

AP English Literature and Composition Summer Assignment 2018

First step: Make sure you are signed up for a Google account.



[Google EDU Student Accounts](#)

Students usernames and Gmail addresses are: StudentID#@student.wsdmi.org

Example: 2123123123@student.wsdmi.org

Students passwords for their Google accounts are the same they utilize to log into a district computer with.

Students have access to all the Google EDU Apps including Gmail, Drive, Calendar, Docs, Sheets and Slides. Students can utilize these to collaborate with follow classmates and teachers through the share feature. Multiple students and teachers can be within a document at a time, creating real time interaction, as well as access to their accounts from virtually anywhere.

Second step: Sign up for our Google Classroom account

1. Go to classroom.google.com
2. Sign in with your school email address (the one you set up in the first step)
3. Click on the + button to join a class
4. **Our class code is: qkohn8**
5. You will use Google Classroom to submit your summer reading assignments.

Please email me with any questions. If you're having technical difficulties, I will do the best I can to help you, but if it comes down to it you can submit your assignments by email. My email is: FarrE01@wsdmi.org

Assignment #1:

1. Read *How to Read Literature Like a Professor* by Thomas C. Foster (2014 version - the full text version is linked to in the assignment in Google Classroom)
2. Answer the questions related to each chapter. **Submit through Google Classroom by Friday, July 27th.**

Assignment #2:

1. Read *East of Eden* by John Steinbeck. This is a lengthy (and very good) novel. Do not leave it until the last minute. I HIGHLY recommend annotating and taking notes as you read. We will have class discussions over the novel the first week of school and the discussion questions have been posted on Google Classroom.
2. You will have a multiple choice test over the book on **Wednesday, September 5th**
3. You will have a timed essay over the book on **Monday, September 10th**

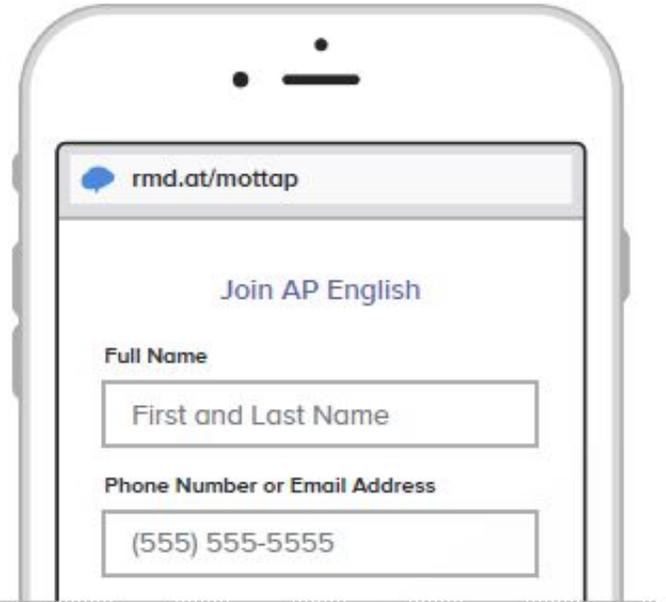
I would also take this opportunity to sign up for our classroom Remind account. I will use it often throughout the year to remind you of due dates. Parents are welcome to sign up as well!

A If you have a smartphone, get push notifications.

On your iPhone or Android phone, open your web browser and go to the following link:

rmd.at/mottap

Follow the instructions to sign up for Remind. You'll be prompted to download the mobile app.



B If you don't have a smartphone, get text notifications.

Text the message @mottap to the number 81010.

If you're having trouble with 81010, try texting @mottap to (757) 383-9698.

** Standard text message rates apply.*



How to Read Literature Like a Professor by Thomas C. Foster

Full text link [here](#)

Note to students: These short writing assignments 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, plays, or films (Yes, film is a literary genre). If your literary repertoire is thin and undeveloped, use the Appendix to jog your memory or to select additional works to explore. At the very least, watch some of the “Movies to Read” that are listed on pages 293-294. Please note that your responses should be in complete sentences or short paragraphs - not pages! [These notes](#) are for the first edition, but may be able to help you.

Even though this is analytical writing, you may use “I” if you deem it important to do so; remember, however, that most uses of “I” are just padding. For example, “I think the wolf is the most important character in ‘Little Red Riding Hood’” is padded.

Concerning mechanics, pay special attention to pronouns. Make antecedents clear. Say “Foster” first; not “he.” Remember to capitalize and punctuate titles properly for each genre.

Please type your answers in THIS DOCUMENT.

Introduction: How’d He Do That?

1. 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)

2. List the five aspects of the QUEST and then apply them to something you have read (or viewed) in the form used on pages 4-5.

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

3. What does “communion” mean?
4. For what reason does Foster suggest that authors often include meal scenes?
5. What does a failed meal suggest in literature?

Chapter 3 - Nice to Eat You: Acts of Vampires

6. What are the essentials of the Vampire story and what do they represent?

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

7. What does Foster mean by the term “intertextuality”?
8. What is the benefit, or value, of picking up on the parallels between works of literature?

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

9. Why do so many writers allude to Shakespeare?
10. What are some of the ways that Shakespeare influences writers?

Chapter 6 - ...Or the Bible

11. Read “Araby” (available [here](#)). 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 - Hanseldee and Greteldum

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

Chapter 8 - It’s Greek to Me

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

14. Why do writers allude to mythology?
15. What are some of the ways that writers allude to mythology?

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

16. How can weather be symbolic in literature?
17. How can weather serve as a plot device in literature?
18. What are some of the common "meanings" of various types of weather?

Chapter 10 - Never Stand Next to the Hero

19. Explain the difference between round and flat characters. Give three examples in literature or in a movie where the title of this chapter applies and how.

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

20. Present examples of the two kinds of violence found in literature (including film). Show how the effects are different.

Chapter 12 - Is That a Symbol?

21. Use the process described on page 113 and investigate the symbolism of the fence in "[Araby](#)." (Mangan's sister stands behind it.)

Chapter 13 - It's All Political

22. In what ways do authors include social criticism in their writings?
23. Why do authors include social criticism in their writings?
24. What are some of the common "political" issues that writers tackle?

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

25. Apply the criteria on page 126-129 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, Moana, Star Wars, Cool Hand Luke, Excalibur, Malcolm X, Braveheart, Spartacus, Gladiator and Ben-Hur.

Chapter 15 - Flights of Fancy

26. Why do so many writers "toy with flight" in their works?
27. In what ways might flight be symbolic in literature?
28. What is the symbolic deal with interrupted or failed flight?

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

29. What are some of the things that symbolize sex and/or gender?
30. Why does sexual symbolism exist/occur in literature?

Chapter 17 - ...Except the Sex

31. When writers write directly about sex, what are they really writing about?
32. Why don't writers usually write actual sex scenes?

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

33. When and how is water symbolic of baptism in literature?
34. What does it mean when a character drowns?

Chapter 19 - Geography Matters...

35. How can geography reinforce theme?
36. How can geography define/develop character?

37. How can geography be character?
38. How can geography play an important plot role?
39. What are some patterns of symbolism with regard to geography?

Chapter 20 - ...So Does Season

40. 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

41. What does Foster mean when he says “there’s only one story”?

Chapter 21 - Marked for Greatness

42. Why do authors give characters in literature deformities? 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

43. If it is difficult to write a story with a blind character, why might an author include one? Explain what Foster calls the “Indiana Jones Principle.”

Chapter 23 - It’s Never Just Heart Disease...

44. What are some of the symbolic possibilities associated with the heart?
45. Why?
46. What things make a “prime literary disease”?
47. What are some of the conventional symbolic meanings of various illnesses?

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

48. Why did I italicize “your” in the chapter title, above?
49. What is Foster’s main point in this chapter?
50. Do we have to accept the values of another culture to accept the impact those values had on the writing?

Chapter 25 - It’s My Symbol and I’ll Cry if I Want To

51. What does Foster mean about “private” symbols? What examples does he give?
52. How does Foster suggest readers figure out symbols that aren’t commonly recognized?
53. What does he mean by, “Every work teaches us how to read it as we go along”?

Chapter 26 - Is He Serious? And Other Ironies

54. How can you tell if something is ironic?

Chapter 27 - A Test Case

55. 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?

Adapted from Assignments originally developed by Donna Anglin. Notes by Marti Nelson. Some of these second edition assignments are adapted from Klein Oak High School, Klein TX