**Woodland High School**

**AP English Literature and Composition**

**Summer Reading Assignment (2018-19)**

**Teacher: Beth Gordon**

**The assignment is due on the first day of school, July 30, 2018**

**You should complete the assignments in the order listed.**

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| **Graduation Competency 1: Read closely to analyze and evaluate all forms of (i.e. complex literary and informational) texts.** |
| **Graduation Competency 2: Construct task-appropriate writing for diverse purposes and audiences.** |
| **Graduation Standard 5: Communicate information, reasoning, and supporting evidence that conveys a clear and distinct perspective.** |
| **Graduation Competency 6: Employ the components of language (including conventions and word choice) effectively in written or spoken form.** |

Part 1. Purchase and read the book *How to Read Literature Like a Professor: A Lively and Entertaining Guide to Reading Between the Lines, Revised Edition* by Thomas C. Foster

ISBN-13: 978-0062301673  
ISBN-10: 0062301675

a. This text is an easy-to-read introduction to the patterns of symbolic meaning in literary texts and is a helpful secondary source for AP English. I suggest annotating as you read and reading it before you read your novel of choice, as it will help to make some parts of the novel more meaningful to you.

b. Answer the provided journal questions (attached). Your answers will let you practice your literary analysis and they will help me get to know you and your literary tastes. Whenever I ask for an example from literature, you may use short stories, novels, or plays. Your responses should NOT be superficial, but in-depth with specific responses.

c. Type your journal responses using MLA format – including the correct heading (your name, class name, etc.) and citations for quotes. If you are unsure how to follow MLA guidelines visit the following website for help: https://owl.english.purdue.edu/owl/resource/747/01/. Please label your journal responses.

Part 2. Read the novel *Crime and Punishment* by Fyodor Dostoevsky.

ISBN-10: 0486415872  
ISBN-13: 978-0486454115

I will include some reading guides with questions on my website. The questions are not a required assignment but should help you to focus on what is important in the novel. As you read, annotate your copy (see annotation tips below) and keep in mind what you’ve read in *How to Read Literature like a Professor.* Pay attention to how you can apply what you’ve read from Foster’s book to heighten your understanding and enrich your reading of the novel.

Part 3. Complete a **Major Works Review Sheet** on *Crime and Punishment*. I will include a template in Word and Google Docs on my website. (Go to the Woodland High School website and search for my name under “Teachers.”) Please complete this assignment electronically. You will submit this assignment the first day of school. This is a lengthy assignment, so I recommend that you start early and allow plenty of time to complete it. I advise against letting someone look at your work to “see how you did the assignment.” Copied work will result in a 0 for all students involved.

**Annotating Your Novel: Below are some tips for annotating your novel**

-Highlight or underline notable words, phrases, and/or sentences and write questions, comments, connections, and reactions in the margins.

-Questions-ask about something you don’t understand.

-Comments-note instances of interesting word choice, imagery, character motivations, and literary devices, etc. that might suggest an author’s purpose or theme.

-Connections-make text-text connections (ways the book relates to another book, a movie, television show, an article, etc.), text-self connections (ways the book relates to you), text-world connections (ways the book relates to things that exist in our society)

-Reactions-this can be something you think is funny or interesting, something you agree with or disagree with.

-Write any insights or ideas about the novel on the title page or inside covers of the book.

Part 1: **How to Read Literature Like a Professor by Thomas C. Foster – Journal Questions:**

Your answers will let you practice your literary analysis and they will help me get to know you and your literary tastes. Whenever I ask for an example from literature, you may use short stories, novels, or plays. You may use films when the journal question specifies that you may use films. Your responses should NOT be superficial, but in-depth with specific responses.

**Introduction – How’d He Do That?**

1. How do memory, symbol, and pattern affect the reading of literature?

2. How does the recognition of patterns make it easier to read complicated literature?

3. 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)**

1. List FIVE aspects of the QUEST and then apply them to something you have read in the form used on pgs 3-5.

2. What is Foster’s overall point about journeys or trips in literature?

**Chapter 2 – Nice to Eat with You: Acts of Communion**

1. What does “communion” mean?

2. For what reason does Foster suggest that authors often include meal scenes?

3. What does a failed meal suggest in literature?

**Chapter 3 – Nice to Eat You: Acts of Vampires**

1. What are the essentials of the vampire story and what do they represent?

2. Apply this to a literary work you have read or a film you have viewed.

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

1. Define “intertextuality”.

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

**Chapter 5 – When in Doubt, It’s from Shakespeare**

1. Discuss a work that you are familiar with that alludes to or reflects Shakespeare.

2. Show how the author uses this connection thematically.

3. Re-read pages 44-46 carefully. In these pages, Foster shows how Fugard reflects Shakespeare through both plot and theme. In your discussion, focus on theme.

**Chapter 6 – . . . Or the Bible**

1. Why is the Bible so often alluded to in literature?

2. What are some of the ways that writers allude to the Bible?

3. What’s the benefit of knowing/understanding Biblical allusions in literature?

**Chapter 7 – Hanseldee and Greteldum**

1. Think of a work of literature that reflects a fairy tale. Discuss the parallels.

2. Does it create irony or deepen appreciation?

**Chapter 8 – It’s Greek to Me**

1. What does Foster mean by the term “myth”?

2. What are some of the ways that writers allude to mythology?

3. Write a free verse poem derived or inspired by characters or situations from Greek mythology.

**Chapter 9 – It’s More Than Just Rain or Snow**

1. How can weather be symbolic in literature?

2. What are some of the common “meanings” of various types of weather?

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

**Chapter 10 - Never Stand Next to the Hero**

1. Why should we care about characters in books?

2. Detail the attributes of a round character and a flat character.

3.Describe your favorite fictional character in detail without revealing who he or she (or it) is.

