

SUMMER ASSIGNMENTS FOR ENGLISH 3 HONORS
MS. HUTTO
MRS REDDING

You will need to obtain two books: *How to Read Literature like a Professor* by Thomas C. Foster and *Ethan Frome* by Edith Wharton. Obtain a sewn notebook (marble-covered composition book). You must **handwrite** the following assignments in the composition book.

Assignment 1:

Writing Assignments for *How to Read Literature like a Professor*
 (Questions and writing prompts adapted from Donna Anglin)

Please start this assignment as soon as possible. You must read this book before you read your selected novel.

Directions:

1. You DO NOT have to read every chapter (you CAN, and we WILL, by the end of 1st quarter)
2. Read the Introduction and jot down some notes in response to the questions for discussion in class.
3. Read the following chapters: 1, 2, 5, 8, 14, 18,19, 20, and 26.
4. Respond to each prompt on separate sheet of paper in your composition book.
5. If you read additional chapters, make sure to write in response to the prompts (you can earn some extra credit – I don't do this often, so take advantage)
6. If you have questions or concerns, email Ms. Hutto or Mrs. Redding through their schoolnotes pages.

Chapter	Writing / Discussion Prompts
The Interludes: <ul style="list-style-type: none"> • “Does He Mean That?” (82) • “One Story” (185) 	Reading and responding to these is <i>optional</i> . Essentially, the Interludes deal (in a vague way) with allusion and archetype, but they mostly seem to be a vehicle for the author (Foster) to introduce and reinforce ideas. Read the first Interlude: do you agree with Foster’s ideas? Disagree? Are you confused? For the 2 nd Interlude, “One Story,” focus on archetypes (p 190-192). Write a definition of archetype, and identify a modern example.
^o Introduction: How’d He Do That? You don’t have to write a mini-essay. Just think about it...	<i>How do memory, symbol, and pattern affect the reading of literature? How does the recognition of patterns make it easier to read complicated literature? Has there ever been a time when your appreciation of a literary work was enhanced by understanding symbol or pattern? <u>Jot down a few notes; we’ll be discussing this in class in September.</u></i>
^o Chapter 1: Every Trip Is a Quest (Except When It’s Not)	Consider the five aspects of a QUEST and then apply them to something you have read (or viewed). Use the list on p. 3-5 to structure your response.
^o Chapter 2: Nice to Eat with You: Acts of Communion	Choose a meal scene from a literary work (or film) and apply the ideas of Chapter 2.
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 a film you have viewed.
Chapter 4: If It’s Square, It’s a Sonnet	Select three sonnets and show which form they are. Discuss how their content reflects the form. (Submit copies of the sonnets, marked to show your analysis).
^o Chapter 5: Now, Where Have I Seen Her Before?	Define intertextuality. Discuss 2-3 examples that have helped you in reading specific works.
Chapter 6: 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 7: ...Or the Bible	Read “Araby” (available online). Discuss Biblical allusions that Foster does not mention. Look at the example of the “two great jars.” Be creative and imaginative in these connections.
^o Chapter 8: Hansel and Gretel	Think of a work of literature that reflects a fairy tale. Discuss the parallels. Does it create irony or deepen appreciation?
Chapter 9: 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. Note that there are extensive links to classical mythology on my Classics page.
Chapter 10: It’s More Than Just Rain or Snow	Discuss the importance of weather in a specific literary work, not in terms of plot.

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 a symbolic object in something you've read or watched. Be creative, but don't go overboard.
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 the last three years 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, <i>Star Wars</i> , <i>Cool Hand Luke</i> , <i>Excalibur</i> , <i>Malcolm X</i> , <i>Braveheart</i> , <i>Spartacus</i> , <i>Gladiator</i> and <i>Ben-Hur</i> .
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... and Chapter 17: ...Except the Sex	OK...the sex chapters. The key idea from these chapters 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.
* 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 two 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. (Attach a copy of the poem)
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	Find a story or film that prominently features a blind character. Based on your example, do you find Foster's statements true or false? Explain.
Chapter 23: It's Never Just Heart Disease...	Read "The Story of an Hour." Some of you may have read this before, but read it again (it's short). Keeping in mind what Foster says in this chapter, what is the narrator really saying about Mrs. Mallard?
Chapter 24: ...And Rarely Just Illness	Recall two characters that died of any kind of 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 25: 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 26: Is He Serious? And Other Ironies	Find an ironic literary work (long or short – poetry is always good for a quick dose of irony) or film (anything by Tim Burton – <i>Edward Scissorhands</i> , <i>Nightmare Before Christmas</i> , etc. – would be chock full of irony). Explain the "multivocal nature" of the irony in the work.

