



AP Literature & Composition/IB English III
11th Grade
Summer Reading Assignment 2023-2024

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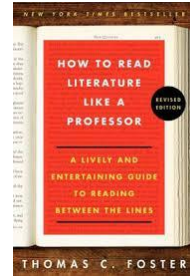


Due Date: Your first Day of IB English III (AP English Literature)

- A. **Read AND Annotate the following book.** (*It is an excellent introduction to the foundations of AP English Literature and Composition, so be sure you are genuinely reading the content. We will be referring to this book for during the course*)

Foster, Thomas. *How To Read Literature Like A Professor: A Lively And Entertaining*

Guide To Reading Between The Lines. New York: Harper, 2014. Print.



You are encouraged to buy this book “used,” (see AbeBooks or ThriftBooks website) but it is not required. You can find it on *Amazon*. When you purchase the book, you must make sure that you are purchasing the “Revised Edition.” Below you will find the ISBN for the book so that you can make sure you purchase the correct edition.

ISBN: 978-0-06-230167-3

*If you have an issue with purchasing the book or if you are not able to, please contact me as soon as possible.

B. Summer Reading Assignment.

You must complete each of the following tasks for each chapter of *How To Read Literature Like A Professor*. Be sure to respond to each task thoroughly and completely; your responses will count as a test grade for the first semester. **Your responses should be handwritten, not typed.** You should make sure your ideas are both organized and presented clearly and thoroughly. Please keep in mind that this is an IB/AP class; therefore, I expect well-developed responses. If you pace yourself over the summer, this assignment will not be overly laborious. **Note: It is expected that you complete your summer assignments *individually*.** Although you may struggle, put forth your best effort and make sure that you complete all of what is detailed below. Coming in with incomplete work and claiming, “I didn’t get it,” is unacceptable as well.

For this summer reading assignment, you will be relating what Foster’s discusses throughout his text with examples of literary concepts. That is, you will need to take handwritten notes to start, then answer the corresponding question for the concept from each chapter—how the example exhibits the concept. If this sounds a little confusing, read the following directions.

What To Do:

Optional (but suggested): Take handwritten notes for each of the chapters. I suggest purchasing a 1-subject notebook with a pocket for this part. On the front cover, be sure to put your name (first, last) and course name. This notebook should remain neat and organized, as well as not contain work for other classes. How you write your notes is up to you, if you prefer bullets, Cornell style, added drawings, graphics or whatever, it is

up to you since it is to help you remember and guide your understanding. THESE ARE FOR YOU!

1. **Complete the task assigned to each chapter listed below. For your response, you will need to fully answer (complete sentences) and explain in detail. Do this on separate lined paper, be sure to staple together when you turn it in. This part too needs to be handwritten, and label each answer under the chapter number.** Keep in mind if you are making mistakes in format, grammar, spelling, punctuation, capitalization, etc. then you will lose credit.

These questions are designed to allow you to practice immediately the kind of textual analysis you will perform in the course. Whenever I ask for a “work” I am asking for an example from a short story, a novel, a play, or a film. You may use the personal pronoun “I” in your responses, but I would advise you to steer clear of it. Instead of saying, “I believe that Captain Ahab is a cruel man,” simply say, “Captain Ahab is a cruel man.” It’s actually very easy to drop the “I” with a little practice. Regarding length, think at least one paragraph of 4-6 sentences for every question.

Don’t duplicate your examples, and also TRY to keep your answers book based.

Make sure you include a heading (label the chapter) for each response! Keep it neat, clean and organized.

I’ve indicated some of the most important concepts with an asterisk (*).

***Introduction: How'd He Do That?**

Discuss a time when your appreciation of a literary work was enhanced by understanding a symbol or pattern. Make sure you mention a specific text within your response.

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

Apply the five aspects of the quest to something you have read (or viewed) using the format Foster uses on pp. 4-5.

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**

Apply the ideas of the vampire story to a literary work you have read or viewed.

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

Discuss three (3) examples that have helped you in reading specific works in the past.

***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.

***Chapter 6 -- ...Or the Bible**

Read James Joyce’s “Araby” (you can find the PDF online or use the link). Discuss biblical allusions that Foster does not mention in this chapter.

<https://www.plato-philosophy.org/wp-content/uploads/2016/05/Araby.pdf>

Chapter 7 -- Hansel and Gretel

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

Chapter 8 -- It's Greek to Me

Choose one (1) character from Greek mythology and do some further research. Summarize your learning (and be sure to cite your source(s))! How does this knowledge help you better understand literature?

***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. Avoid plot summary.

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

Write a paragraph about the "sidekick" character you feel has been most memorable to you as a reader: why were they so memorable? What lesson, according to Foster's theory, did they have to learn?

Interlude -- Does He Mean That?

What are your thoughts on the book so far? What do you think about what Thomas says? What are you having a hard time wrapping your head around?

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

Present one (1) example of each of the two kinds of violence found in literature. Show how the effects are different.

****Chapter 12 -- Is That a Symbol?**

Read the short story "Harrison Bergeron" by Kurt Vonnegut, Jr. (you can find the PDF online or use the link). Use the process Foster outlines on pp. 113-14 (beginning with the first full paragraph on p. 113), to investigate the symbolism within the story.

<http://www.tnellen.com/westside/harrison.pdf>

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 in the last three years is political.

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

Apply the criteria on p. 126 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 one (1) specific literary work that Foster would classify under "geography."

***Chapter 20 -- ...So Does Season**

Find a poem that mentions a specific season. Copy the poem into the text of your document, and discuss how the poet uses the season in a meaningful, traditional, or unusual way.

Interlude -- One Story

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. Analyze its implications for characterization. If you aren't familiar with Harry Potter, select another character with a physical imperfection to discuss.

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

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

Recall a character who was blind or died of a disease in a literary work. Consider how this death reflects the "principles governing the use of blindness/disease in literature" (222-24). Discuss the effectiveness of the loss of sight or 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 reader from its own time period. 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

Thomas claims, "Every work teaches us to read as we go along" (248). Describe a time when this was true for you, especially within the context of this chapter. What book have you had to learn to read as you read it? Why was that so? What symbol have you come across in reading literature that confused you to the point that you thought your teacher was crazy for thinking it was a symbol?

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 pg. 262. Complete the exercise on pp. 282-83, **following the directions exactly before reading any further in the chapter (write your responses out on your paper).**

Then, compare your writing with the three examples. Answer- 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?

Write a short response to Foster's comments in the postlude.

Envoi

Choose a motif not discussed in this book and note its appearance in three (3) or four (4) different works you have read previously. What does this idea seem to signify?

C. Study

You will be tested on the content of the book during the first quarter (your annotations/handwritten notes for each chapter will help you). In addition, you will be assigned additional projects from this summer reading assignment. Be prepared!

Please email me if you have any questions, and I hope you enjoy your summer! :)