**Interlude – Did He Mean That?**

1. What are the reasons Foster provides that lead him to believe that most writers DO NOT accidentally create the symbols, allusions, and patterns we find when we read critically?

2. Whether we believe a writer intended to do something or not, what’s the benefit or noticing that it happened anyway?

**Chapter 11 – . . . More Than It’s Gonna Hurt You: Concerning Violence**

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

**Chapter 12 – Is That a Symbol?**

1. What’s the difference between symbolism and allegory?

2. What, besides objects, can be symbolic?

3. How should a reader approach symbolism in a text?

**Chapter 13 – It’s All Political**

1. Assume that Foster is right and “it is all political.” Use his criteria to show that a novel you’ve read before (or a movie you’ve seen) is political.

**Chapter 14 – Yes, She’s a Christ Figure, Too**

1. Apply the criteria on page 119-120 to a major character in a significant literary work.

2. 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, Harry Potter, and Gladiator.

**Chapter 15 – Flights of Fancy**

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

**Chapter 16 – It’s All About Sex . . .**

1. What are some of the things that symbolize sex and/or gender?

2. Why does sexual symbolism exist/occur in literature?

**Chapter 17 – . . . Except Sex**

1. When writers write directly about sex, what are they really writing about?

2. Why don’t writers usually write actual sex scenes?

3. 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**

1. Think of a “baptism scene” from a literary work or movie.

2. How was the character different after the experience? Discuss.

**Chapter 19 – Geography Matters . . .**

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

**Chapter 20 – . . . So Does Season**

1. Find a poem (or a song) that mentions a specific season.

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

**Interlude – One Story**

1. Write your own definition for archetype.

2. Identify an archetypal story and apply it to a literary work with which you are familiar.

**Chapter 21 – Marked for Greatness**

1. Figure out Harry Potter’s scar.

2. If you aren’t familiar with Harry Potter, select another character from a novel, play, or film with a physical imperfection and analyze its implications for characterization.

**Chapter 22 – He’s Blind for a Reason, You Know**

1. What can physical blindness mirror?

2. What is often the irony behind a blind character?

3. How are darkness and lightness related to sight?

**Chapter 23 – It’s Never Just Heart Disease. . .. . And Rarely Just Illness**

1. Recall two characters who died of a disease in a literary work.

2. Consider how these deaths reflect the “principles governing the use of disease in literature” (215-217).

3. Discuss the effectiveness of the death as related to plot, theme, or symbolism.

**Chapter 24 – Don’t Read with Your Eyes**

1. Choose a scene or episode from a novel, play, or epic written before the twentieth century.

2. Contrast how it could be viewed by a reader from the twentieth-first century with how it might be viewed by a reader from that time period. Focus on 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**

1. Why are secondary meanings important in a text?

2. What are the three primary strategies to understanding challenging symbols?

**Chapter 26 – Is He Serious? And Other Ironies**

1. What does Foster mean when he says, “Irony trumps everything”?

2. How can you tell if something is ironic?

3. What does Foster mean when he says, “Irony doesn’t work for everyone”?

**Chapter 27 – A Test Case**

1. Read “The Garden Party by Katherine Mansfield, the short story starting on page 245.

2. Complete the exercise on pages 265-266, following the directions exactly.

3. Then, compare your writing with the three examples. How did you do?

4. What does the essay that follows comparing Laura with Persephone add to your appreciation of Mansfield’s story?

5. NOTE: Appropriate responses should be around 500 words.

**Grading Rubric – Journal and Major Works Review:**

“A” 90-100% - This grade will be awarded to students who follow the directions as outlined above with great care. Their writing will reflect organization, structure, and depth of thought and analysis. Students receiving this grade will also turn in work that is neat and organized in its presentation and that is free of excessive and distracting errors in its technical merit.

“B” 80-89% - This grade will be awarded to students who follow the directions as given above, but may include students who have difficulty producing writing that reflects the organization, structure, and depth of thought found in the “A” grading range. Responses at this level may have slight, but not distracting problems in the area of technical merit.

“C” 70-79% - This grade will be awarded to students who have minor issues in following the directions as outlined above, but who still manage to give attention to and respond to all required reflection prompts. These students may show more significant issues in organization, structure, or analytical depth than those receiving the “B” grade, or may have frequent and repeated problems with the technical merit of their assignment.

“D” 60-69% - This grade will be given to students who fail to complete all required responses or who do not produce focused or coherent responses to the required prompts. Students receiving this grade may also have major and distracting errors in organization, structure, depth of thought, command of language, or technical merit.

“F” 59% or below – This grade will be given to students who submit responses that are mostly incomplete, completely unfocused or incoherent in relation to the required prompts, or that display little to no skill in organization, depth of analysis, command of language, or technical merit.

**All evidence MUST be cited using MLA format in both parts of the Summer Reading Assignment. Failure to do so can result in receiving a 0 for two quiz grades.**

**The Summer Reading Assignment will count as two quiz grades. Failure to complete the summer reading assignment and failure to submit original work will result in a 0 for two quiz grades.**

**There will be an assessment on the summer reading during the first week of school that will count as an assessment grade.**