Assignment 2:

Obtain a copy of Edith Wharton's *Ethan Frome* and read the novel in its entirety. During your reading of the novel, you should complete a dialectical journal (instructions are attached). This journal will begin your journey to becoming a "close reader" which is one of the goals in English 3 Honors. Journals will be collected on the second day of the 2010-2011 school year.

Double Entry Journal

So many best literacy-teaching practices are all about getting students' fingerprints all over the text. Teachers want students to do more than glide over the text, decoding with ease, but making only limited amounts of meaning. They want students to handle the text, take it apart, manipulate it, look for its heart, and find out what makes it tick, chunk it into meaningful bits, and then interrogate each bit.

Double entry journals are ways to help students read with an investigating eye. It helps students to slow down and pay attention when they read. (Where did students get the idea that the best readers were the fastest readers?) Double entry journals teach students the critical art of close reading.

There are several options listed below that you will choose from in your journaling. You will write a journal entry (selecting from choices 1-8) for each chapter. You must use #9 and #10 for **each** chapter. Be sure that you vary your selections from #1-8.

Divide the notebook paper in half vertically (from top to bottom). This can be done by folding the page or drawing a line. Whatever you choose, you will need some sort of divider in the center. You must **handwrite** the following assignments in your composition notebook. The left hand side of your journal will contain an important passage from the chapter. Write out the quote and include the page number. The right hand side of the page will contain your reaction to the quotation. There are several suggestions to guide the way you respond.

Different Ways to Keep a Double Entry Journal

Left Hand Side	Right Hand Side
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Quotes from the text --always include page number	1. Written reactions, reflections, commentary, musings (“Hmmm...”)
Quotes from the text	2. Connections <ul style="list-style-type: none"> ➤ Text to text ➤ Text to Self ➤ Text to world
Observations, details revealed by close reading	3. Significance
What the text says...	4. Why the text says this...
Questions: “I wonder why...”	5. Possible answers: “Maybe because...”
Quotes from text	6. Questions (Clarifying & Probing) “What does this mean?” “What if...”
Quotes from text	7. Social Questions (Race, class, gender inequalities)
Quotes from text	8. Memories
Quotes from text	9. Explain the use of a literary Technique how it is effective. <i>This one will be used for all chapters in addition to one of the choices listed above.</i>
Two new vocabulary words from each chapter Write the sentence from the chapter in which the word appears; define each word	10. Write an original sentence with each of the new words. <i>This one will be used for all chapters.</i>

Suggested Literary Techniques for # 9:

Do not just name the technique—explain its use in the chapter. The following list is not all inclusive. Do not use a technique more than once.

allusions
atmosphere/mood
diction (word choice) Words that Wharton carefully selects for the meaning she wants to convey
direct or indirect characterization
foreshadowing
irony
major themes
metaphor
point of view
setting
simile
symbolism

Assignment 3:

Literary Terms

An understanding of literary terms is essential in understanding basic elements of literature. In order to help you accurately perform a close reading, you must have a fundamental knowledge of basic literary elements. Listed below are some common terms that all students should know. Please look-up and record definitions for each of the following terms in your composition

book. You must **hand-write the term and definition** for the following words. (**DO NOT TYPE**). I should find the terms in your composition book. All words must be defined.

1. conflict
 - a. internal conflict
 - b. external conflict
2. genre
3. archetype
 - a. character archetype
 - b. image archetype
 - c. theme archetype
4. tone
5. inversion
6. allusion
7. metaphor
8. extended metaphor
9. lyric poetry
10. hyperbole
11. author's purpose
12. paradox
13. archaic words
14. primary source
15. diction
16. point of view
 - a. first person point of view
 - b. third person point of view
 - c. omniscient point of view
17. characterization
 - a. direct characterization
 - b. indirect characterization
18. character
 - a. round character
 - b. flat character
 - c. static character
 - d. dynamic character
19. imagery
20. parallelism
21. repetition
22. voice
23. aphorism
24. persuasive appeal
 - a. appeal to logic
 - b. appeal to reason
 - c. appeal to evidence
 - d. appeal to emotions
 - e. ethical appeal
25. rhetorical device
26. connotative language
27. parallelism
28. text structure
29. narrative poem
30. alliteration
31. assonance
32. consonance
33. internal rhyme
34. onomatopoeia
35. refrain

36. elliptical constructions
37. meter
 - a. free verse
 - b. blank verse
38. cadence
39. full rhyme
40. slant rhyme
41. internal rhyme
42. rhyme scheme
43. line
44. stanza
45. axiom
46. catalog
47. Plot
 - a. Introduction Rising Action
 - b. Climax
 - c. Falling action
 - d. Conclusion (Denouement)
48. onomatopoeia
49. protagonist
50. antagonist