

**AP Literature and Composition**  
**Summer Work 2021**  
***How to Read Literature Like a Professor* (Foster)**  
**Study Guide**

In Doyle's "The Red-Headed League," Holmes and Watson both observe Jabez Wilson carefully; yet, their different interpretations of the same details reveal the difference between a "good reader" and a "bad reader." Watson can only describe what he sees; Holmes has the knowledge to interpret what he sees, to draw conclusions, and to solve the mystery.

Understanding literature need no longer be a mystery—Foster's book will help transform you from a naïve, sometimes confused Watson to an insightful, literary Holmes. Professors and other informed readers see symbols, archetypes, and patterns because those things are there—if you have learned to look for them. As Foster says, you learn to recognize the literary conventions the "same way you get to Carnegie Hall. Practice" (xiv).

These short writing assignments will let you practice your literary analysis and they will help me to get to know your literary tastes. Whenever I ask for an example from literature, you may use short stories, novels, plays, or film. If your literary repertoire is thin and underdeveloped, use the list on classroom 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. **Please note that your responses should be paragraphs—not pages.**

Even though this is analytical writing, you may use "I" if you deem it important to do so; however, remember 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. As you compose each written response, rephrase the prompt as part of your answer. In other words, I should be able to tell which questions you are answering without going back to the prompts.

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.

### Introduction:

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 your 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 same format used on pp. 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 a 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 pp. 39-40 carefully. Foster shows how Fugard reflects Shakespeare through plot and theme. In your discussion, focus on theme.

### Chapter 6: ...or the Bible

Read "Araby" (in google classroom). 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: Handeldee 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

Write a free verse poem derived or inspired by characters or situations from Greek mythology. (No reusing from past work!) Be prepared to share your poem with the class.

### 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

Think about a minor, flat character from a work you have read and discuss his/her “utility” in terms of characterization, theme, plot, etc.

### 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. Show how the effects are different.

### Chapter 12: Is That a Symbol

Use the process described on page 106 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 criterion to show that one of the major works assigned to you during your high school career is political.

### Chapter 14: Yes, She's a Christ Figure, Too

Apply the criterion 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—*Star Wars*, *Cool Hand Luke*, *Excalibur*, *Malcolm X*, *Braveheart*.

### 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 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, 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 are not 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 die of disease in a literary work. Consider how these deaths reflect the "principles governing the use of disease in literature" (222).

### 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 20<sup>th</sup> century. Contrast how it could be viewed by a reader from the 21<sup>st</sup> 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

The bold statements in this chapter need to be engraved in your brain.

### 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 p. 262. Complete the exercises on pp. 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?

### Postlude: Who's In Charge Here?

#### Envoi:

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

**AP English Literature and Composition  
Major Work Data Sheet**

Title: _____ Author: _____ Date of Publication: _____ Source? _____	Provide significant details about the author
Provide information about the period (literary, historical, philosophical, etc.)	
Identify the genre and specify how this work fits the genre's characteristics	Provide plot points (use bullets or a graphic organizer)
Draw an image or write your impressions	

**AP English Literature and Composition  
Major Work Data Sheet**

<p>Identify and explain the use and effect of <b>three</b> literary techniques</p> <ol style="list-style-type: none"><li>1.</li><li>2.</li><li>3.</li></ol>	<p>Cite and quote one example of each</p> <ol style="list-style-type: none"><li>1.</li><li>2.</li><li>3.</li></ol>
<p>Cite and quote <b>three</b> significant passages (use ellipses to abbreviate)</p> <ol style="list-style-type: none"><li>1.</li><li>2.</li><li>3.</li></ol>	<p>Explain the significance of each or explain how it relates to the work as a whole</p>

## AP English Literature and Composition Major Work Data Sheet

Name of each <b>significant</b> character	Relationship to other characters	Three adjectives that describe each character	Purpose/function in story (round or flat)?
1.	1.	1.	1.
2.	2.	2.	2.
3.	3.	3.	3.
4.	4.	4.	4.
5.	5.	5.	5.
6.	6.	6.	6.
7.	7.	7.	7.
8.	8.	8.	8.
9.	9.	9.	9.
10.	10.	10.	10.

**AP English Literature and Composition  
Major Work Data Sheet**

<p>Describe the setting(s) and explain the significance</p>	<p>Write and explain the theme(s) of the work</p>
<p>Identify and explain key metaphors (M), symbols (S), or motifs (F) in the work.</p>	<p>Write at least five vocabulary words from the text and define them. Cite the page and passage in which you found them.</p>
<p>Write at least three questions or topics for discussion</p>	



## **Summer Reading 2021**

### **Fiction Text**

For each of your fiction texts, you will complete three essays: an initial reaction, a midpoint reaction, and a final paper. You will choose the topic for these three papers, but there are distinct differences between them.

For all papers the following should be remembered:

1. Write in third person objective form.
2. Always reference the title and author in the introduction.
3. Use copious quotations in your analysis to support your points. Make sure to properly cite the page number at the end of the sentence.
4. Complete a works cited entry at the end of your paper. It is good practice.

**Initial Reaction:** Complete at the end of the first chapter of the text.

This is exactly what it sounds like. It should comprise one-two pages. For this, you should simply pick something from the chapter that intrigues you and write about it. This is not a full 5-paragraph essay, but is generally two to four paragraphs. The opening should introduce the text, as much as you have, and then the following paragraphs should elaborate on this. You should have a formal thesis statement at the end of the first paragraph.

**Midpoint Reaction:** Complete approximately half-way through the text.

This reaction will expand upon your initial reaction. Whether you looked at symbolism or maybe character analysis or even a thematic element that seemed to grab your attention in Chapter 1, this will reflect back on that idea. Additionally, it will make predictions for the future in the text, whether in terms of the character, symbol, etc.

It is likely that whatever you pulled out as important for your initial reaction will still be part of your text. First chapters are so important, and that is part of what we want to be tracing this summer.

This reaction should comprise one to two pages as well, but it is okay if it extends beyond that.

**Final Reaction:** Complete after you finish the text.

This reaction is a full-on 5+ paragraph paper. It does not need to follow any of the ideas from your initial or midpoint reactions, but it is sometimes interesting to keep following that one vein to see where it goes. The topic is completely up to you, but choose something specific and interesting to write about.

Jill Euclide

AP Literature and Composition

Euclide

30 June 2021

Initial Reaction: *The Scarlet Letter*

Nathaniel Hawthorne's novel *The Scarlet Letter* has long been touted for its symbolism and deep characterization. After reading the short chapter one, it is interesting to note that no specific characters have been named. There are only "bearded men...intermixed with women" and all are dressed "in sad-coloured garments" (41). The men and women are clearly not major players in the text, as they are none who stand out as key players. What is clearly a key player is the rose bush, "rooted almost at [the prison's] threshold...covered...with its delicate gems" (42). There are two paragraphs devoted to the description of this beauty. It is said by the narrator to "symbolize some sweet moral blossom" or to "relieve the darkening close of a tale of human frailty and sorrow" (42).

Hawthorne's extended description of the rose bush, covered in beauty and yet also with pricking thorns, leaves the reader with an eerie foreboding. What exactly is this novel about? Who does the rose represent? Is it someone with "some sweet moral blossom" or is it one with "a tale of human frailty and sorrow" (42)? Or could it possibly be both? The title of the text clearly alludes to the connection between the flower and the letter. Perhaps it also alludes to a connection between dark morality (seemingly oxymoronic) and a character? The reference to Anne Hutchinson would indicate such connections as well.

Overall, the introductory chapter leaves this reader with many questions and no answers.

Jill Euclide

AP Lit and Comp

Euclide

30 June 2021

### Midpoint Reaction

Hawthorne does not disappoint in his masterpiece, *The Scarlet Letter*, in terms of his attention to detail, symbolism, and deep characterization. Specifically, Hester Prynne embodies the characteristics of the rose bush, first introduced in chapter one. As soon as chapter two, Hawthorne starts connecting these two when he describes Prynne on her ignominious walk from the prison to the scaffold in the market place. The observers are “startled to perceive how her beauty shone out” (46). Simultaneously, the narrator observes “something exquisitely painful in it” (46). Hawthorne clearly draws the parallels between Prynne and the rose bush, as both are beautiful and yet painful at the very same time. Even the scarlet letter upon her breast is “so fantastically embroidered and illuminated” even though it is clearly designed to prick at her heart (46).

