a few grammatical or punctuation problems mar the responses but not so much that they constitute failure.
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- ____ - 65 D Student has responded to at least 18 of the prompts (omitting up to 9), providing adequate textual evidence. Student may lack development on a few, but not too many, of the entries. May or may not have more than a few grammatical or punctuation problems mar the responses but not so much that they constitute failure.
- ____ - 60 D- Student turns in a partially complete paper with some kind of response on most prompts but exceedingly inadequate in logic, textual evidence, specificity, or development. It may or may not be marred by grammar and punctuation problems.

____ / Other:

____ LATE CREDIT -10% PER DAY

Comments: