

Dear Soon-to-be-AP-Seniors,

The Advanced Placement Literature and Composition class is all about literary analysis. You will read, analyze, and write about literature throughout the course of the year. The class culminates with an AP exam that may earn you college credit or advanced placement, depending on your score and the requirements of the college you choose. The course demands a great deal of reading and writing to prepare you to bypass English 101 in college. If you do not want to spend your senior year reading and writing, this is NOT the course for you.

In preparation for this AP course, you have two books to read this summer. First, you need to **read *Pride and Prejudice***. Jane Austen had an awesome vocabulary and a great sense of humor. The language may be a little challenging at first, but if you understand her use of irony you will enjoy the book. You can use online study aids to help you get started. For those of you who are visual learners, the 1995 BBC version of the movie follows the plot of the novel pretty well, so it is a nice supplement to your reading. However, it is important to remember **that the quiz will cover the NOVEL**, not the Sparknotes or the movie. You will take a quiz, complete other activities, and write an essay on the novel as soon as school starts. Be prepared. You cannot afford to start your senior year with poor grades.

Next, you need to **read *How to Read Literature Like a Professor*** (2nd Edition), a non-fiction work about the universal elements of literature. You need to complete the writing assignments below for each chapter. This not a book you can read in a day – you should read a chapter and complete the corresponding writing assignment (if there is one), and then take a break. Go back to the book later and repeat the pattern. Although this may not be the most exciting book to read, it will really give you a much better understanding of literature. You must submit them to turnitin.com. **The turnitin number is 24885547. The password is dhsgriffin. On the first day of class, you should bring in your PRINTED WORK along with your PRINTED TURNITIN RECEIPT.** All of these requirements must be met in order to get credit for the work. The box closes at 7:15 on the first day of school. Do not wait until the last minute to submit your work. Again, you cannot afford to start your senior year with poor grades.

On the first day of class you should have your printed responses to the *How to Read Literature Like a Professor* assignments and your printed receipt. Please follow these directions carefully. You should also be prepared to take a quiz on *Pride and Prejudice*. I am looking forward to seeing you in class in the fall as you begin your last year of high school!

If you have questions, feel free to email me at ctgriffin@mcpss.com.
Have a great summer!

Directions: 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 even films. 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 paragraphs -- not pages!**

Even though this is analytical writing, you may use first person if you deem it important to do so; remember, however, that most uses of “I” are just padding. For example, instead of writing “I think the wolf is the most important character in ‘Little Red Ridinghood,’” write “The wolf is the most important character in ‘Little Red Ridinghood.’” As you compose each written response, re-phrase the prompt as part of your answer. I should be able to tell which question you are answering without referring back to the prompts. When using a pronoun, make sure the antecedents are clear. Say Foster first; not “he.” Remember to capitalize and punctuate titles properly for each genre.

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 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

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. 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

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 -- Hansel and Gretel

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

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

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

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.

Interlude -- Does He Mean That**Chapter 11 --...More Than It's Gonna Hurt You: Concerning Violence**

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?

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

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 a previous year is political.

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

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, *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

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

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...

Why does Foster consider heart disease the best, most lyrical, most perfectly metaphorical 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" (215-217). 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

Discuss a poet or author who uses an odd word/phrase that might be over-looked for its symbolic meaning. Give some explanation here – both of the author and of the work/s in which the symbol appears.

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?

Envoi

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

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 (Teacher Unknown).*