

IB English -- Summer Reading 2018

Dear IB Students:

I hope you have a great summer! I am looking forward to a great and challenging experience together in the 2018-2019 school year. The first portion of your responsibilities for IB English is to complete summer reading. **The following assignments are due on the first day of school without exception.**

Your assignments consist of reading one nonfiction book – *How to Read Literature Like a Professor* - and completing the two assignments below based upon the text. **All assignments are to be typed in MLA format (12-point Times New Roman or Calibri font, double spaced, 1-inch margins).** Please save all of your work for uploading to turnitin.com during the first week of school. More detailed information follows below.

Good luck, and feel free to contact me over the summer if you have any questions! I look forward to teaching each of you in the fall!

Sincerely,

Ms. Vicino

Email: vicinop@bcsdschools.net

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

The book (ISBN: 978-0060009427) is available through the BHS media center for checkout over the summer; however, I highly recommend that you obtain your own copy so you can highlight and annotate at will. We will be covering material from the book during the first week(s) of school, and you will be giving a brief presentation on a chapter of your choice (more details on that will be given when you return to class in August). Please complete the following two assignments, both of which are due in class (typed and printed) on the first day of class!

Assignment #1 – Outline: As you read, please write and then type notes outlining the main points of each chapter. While many of the chapters are very short, you will need to process and reflect on what Mr. Foster says. Please use MLA outlining format - available at <http://owl.english.purdue.edu/owl/resource/544/03/> - and limit your outline to no more than 4 pages. Please include a MLA header at the top of your first page.

Assignment #2 – Written Response: When you have finished the book, please select FIFTEEN (15) of Foster's chapters and answer the specific question(s) below based upon that section. Your response should be a minimum of four-five sentences in length and include specific examples and application based on your own reading and viewing history. You may use first person (I). See the model example below based on the book introduction and follow it in your own responses.

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.

Model Response:

Memory, symbol, and pattern greatly affect literature because it gives each reader a framework of previous similar literary ideas to use while analyzing the new work. In this way, our understanding of the fundamental

ideas within the text grows and deepens. Knowing that patterns (aka archetypes) are present, even within complicated literature, demystifies the reading process. For example, Shakespeare's play Macbeth becomes much easier to understand when we realize it shows the tragic flaws of greed and megalomania, and how they ruin the title character. Blood functions as a recurring symbol within the play to underscore these tragic effects.

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 3-5.

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...

Select a literary work that you are familiar with (by a different author) that alludes to or reflects Shakespearean plots, ideals, and/or characters. Discuss how the author uses this connection to reinforce theme.

Chapter 6 -- ...Or the Bible

Discuss Biblical allusions (such as a garden, a serpent, etc.) in one specific literary work and what they add to the story.

Chapter 7 -- Hansel and Gretel

Think of a work of literature that reflects a fairy tale and discuss the parallels (similar features). How does this create irony or deepen appreciation?

Chapter 8 -- It's Greek to Me

Write a free verse poem (20-25 lines) derived or inspired by characters or situations from Greek mythology.

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

Discuss the importance/function of weather in a specific literary work and what it represents.

Chapter 10 – Never Stand Next to the Hero

Discuss what Foster's central ideas re: major & minor characters in literary works, then give two examples of characters who die within a story and what purpose this serves.

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

Discuss examples of the two kinds of violence found in literature. Show how the effects are different, then give an example of each.

Chapter 12 -- Is That a Symbol?

Choose a Robert Frost poem (Google search or www.poetryfoundation.org) and discuss the symbolism within it.

Chapter 13 -- It's All Political

Assume that Foster is right and "it is all political." Use his criteria & discuss how politics (functional or dysfunctional) affect one major literary work.

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.

Chapter 15 -- Flights of Fancy

Select and describe a scene from a literary work in which flight signifies escape or freedom.

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

Discuss a "baptism scene" from a significant literary work. How was the character different after the experience?

Chapter 19 -- Geography Matters...

Discuss at least three 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 analyze how the poet uses the season in a meaningful, traditional, or unusual way. (Submit a copy of the poem with your analysis.)

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

Discuss Foster's connection between literal & figurative blindness in literature, and give an example of each type.

Chapter 23 -- It's Never Just Heart Disease...And Rarely Just 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 25, choose a scene or episode from a novel, play or epic written before the twentieth century (again, use Google or a work from www.bartleby.com). 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 the author makes that do not apply in the same way in the 21st century.

Chapter 25 -- It's My Symbol & I'll Cry If I Want To

Discuss what Foster refers to as "the shared storehouse of *figuration*" in literature. Then summarize the gyre in your own words and Yeats's use of "private" symbols.

Chapter 26 -- Is He Serious? And Other Ironies

Select an ironic literary work and explain how the different types of irony function within the story.

*We will handle the Interludes, Postlude, and Chapters 16, 17, & 27 in class.

**Remember to be as specific and detailed as possible in your responses and contact me with any questions!

EXTRA/IN CLASS/OPTIONAL**Interlude – Does He Mean That?****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 16 -- It's All About Sex...²**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" (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 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?

Envoi

Choose a motif not discussed in this book (as the horse reference on page 280) and note its appearance in three or four different works. What does this idea seem to signify?