Dr. Pelotte

**AP Literature and Composition**

**2019-2020 Summer Assignment**

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**Reading Assignment:** *How to Read Literature Like a Professor: A Lively and Entertaining Guide to Reading Between the Lines* by Thomas C. Foster

**The book is available in free PDF format at our class website: http://drpelotte.weebly.com/ap-lit.html**

Or you may purchase a copy of your own.

Understanding literature need no longer be a mystery. Professors and other informed readers see symbols, archetypes, and patterns in literature and film because those things are there—if you have learned to look for them.

As you read the book, respond to each chapter reflection. Do this AS YOU READ! Do not wait until you have finished the book to complete the chapter reflections. Whenever I ask for an example from literature, you may use short stories, novels, plays, poetry, or films (Yes, film is a literary genre). Please note that your responses should be *paragraphs* -- not pages! Also note that the two required short stories, “The Garden Party” and “Araby” are available on the weebly page as well.

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. You could just as easily and more effectively say, “The wolf is the most important character in ‘Little Red Riding Hood’” without the need for “I think” to justify your position. As you compose each written response, re-phrase the prompt as part of your answer. In other words, I should be able to tell which question you are answering without referring back to the prompts.

Concerning mechanics, pay special attention to using specific nouns first rather than pronouns. Say “Foster” first; not “he.” Also, use active verbs and descriptive adjectives whenever possible. Remember to capitalize and punctuate titles properly for each genre. This is your summer **AP Literature assignment**. We will be discussing this when school starts, so be prepared to participate in class discussions. The written part of this assignment is due at the start of class on August 5, 2019 – NO exceptions or extensions! Please type it in Times New Roman 12-point font and double-space your answers. **Make sure you identify your responses under the headings given. You may submit your assignment to TurnItIn.com (Directions included.)**

Chapter 1 -- **Every Trip Is a Quest (Except When It is Not)** List the five aspects of the QUEST and then apply them to something you have read (or viewed) that follow these five aspects of the QUEST as discussed by Foster.

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" by James Joyce. (You will find a free PDF on the class Weebly page.) 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** Think of a work of literature that reflects a fairy tale. Discuss the parallels. Does it create irony or deepen appreciation?

Chapter 8 -- **It's Greek to Me** Think of a modern work of literature (yes, a reminder that films count, too!) that uses references to Greek mythology. Discuss the parallels. Does it create irony or deepen appreciation for the original myth?

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** Select a literary work in which the best friend of the hero meets an untimely end. Where do they fall on the continuum of round/flat characters described by Foster? How does the author set up this character’s death as inevitable?

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.

Chapter 12 -- **Is That a Symbol?** Use the process described in chapter 12 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 during your high school experience is political.

Chapter 14 -- **Yes, She's a Christ Figure, Too** Apply the criteria on page 119 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 that 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 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** 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**

Chapter 23 -- **It's Never Just Heart Disease...** **And Rarely Just Illness** Recall two characters who are either blind or die of a disease in a literary work. Consider how this blindness or these deaths reflect the "principles governing the use of disease in literature" (215-217). Discuss the effectiveness of blindness/death as related to plot, theme, or symbolism.

Chapter 24 -- **Don't Read with Your Eyes** After reading Chapter 25, 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**

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.

Chapter 27 -- **A Test Case** Read "The Garden Party" by Katherine Mansfield, the short story starting on page 245. Complete the exercise on pages 265-266, 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?

**Class Supplies (Due by Friday during the first week of class)**

1. A **two-inch** binder. Be sure it is sturdy! Your choice of color.

2. 1 package of tab dividers for the binder.

3. College ruled loose-leaf paper

4. Five (5) black ink pens. (We only write in black ink pen in this class!)

5. Three (3) red ink pens (used for edits and revisions)

6. Four (4) highlighters (yellow, pink, green, blue)

7. Your daily planner (Can be your Metro Tech Student Planner)

8. One package of 3x5 index cards (Usually come in packs of 100) and a metal ring. We will be making note cards for vocabulary study. The ring is helpful for hole-punching the cards and keeping them all together on the ring.

9. Sticky notes of varying sizes to use for novel annotations (You will be writing notes on these as you read, so be certain they are large enough to accommodate some writing.)

I look forward to a wonderful and eventful journey with you next year. Please feel free to email me over the summer with any questions or concerns. My email is: pelotte@phoenixunion.org. Most information can be found on our class website: drpelotte.weebly.com. Please allow up to a week for responses in case I am out of town.

Sincerely,

Dr. Lettice Pelotte