Hester is not the only character reflective of the red rose bush outside of the prison walls; the character of her daughter, Pearl, echoes with the same traits. Hawthorne describes her as a “lovely and immortal flower” who possesses a “look...so perverse, sometimes so malicious” (75). She is both lovely to look at and pricks Hester’s heart, leaving her wondering if “Pearl is a human child” (75). She is portrayed with “witchcraft” to “spiritually [adapt]...the unlikeliest materials” to the workings of “her inner world” (75). Even when she stands on the scaffold with Hester and Dimmesdale, she asks for a promise from him: “to take [her] hand, and [her] mother’s hand, to-morrow” (121). Of course, he refuses, unable to tolerate the ignominy that Hester and

Pearl have been enduring for so many years, saying only that he will join them “on the great judgement day” (121).

The symbolism of the rose bush is nothing new; many people and experiences of life carry both beauty and prickly pain as a result of heartache, sadness, anger, or despair. Hawthorne so clearly represents the good and evil in many of his characters from this text, specifically Hester and Pearl, exemplifying that in the symbol of the rose bush, surviving against all odds beside the town jail.

Jill Euclide

AP Lit and Comp

Euclide

23 July 2021

Final Reaction: *The Crucible*

Miller's *The Crucible* seems initially to be a play cataloging the events of the Salem Witch Trials. It is much more than that. Scholars have also connected Miller's experience with McCarthyism in the 1950's to the play. Still, there is much more to it than that. As in *Death of a Salesman* and *All My Sons*, the themes and ideas reflected in *The Crucible* are far more universal in nature than these two related events in history. *The Crucible* is not set solely in the 1620s; rather, it is set in all times, in all places, in all circumstances. Miller concerns himself with truth, but especially the bearers of the candle of truth. While the phrase rings with firm assurance, there is a slight flaw in the reasoning behind the candle of truth: who is to define truth? Since each person in the world lives within his own created reality, based upon his own truth, how is it that one person, sect, or ideal can bear this candle for all? Within this issue lies the cause, the problem, and the resolution to the issue of definitive right truth. Miller's characters, coupled with detailed and expansive didascalia and historical notation, present readers with only one answer to the posed question: There can be no one bearer of definitive truth; there is only one truth, the truth of the human soul. Everything else is immaterial.

Readers are taken on a journey of confusion. None seems to be able to focus on the issue of witchcraft without addressing grievances of the past. These grievances cloud the judgements of those involved, as they dredge up ill feelings not easily put aside. The girls are unable to come up with a definitive "story" to explain the events that occur in the forest, but it is evident that

Abigail will be the leader. Parris initially wants to deny the existence of witches in the village, but later is a staunch accuser. Out of this confusion, only one character emerges with truth: John Hale. His is not a truth that can be embraced by the entire Puritan community; rather it is a truth that will allow him to maintain his integrity in the face of immense social pressure. It is the truth that lies within his deepest being; it is the truth of the soul.

John Hale comes to the Salem community as a man hailed for his expertise in witchcraft. He brings knowledge and “*half a dozen heavy books*” from his home in Beverly (161). Hale spends much of his time investigating the behavior of the children and the strange situations surrounding the strange behavior of each one. Eight days after the first women are named by the girls, he comes to Elizabeth Proctor, “on [his] own, without the court’s authority” to warn her that her name “is mentioned in court” (185). Even after Elizabeth’s arrest, Hale still remains faithful in his belief that “the court will send her home” (191).

Hale’s truth thus far is derived from his observations that there is much evil in Salem. Confusion, intense emotion, and glaring bitterness surround him in the members of the Salem community. Being a minister, preaching God’s word, and believing in an elite people, Hale makes the only conclusion that is natural. Issues arise in Act three when Hale has in his hands “seventy-two death warrants” (214). While that fact in itself is not problematic, Hale “[dares] not take a life without there be proof so immaculate no slightest qualm of conscience may doubt [his] justice” (214). Instead, in the eyes of the court, it is apparent that all are guilty unless proven innocent. Hale’s truth no longer matches the truth of the surrounding authority. Unlike most members of the Salem community who lose their integrity in the face of social pressure, Hale embraces his own sense of truth even more tightly and makes it his mission to save those wrongfully convicted through prayer and counsel. His is motivated by the truth that “life is

God's most precious gift; no principle, however glorious, may justify the taking of it" (241). This is not the truth advocated by authority; it is a truth derived from the deepest guilt that "There is blood on [Hale's] head!" (240). It is a truth that stands as a brightly lit candle in the darkened room of lies. It is the truth of the soul.