

2020-2021 AP Literature Summer Reading

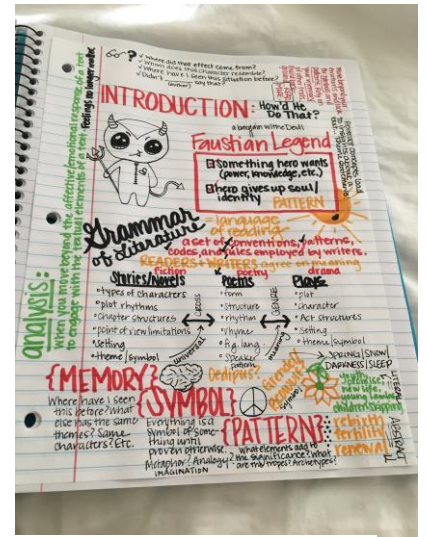
How to Read Literature Like a Professor by Thomas C. Foster (2nd edition)

<https://www.sps186.org/downloads/basic/350289/HowToReadLiteratureLikeAProfessor.pdf>

- 1) Read the entire book; as you read, take notes on the ideas presented in the chapter.
- 2) Complete the required chapters for Sketchnotes—Intro, Ch.1, 4, 21, & 22 – and pick 3 additional chapters of your choice, for a total of eight chapters; follow the ideas for Sketch Notes either on paper or on a digital tool.
- 3) If you are unsure how to start, watch the videos below. They explain the process in terms of notetaking during a class lecture; in this case, you are simply reading instead.

How to do Sketchnoting <https://youtu.be/evLCAYlx4Kw>

How to Sketchnote: <https://youtu.be/UOHcWhdguIY>



The following commentary for each chapter is meant to supplement and guide your reading only. Use it for added understanding of each chapter and in the creation of your sketchnotes. You do not need to respond directly to these prompts at this time—just take notes.

How to Read Literature Like a Professor by Thomas C. Foster (2nd edition)

Chapters

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)

Consider the five aspects of the QUEST and then apply them to something you have read (or viewed) in the form (list) 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 36-41 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

List Biblical allusions that Foster does mention, including the list in the first paragraph. Think about a literary work you have read and the deeper meaning it has to you now, after reading this chapter.

Chapter 7 -- 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 8 -- It's Greek to Me

Identify, summarize the Greek myths you are familiar with or identified with after reading this chapter.

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.

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?

Understand the process described on page 113

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 as a freshman 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

Explain the idea of fight or flight.

Chapter 16 -- It's All About Sex... Read but do not use for Sketchnotes

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

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 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

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

Explain the multivocal nature of the irony in the work.

Chapter 27 -- A Test Case SAVE for Back to School

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 Donna Anglin)